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MOTION PICTURE HERALD

MR. WILL HAYS,
28 W. 44TH ST.,
NEW YORK,
N. Y.

3 JUN - 5
COPY

STUDIOS RAISE NEW SEASON FEATURES TO 512, WITH HIGHER BUDGETS FOR MORE "A" FILMS

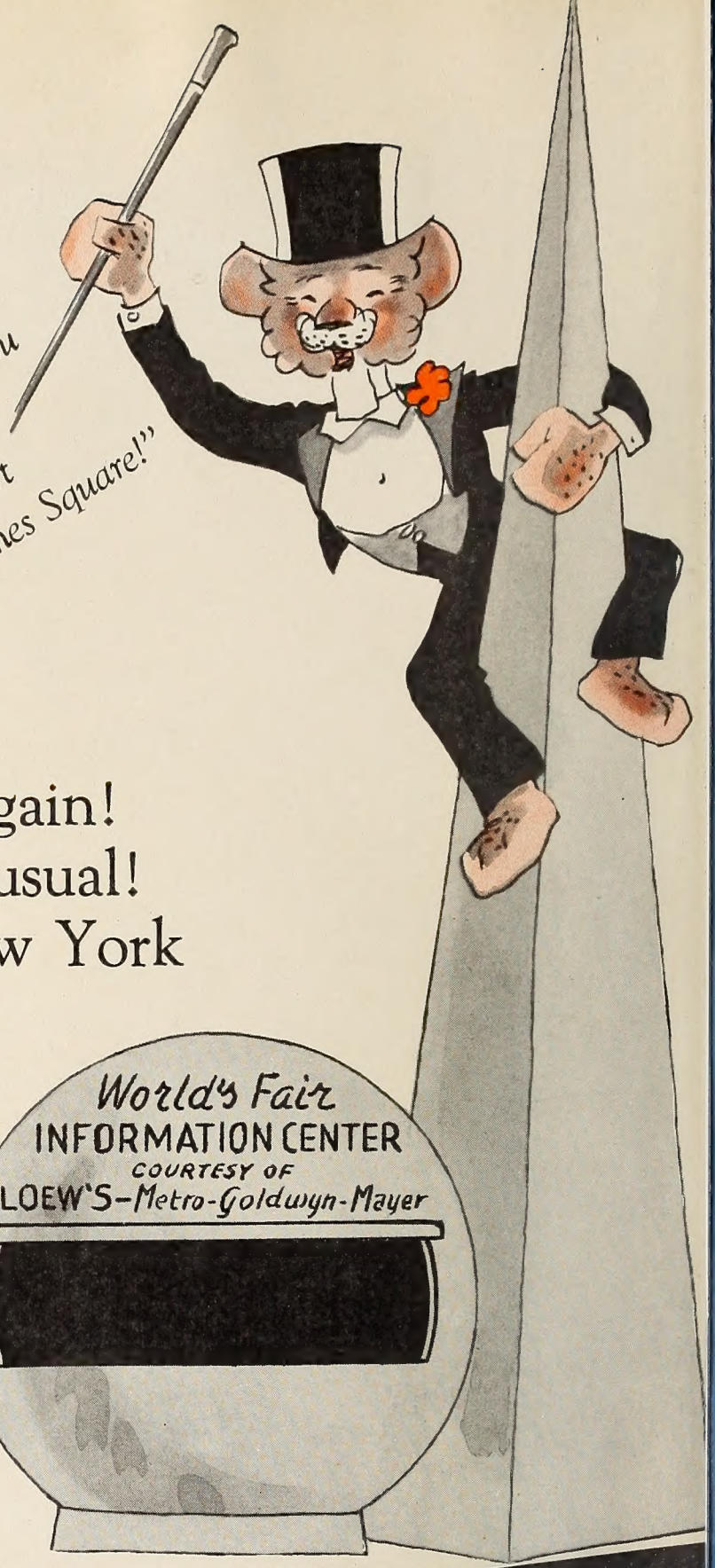
INDUSTRY'S FOREIGN GOODWILL BROADCASTS OPEN IN 2 WEEKS

HOLLYWOOD BUYS 45 MORE STORIES FOR 1940 PROGRAMS

VOL. 136, NO. 1 JULY 1, 1939

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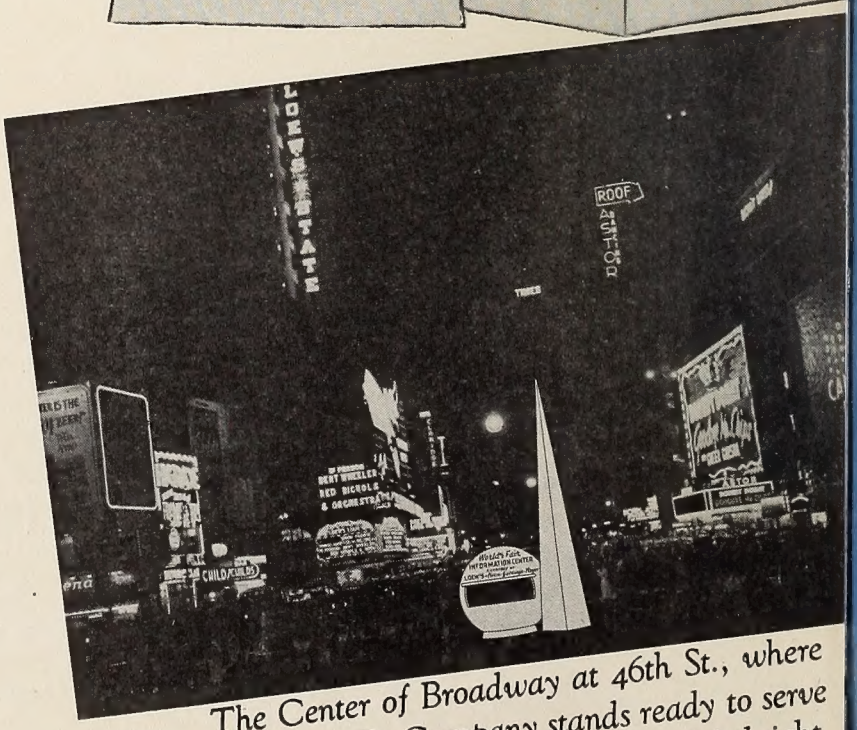
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One Information Service
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Crossroads of the World!
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AFTER A PHENOMENALLY SUCCESSFUL WEEK, NEW YORK, THE FIRST CITY TO ENGAGE IT, HAS EXTENDED THE RUN INDEFINITELY OF

Daughters Courageous

O. SLAM! IT'S A LOLLAPALOOZA! THE CAST IS SUPER-SUPER!"—FILM DAILY
SAME B.O. APPEAL AS 'FOUR DAUGHTERS'. DESERVES A NICHE
LL ITS OWN!"—M. P. DAILY • "A MAJOR FILM
CHIEVEMENT. IT WILL UNQUESTIONABLY
RAW HEAVILY!"—HOLLYWOOD
EPORTER • "TOP FLIGHT IN EN-
ERTAINMENT. SHOULD DO
VEN BETTER THAN 'FOUR
AUGHTERS!"— DAILY
ARIETY "REPEATS THE
XCELLENT JOB OF
OUR DAUGHTERS'.
HERE'S A READY
ADE AUDIENCE
AGER TO SEE
!"— VARIETY
HAL B. WALLIS
ND HENRY
LANKE HAVE
URNED OUT
ANY A BIG PIC-
URE. THIS RATES
VITH THEIR BEST
N ANY AND EVERY
ASIS OF COMPARI-
ON! BETTER THAN
OUR DAUGHTERS'."—M. P.
ERALD·"IT'S REALLY GREATER
HAN 'FOUR DAUGHTERS'!"—N. Y.
AILY MIRROR·"THERE IS ONLY
POSSIBLE MARGIN OF SURPRISE BETWEEN
OUR DAUGHTERS' AND THIS."—N.Y.TIMES·"IF YOU
IKED 'FOUR DAUGHTERS' YOU ARE CERTAIN TO BE ENTER-
AINED BY THIS!" —N. Y. HERALD TRIBUNE • "WARNERS TURNED OUT A
MUCH BETTER PICTURE IN THIS THAN THEY DID IN 'FOUR DAUGHTERS'."—N. Y. MORNING TELEGRA

TWICE

in a Lifetime a pi

Warner Bros.' *'Four Daughters'* is r

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so we united them for a bett

JOHN GAF

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JEFFREY LYNN · FAY BAINTER · DONALD CRISI MA

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LOLA LANE · C

Directed by MICHL C

Original Screen Play by Julius J. and Phillip G. Epstein • Sug a Play
Music by Max Steiner • A F onal Pic

Jack L. Warner
In Charge of Production

Hal B. Wa
Executive Prod



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FIELD

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MAY ROBSON · Frank McHugh · Dick Foran

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OSEMARY LANE

ALE PAGE

L CURTIZ

a Play by Dorothy Bennett and Irving White
onal Picture

Henry Blanke
Associate Producer



When you need it!

SONJA HENIE
TYRONE POWER
in
Irving Berlin's
SECOND FIDDLE
with
RUDY VALLEE · EDNA MAY OLIVER
MARY HEALY · LYLE TALBOT · ALAN DINEHART

A 20th Century-Fox Picture • Darryl F. Zanuck In Charge of Production • Directed by Sidney Lanfield Associate Producer Gene Markey • Screen Play by Harry Tugend • Based on a story by George Bradshaw • Lyrics and Music by Irving Berlin

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 136, No. 1 — July 1, 1939

THAT FREEDOM

AGAIN the public hears extensively from the newspapers an urging from Mr. Walter Wanger that "a free press informs its readers on matters nearest their hearts and interprets the burning questions of the day. I cannot see why a free screen should not deal with such themes."

It is, according to the Associated Press report of Mr. Wanger's address to the American Library congress in San Francisco, his opinion that: "Democracies, unwisely fearing the power of this medium, have not allowed it to speak for democratic principles."

Developments may one day show that Mr. Wanger's persistent proclaimings have done a service for the liberation of the art of the screen. Assuredly his contention for new materials and new approaches in treatment are intended as constructive.

There is, however, possible a difference of opinion about what constitutes the restraints of which he complains.

There are just two factors of pressure affecting motion picture production in Mr. Wanger's Hollywood, importantly. Both are internal, of the industry's own voluntary adoption and application. First, by reason of experience with indiscretions, the organized American industry adopted a Production Code concerned entirely and exclusively with keeping the screen wares consistent with American mores and notions of plain decency. That assuredly is no handicap to Mr. Wanger, or his reputable contemporaries. Second, and most positively apart from any and all moral considerations, have been the political and economic expediencies and cautions self-dictated to an industry in international trade. Aggressive, important, promising picture materials have been shelved, held in cold storage, rejected or variously tossed aside for sheer trade reasons. If producers decide that it would be on the whole unprofitable to make such a picture as "It Can't Happen Here," or "Forty Days of Musa Dagh," that, as we have observed before, is a commercial decision, self-imposed.

SAYS Mr. Wanger, according to that same Associated Press report, "If restrictions on motion pictures were applied to literature, shelf after shelf would have to be stripped of its volumes."

That would only be true if publishers required the library to buy them a shelf full at a time and that the library required everybody who entered to read all the new books, or stay away.

The publisher has his freedom by his willingness to take his chances on a profit, book by book, on works that are not addressed to all the people all the time. Books are sufficiently inexpensively made to stand that. Also the stars of the library shelf, the authors, work on percentage, book by book, and nobody from publisher to author to vendor makes any money unless the customers in sufficient number like that particular book. The failures far outnumber the successes and the biggest losers on the failures are the stars and the producers, which is to say the authors and the publishers. Proportionately the author is the heaviest loser because he has less, far less, opportunity to average.

Also from the day the book emerges from the bindery everyone who buys it, from jobber to retailer, bookshop, drugstore or library, takes it on its individual merit and promise. The librarian is as much at liberty to select or reject as are the readers who come seeking pages of entertainment.

This endows the publisher with freedom, and acute responsibility, to his public or publics, to himself and, if he has them, his stockholders. Using this freedom he often loses money, sometimes encounters repression of his indecencies in print, gets a thrill out of his successes, and enjoys modest profits, if any. Anybody can write and publish a book, and it better be good, or else.

This, if one is to accept Mr. Wanger's analogies, has in a fashion some possible bearing on the state of the cinema, present and future.

Meanwhile, it is to be observed that on screen examination of wares currently available to the theatre, they do not seem to be so very hampered in their ideologies. The screen is its own master, making decisions of expediency. The gate is open for those who desire departures into new pastures.

△ △ △

GIFTS *of* MAGIC

IN its methodically organized showings of early films the Film Library of the Museum of Modern Art is teaching the motion picture's more thoughtful workers, and a reasonable fraction of an interested public, what the medium is all about and how it got that way. One day such study may deliver the art from its rule-o'-thumb systems.

This week a showing was devoted, primarily on behalf of a gathering of magicians, to the early efforts of the late George Melies, of the Theatre Robert Houdin in Paris, maker of the famous "Melies Magic" pictures which established so much of what is today commonplace camera technique, but which was miracle in the days of '98.

The motion picture art has a large debt to the magicians among the founders and pioneers, including such persons as Albert E. Smith, one of the builders of Vitagraph, Alexander Victor, once "The Great Victor," and now a maker of equipment, and Paul Cinquevalli, greatest of the jugglers. Then we can remember that Houdini had his fling with the screen, too.

To them and their contemporaries the screen owes the origin of all that is known today as "trick photography."

Irrelevantly, it is to be recalled that M. Melies came to financial disaster in part because America "duped" his pictures instead of buying them, and that when he was taken into the protection of the Motion Picture Patents Company he failed some more, and finally, because he could not make "westerns," not even by sending a company to Texas.

△ △ △

SIX TO ONE

THE New York *Herald Tribune* has been looking into the buying habits of its readers and finds that 84 per cent of them patronize Broadway picture theatres, and that 97 per cent of them go somewhere to the movies on an average of three times a month. Some 89 per cent patronize the legitimate stage, 16.6 per cent once a month, while the average is six times a year.

This would indicate that the motion picture of Broadway

[*Continued on following page, bottom of column* 1]

This Week

More Than 500

At the start of the fountain pen and contract examining season exhibitors have been promised a total of between 500 and 512 features, including westerns, and 1,196 short subjects, including newsreels. A check of distributors shows that 79 per cent of the product promised for 1938-39 has been delivered to date with most of the balance either in production or awaiting release. Important in the producers' plans for the season are major increases in budgets, much of the additional expenditure being earmarked for "A" productions.

In addition to the current season product actually delivered, the studios in Hollywood this week had 64 features, another 13 per cent, completed. Thus the studios had ready 92 per cent of the 1938-39 productions, with nine weeks of the present season still to go.

A statistical survey of the product situation is on page 17.

SIX TO ONE

[*Continued from preceding page*]

outdraws the stage six to one, but, averaging prices, one discovers that the stage collects, per seat per show, about six dollars to the pictures' one dollar. And on, or in, the other hand, it is to be remembered that with its multiple performances the motion picture theatre probably averages at least two full capacities a day. And that cuts the per seat advantage in price for the stage in half.

Meanwhile, it all does indicate that there is yet something to be done about proving that "motion pictures are your best entertainment." What is to be done about that will have to be done picture-by-picture, the same way the customers buy them.

△ △ △

MR. LYNN FARNOL, in a reflective moment the other day, considering what he had been hearing about waning box office, summer slump and related maladies, hastened to call your editor for emphatic declaration that United Artists Corporation had decided the outlook was good enough to pour out in a four-week period beginning July 13 "The Man in the Iron Mask," "Winter Carnival," "Four Feathers" and "They Shall Have Music." Thumbing an altogether surprising file of ecstatic reviews, Mr. Farnol holds that this constitutes an event of the season.

Terry Ramsaye

Tax Victory

The British industry this week contemplated with calm its signal victory in the protest campaign against the excessive import and excise duties which were originally proposed in Sir John Simon's new budget and dropped almost immediately after the trade had launched an unprecedented appeal to the public through screen trailers and newspaper advertisements. Satisfaction was general over the fact the tax situation now remains about as it was before the new taxes were proposed with the single exception that the import duty is increased to five pence per linear foot.

The events leading up to the Government's decision to abandon the proposed increases are reported by Aubrey Flanagan on page 55.

Decoding the Code

The series of articles interpreting the proposed trade practice code in layman's language, which began last week in MOTION PICTURE HERALD, continues this week with a discussion of those clauses covering demand for exceptional features, preferred playing time, some run available, regular customers, short subjects and newsreels and score charges.

The article, by Louis Nizer, appears on page 30.

MOTION PICTURE HERALD

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More Suits

Despite past, and scheduled, conferences by Department of Commerce officials with executives of virtually every branch of the motion picture industry, another arm of the Government, the United States Department of Justice, is reported as continuing a policy of "keeping right on suing." Semi-official information is that the trust busters shortly will file suit against two large independent circuits, in New York State and in Florida. Meanwhile, in New York City, the major company defendants in the Government's anti-trust action denied all of the charges. In Chicago, after hearing on July 7th, the Government's criminal contempt case against Balaban and Katz and the majors will be adjourned until September 5th.

In Washington, the Senate postponed action on the Neely anti-block booking bill.

Details of the suits and their status are on page 26.

Paramount Television

Paramount's interest in television was extended this week, when it applied to the Federal Communications Commission for a permit to build and operate an experimental transmitter in Hollywood, possibly on the studio property. The company already has approximately a half interest in the Allen B. DuMont Laboratories, manufacturers of television equipment, and operators of a transmitter in the New York area. DuMont has applied to the FCC for permission to shift its transmitter from Passaic, New Jersey, to New York City, and to operate at full time and with 5,000 watts power instead of the 50 watts now employed; and has also asked for permission to build a transmitter in Washington, D. C., and operate a mobile unit.

Reminiscing

Gathered in a New York banquet room Thursday night were to be a group of over 90 men who began their motion picture careers 25 years ago or more. Entrance to the dining room was through a reconstructed nickelodeon front bearing one-sheets advertising the industry's first great screen epics and the cocktail and dinner conversation centered largely around a mood of mellow reminiscence. Thus was launched Picture Pioneers, a luncheon club, all of whose members can recall a quarter of a century of experience in the film industry. The club, conceived by Jack Cohn, president of Columbia, and largely brought into existence by his efforts, had immediate acceptance.

The story of the club's first conference and the future plans is on page 16 *and starting on page* 12 *are pictorial evidences of the members' qualifications for membership.*

New Amusement Head

Grover A. Whalen, president of the World's Fair (New York) Corporation, announced this week the appointment of Commander Howard M. Lammers, USN, retired, as chairman of the Fair's amusement control committee succeeding Jay Downer, who recently resigned.

Mr. Lammers' job will be that of overseer of all amusements except those operated by the Fair itself and the food and merchandise concessions. It was understood Mr. Lammers would be expected to maintain the same standards that prevail on Broadway.

Brandt Vaudeville

Vaudeville is "back again," and may be the answer to humdrum business in the subsequent runs, according to William Brandt, who, with his brother Harry, operates the Brandt circuit of independent theatres, in New York City. In announcing the success of a vaudeville policy at motion picture admission prices, in his Flatbush theatre this Spring, and the extension of the plan to other houses of the circuit, this September, and the probable inclusion of other independent theatre owners in a "vaudeville circuit," Mr. Brandt became optimistic about vaudeville's "return." Vaudeville is a "new entertainment form," Mr. Brandt says, to that generation which has grown since vaudeville virtually disappeared with the coming of the talking pictures. He also emphasized the familiarity with which present day audiences will greet vaudeville talent, because the radio, ordinarily a competitor of the theatre, has made these names known to most families.

Mr. Brandt is quoted on page 48.

Paramount Debentures

Arrangements for a $2,000,000 term loan at 3½ per cent with which to retire Paramount's six per cent debentures were completed with the First of Boston Corporation this week. Notice of the calling of the debentures will be published early next week.

There remains $1,930,000 of 6 per cent debentures outstanding of an original issue of $26,000,000. Paramount theatre subsidiaries under the direction of Barney Balaban, Paramount president, and Stanton Griffis, chairman of the executive committee, have aided in the refunding of the entire amount at lower interest rates the past three years. Mullin and Pinanski Theatres of Boston is understood to be participant in the latest of the several refunding loans.

An annual interest saving of more than $700,000 will be effected, according to Paramount counsel, as a result of the retirement of the 6 per cent debentures.

Films for Television

The National Broadcasting Company has secured enough feature motion pictures to supply television schedules through the summer and fall, the first feature motion pictures NBC has been able to obtain since the start of regular television programming. For the most part the pictures are foreign productions including such French films as "Generals Without Buttons," "Ballerina" and "Carnival in Flanders," and such English films as "Edge of the World," "Peg of Old Drury" and "Old Curiosity Shop." It is understood that the films have been leased for single showings at a rental of approximately $150 a showing. The feature length films will replace all outdoor television programs starting July 4 under a new schedule, as the NBC mobile unit will be temporarily inoperative while additions and improvements are made.

Television news is on page 33.

James Roosevelt Signs

Two long term personnel contracts were signed by Samuel Goldwyn on Wednesday. The first was with James Roosevelt, in recognition, the announcement said, "of the work he has done in the production and distribution fields during his first six months as vice-president." The second was with Sam Wood, director, whose latest achievement was "Goodbye, Mr. Chips." Mr. Woods' first assignment will be "Raffles."

FOR READY REFERENCE

Editorial	Page 7
This Week in Pictures	Page 10
The Hollywood Scene	Page 36
In the Cutting Room	Page 40
Directors of Champions	Page 29
Managers' Round Table	Page 57
Release Chart	Page 65
Asides and Interludes	Page 49
Showmen's Reviews	Page 42
In the Courts	Page 54
Deaths of a Week	Page 54
In the Newsreels	Page 54
Short Subjects on Broadway	Page 38
What the Picture Did for Me	Page 51
In British Studios	Page 46

Off Stage Noises

The intramural actors' union dispute which erupted last week into a near riot after a meeting called to register a vote of confidence in the officers of the American Federation of Actors, spread this week to a bitter three-cornered fight between Ralph Whitehead, Sophie Tucker and other officials of the AFA, a rebellious group within the Federation, and the American Association of Actors and Artistes, parent body of the various actors' unions.

The shouting and stamping are recorded on page 37.

Nut and Net

But slightly comforted were the 7,900 employees of the Works Progress Administration Federal Theatre Project when, on Tuesday, a Senate Appropriations Committee restored their project to life, after its extinction by the House two weeks ago, when that body passed the 1940 relief funds measure. The Senate "reprieve" is hedged by the provision that the project be continued only if local, as well as Federal, funds support it. Project supporters say this would make it inoperative. Protests by leaders in the theatre, literature, and politics were assumed to have caused the "slightly favorable" Senate action this week; and Senators Wagner, Downey, and Pepper were reported favoring an amendment to restore the project to its former sole Federal support.

This week, some 1,500 of the project personnel were dropped from the payroll in New York, where much of the project centered.

Testimony at the Senate hearings, has disclosed that the project spent $9,949,999 during the first ten months of this fiscal year; and had received $679,644, for the first nine months of the same year.

Anti-Protection

A Dominion-wide meeting of Canadian exhibitors to ratify the program of the recently organized Anti-Protection League is to be held soon, and it is expected that expansion of the original plans will be offered for endorsement by the League, which is sponsored by the Independent Theatres Association of Ontario.

The organization aims to set up an authority, whether self-regulatory or governmental, to outlaw unfair priority and protection, according to J. O. Scott, chairman of the League's central committee. "The League must among other things revamp or create new and suitable conciliation machinery or obtain government action," said Mr. Scott.

This Week In Pictures



HOME TOWN BOY MAKES GOOD was the homely theme on which Paramount built its premiere of "Man About Town" in Waukegan, Ill. Crowds watching the parade, above, added effectiveness to the brass band and official welcome extended Jack Benny, shown at left intent upon Chicago *American* headlines announcing his homecoming.



By staff photographer

BRIGHT PROSPECTS for the industry in America and England are in sight, in the considered opinion of C. G. Dickinson, above, Paramount general sales manager for England, who sailed this week for London after attending the company's convention.



By staff photographer

EMPHASIZING a point in a discussion of exploitation methods with A-Mike Vogel, chairman of the Managers' Round Table, Tony Reddin, above right, Paramount director of advertising and publicity in England, uses a gesture made familiar to most Americans by the Lambeth Walk. Mr. Reddin visited Round Table headquarters on his way home to England from the convention.





By staff photographer

FROM AUCKLAND M. J. Moodabe, above, head of the largest independent circuit in New Zealand, visits at the RKO home offices where he signed for the 1939-40 product in his territory.

PARADE FOR ROYALTY, right. Fred Weimar, manager of the Minnesota Amusement Company's Orpheum in Sioux Falls, capitalized on the visit of the Crown Prince and Princess of Norway by having the official reviewing stand placed in front of his theatre where their Highnesses are his guests.



THE GOLD CROSS OF MALTA, highest honor of the Veterans of Foreign Wars, is conferred on Harry M. Warner, left, by Commander William L. Wilson.



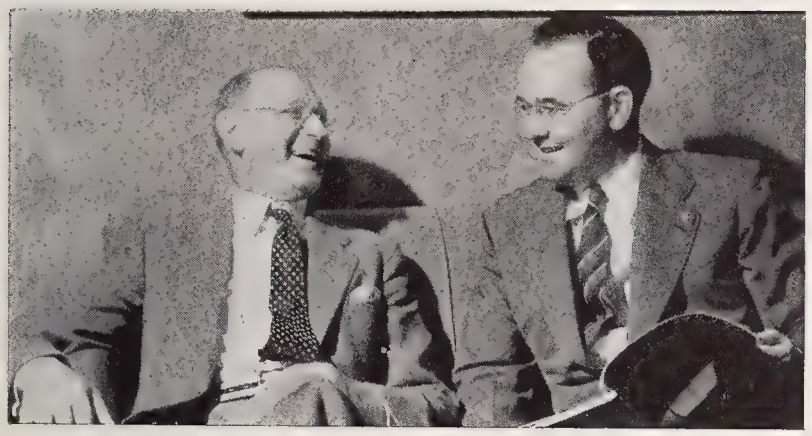


Above. William Bennis, Mr. and Mrs. Leo Bennis, and Howard Lober, all actively concerned in the operation of the Lincoln and Grand in Lincoln, Ill.

THE VISITING LIST

TALKING SHOP in the RKO exhibitor lounge in Mr. Rockefeller's Radio City, New York's most patronized counter-attraction to Mr. Whalen's World's Fair, exhibitors on vacation are shown on this page.

(*Pictures by staff photographer*)



Above. Anthony Vogel and Leo Jones of Upper Sandusky, O., where Mr. Jones operates the Star.

Right. T. M. Stevenson of the Chief, Oberlin, Kan.

Below. Mort D. Goldberg, president of Chicago's GCS circuit, and Mrs. Goldberg.







Above. John Connor, Jr., who drove down from the Savoy in Glace Bay, Nova Scotia.



Above. John W. House, operator of the Olympia theatre in Portsmouth, N. H., signs in.



Above. H. A. Waters and family of Waters Theatres, Birmingham.

Below. M. E. Shapiro, operator of the Radio theatre, Baltimore.



Above. Joe Goldstein, owner of the Mikado in St. Louis.





Above. Ray Allison of the Rivoli, Cresson, Pa., and guest.

'I knew him when—'

FROM THE ARCHIVES OF PICTURE PIONEERS, INC., A NEW ASSOCIATION OF OLDSTERS WITH TWENTY-FIVE YEARS OR MORE OF CINEMA, AND MOVIES, BEHIND THEM

¶ *THE NOTION came from Jack Cohn, one of the more impish of the IMP staff, editor of Paul J. Rainey's "African Hunt" and co-producer of "Traffic in Souls," the hit that the old Universal didn't know it had produced. This week the pioneers officially gathered to remember yesterdays. Neat issues in act values are presented in these pages. It may appear to some eyes that Jules Brulatour and Eddie Hatrick are tied for the first award, but among so many offerings of merit the decision is left to the readers of The Herald, which is to say the industry.*



Jack Cohn



Herman Robbins



Ned Depinet



Nicholas Schenck



Joe Vogel (eighth from right, standing)



E. B. Hatrick



B. S. Moss



Harry Buckley



George Skouras



Jules Brulatour



Charles Moscowitz



Ray Gallagher



William Frazier Rodgers



Arthur A. Lee



Barney Balaban



Henry Siegel



David Bernstein



Louis Astor



Edward A. Golden



Paul Gulick



Terry Ramsaye



Lou Weinberg



Leon Bamberger



Abe Montague



Sam Rubenstein



Hal Hode



Clayton Bond



A. P. Waxman



W. Ray Johnston



George Schaefer


George Dembow


Saul E. Rogers


Joe Hornstein


George Weeks


Rube Jackter


Harry Brandt


Dan Michalove


Harry Buxbaum


Max J. Weisfeldt


S. S. Krellberg

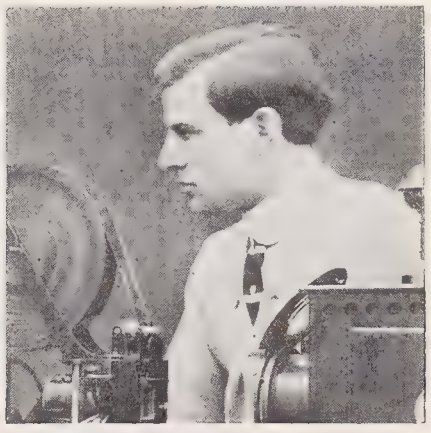
Charles Pettijohn




P. A. Powers


Sam Dembow


Sam E. Morris


Charles Hirliman

Mellow Reminiscence Is Mood At First 'Pioneers Conference'

Men Who Started Film Careers 25 Years Ago Gather at Dinner to Launch New Group

THERE was little seriousness, only banter, and some sentimentality at the gathering of almost one hundred men of the motion picture industry on Thursday evening at the Barberry Room, on 52nd Street, New York City.

It was the inaugural conference of the Picture Pioneers, a movement whose guiding spirit is Columbia Pictures' executive, Jack Cohn, and which now embraces over 90 men whose experience in the motion picture industry ranges back 25 years or more.

Guests at the conference—all future meetings of the New York group will be known by that name, it being "such a pastime" in this industry—were greeted in the lobby by a false front replica of an old-time nickelodeon. Through this front, upon which were plastered the titles of old pictures, they passed into the dining room. For about two hours, from cocktails through dinner, at a closed session, the guests exchanged reminiscences, and renewed acquaintances.

There were old-time songs and picture slides showing photos of the members taken 25 years, and more, ago. Among the speakers were Jack Cohn, Ned Depinet, George Schaefer, Barney Balaban.

"Out for No Good"

The organization, the founders of which purpose it to be a luncheon club with no dues and declare that "it's out for no good; it's out for laughs," was originally limited to a membership of about 75, but many more applications than that were received by the end of this week.

Though out-of-town units will be formed, several non-NewYorkers sent in reservations, among them Oscar Hanson, Clair Hague and Louis Rosenfeld, of Canada, Max Levey of Chicago, and A. C. Hayman of Buffalo.

Officers in the preliminary organization which functioned up to the dinner, were Mr. Cohn, as "house manager"; and Hal Hode, also of Columbia, as "ticket taker."

The "ticket taker" this week was very busy, indeed, handling a large share of the dinner arrangements. He was heard to urge that an "assistant house manager" was badly needed, and one was expected to be appointed shortly.

The Committee on Passes, in more seriously minded circles known as a "committee on membership," this week consisted of Herman Robbins, Ned Depinet, Joe Hornstein, George Schaefer, Barney Balaban, Ray Johnson, Martin Quigley and Ed Hatrick.

The guests saw a carefully selected show at the dinner, following the "serious" part of the evening. The talent was arranged for by Mr. Cohn, and Joe Vogel of Loew's.

Pictorial evidence of the qualifications of members of Picture Pioneers, showing them as they appeared at or about the time they directed the first timid steps of their business careers toward the motion picture industry appear on pages 12, 13, 14 and 15. The photographs are those submitted by the members with their membership acceptances.

The titles on the nickelodeon entrance to the dining room brought back some memories to the members. Among them were such moneymakers (and they were considered that in the old days) as "The Virgin's Dilemma," "Trapped by House Thieves," "The Brave Detective," "The New York Hat," "Broadway Bandits," "A Shot in the Night," "Sailor's Romance," "Mystery of the Hotel Detective," "The Little Lost Child," "The Life of a Fireman," "The Express Train Holdup," "The Cruel Stepmother," "The Bowery at Dark," "The Heart of a Sailor."

The old-time songs were well remembered, in effect, by most present, even if the words did not come to the tongue readily. Among them were "In the Shade of the Old Apple Tree," "My Mother Was a Lady," "While the Old Mill Wheel Was Turning." They were projected on the screen, as in the old days.

Each member received a gold membership card and brown derbies which they were to wear through the dinner.

That the idea of a club consisting of only veterans has been well received in the ranks of the industry's notables is evidenced from an examination of the acceptance letters. Charles Pettijohn, general counsel to the Motion Picture Producers and Distributors of America, said: "An organization of men who have been in the business 25 years or more is a grand idea. Out of the hundreds of years of combined experience that these men possess would come many things important to the business and to the next generation, and helpful to our country. Please 'include me in.'"

Nate Blumberg, president of Universal Pictures, wrote: "Count me in. There are so few of us left who have been in the business for 25 years that I'm sure such get-togethers will be a grand thing all the way around."

Dave Bernstein, vice-president of Loew's, commented, in accepting: "I think your idea is a good one. I am always for getting together in good fellowship."

Harry Buckley, vice-president of United Artists, indicated his approval, in writing, thus: "It has been a source of regret to me that the motion picture industry in New York has never been able to support even a modest luncheon club, and the failure of our two attempts to operate such an organization has always been a mystery to me. I think the idea of the Picture Pioneers, the members of which will be composed of those of us who have been in the business for many years, is excellent."

Members Listed

Up to mid-week, the official listing of membership of the "Picture Pioneers" comprised the following:

Jack Cohn
Charles C. Moskowitz
Martin Quigley
S. S. Krellberg
Rube Jackter
Louis Astor
Herman Robbins
Hal Hode
Nicholas M. Schenck
Arthur A. Lee
C. C. Pettijohn
Leo Brecher
G. B. Odlum
Ben Blumenthal
Harry M. Buxbaum
Leo Abrams
P. S. Harrison
Max A. Cohen
Edward A. Golden
J. E. Brulatour
Ned E. Depinet
Harry H. Thomas
Marvin H. Schenck
W. F. Rodgers
Louis P. Blumenthal
William Brandt
Leopold Friedman
F. N. Phelps
Paul Gulick
George F. Dembow
Barney Balaban
George W. Weeks
F. F. McConnell
B. S. Moss
Jack Cohn
Herbert J. Yates
Max Levey
Jack Goetz
M. A. Schlesinger
Arthur W. Kelly
Louis Frisch
Jack Barnstyn
William M. Horne
Lou Weinberg
Clayton E. Bond
Terry Ramsaye
B. K. Blake
Samuel Rubenstein
L. J. Schlaifer
A. C. Hayman
A. P. Waxman
Dan Michalove
Leon Bamberger
M. J. Weisfeldt
Ray Gallagher
Jake Milstein
Saul E. Rogers
Henry Siegel
Harry D. Buckley
Sam E. Morris
Joseph J. Lee
Thomas J. Connors
Moe Streimer
Samuel Rinzler
Robert S. Wolff
Joseph M. Seider
John C. Flinn
Abe Montague
S. H. Fabian
Joe Hornstein
Emil C. Jensen
A. S. Aronson
Sam Dembow
Charles H. Moses
D. J. Chatkin
Oscar R. Hanson
Clair Hague
"Chick" Lewis
George P. Skouras
Fred Rothenberg
Al Young
Tom Evans
Charles J. Hirliman
Jack Skirball
Joe Skirboll
Sam Citron
Al Reid
Charles Stern
William Pizor

502 FEATURES FOR 1940; 79% OF 1939 DELIVERED

Larger Number Than in Current Season Planned Despite Increase of "A" Films and $30,000,000 Rise in Budget

The ten large companies, in their final plans for new product, stand committed to deliver to exhibitors in 1939-1940, a minimum of 500 and a maximum of 512 features, including westerns. In addition, they will have 12 serials, 98 two-reelers, 486 one-reelers, and the usual 520 single releases from the combined five newsreels, a total of 1,196 short subjects.

The 1939-40 totals of 500 minimum and 512 maximum, are 15 more than are on the present 1938-39 programs of 485 minimum and 493 maximum. This increase, slight as it is, comparatively, is notable in view of the announced plans of most of the companies to enlarge the number of higher-bracketed pictures for the new year, and to increase Class "A's" and decrease "B's." Hollywood-made estimates coming early in June from the studios counted 250 Class "A"s and specials for 1940, about half of the total programed, and a total season's budget increase of $30,000,000 over the $146,000,000 for the current season.

Eighty-two of the 512-maximum features scheduled for 1940 will be out-and-out westerns, a few in color, many with music. This represents 16 per cent of the total, about the same number coming from the ten large companies as this season.

The distributors have listed 12 serials, 486 one-reel subjects and 98 two-reelers for 1940—approximately the total of this year in each category.

The independent producers who will release on the states right market, not through major company channels, are still to be heard from as a group, and will add to the source of supply of features, westerns, serials and short subjects.

Six Plan Westerns; Three Have Serials

The western-film market among the large companies changes little from year to year, six of the companies standing committed to deliver action pictures in 1940: Columbia, with 16; Monogram, 16 (plus 16 reissues); Paramount, six; RKO, six; Republic, 24; and Universal, 14—Metro-Goldwyn-Mayer, Twentieth Century-Fox and Warner Brothers not having any on their schedules, although each will have spatterings of outdoor pictures which cannot be classified as out-and-out westerns.

The old serial "standbys" remain Columbia, with four; Republic, with four, and Universal, producing the same. For the purpose of estimating short subject product available, the 16 serials, each of 12 chapters, can be counted as 192 two-reelers, to be added to the 98 straight two-reelers and 486 one-reelers promised, which, with the 520 newsreel issues; each equivalent to a one-reel film, would make a total of 1,196 shorts for 1940.

Monogram and Republic are the only companies of the ten large distributors with no short subjects, as in past years.

Columbia is the biggest distributor of short subjects, contributing 122 in 1940 (96 in one reel, 26 in two); RKO is second with 94 (70 singles, 24 doubles), followed by Warner Brothers, with 86 (68 singles, 18 doubles); Paramount, 85 (all in one reel); MGM, 79 (62 singles, 17 doubles); Universal, 56 (4 singles, 13 doubles); Twentieth Century-Fox, 52 (all one reelers), and United Artists, with ten single reels.

Metro-Goldwyn-Mayer and Paramount are the only companies whose product commitments stand the same in the present season as in the new year coming up. Republic's 50 for 1940 is five less than 1939; Twentieth Century-Fox's 52 is two less than 1939; Warners' 48 is four less. On the up side, Columbia's 58 for 1940 is an increase of two over this year's; Monogram's 46 raises its number by four; RKO's 58 is 10 more; United Artists is down for two more, on a promise of 32.

By this weekend, the ten distributors will have completed and actually delivered 388 of the 493 maximum features promised for 1938-39, a total of 79 per cent, and a high one with the nine weeks of July and August still coming up to complete the season. In addition, 64 features, representing another 13 per cent, stand completed as of July 1st, for release after that date. This means that Hollywood studios have ready 92 per cent of the present season's product.

Columbia Pictures, with 56 promised for the current season, will have 40 actually delivered as of July 1st; MGM, 44 to 52 promised and 10 delivered; Monogram, 42 promised, 33 delivered; Paramount, 58 promised, 50 delivered; RKO, 48 promised, 37 delivered; Twentieth Century-Fox, 54 promised, 52 delivered; United Artists, 30 and 16 delivered; Universal, 46 and 37 delivered, and Warners, 52 and 43 delivered.

Final Product Commitments for 1940; 1939 Deliveries to Date

Distributor	Features for 1939-40: Features	Westerns	Total Features	Shorts for 1939-40: Serials	1-Reel	2-Reels	Features for 1938-39: Features Promised (Inc. Westerns)	Actually Delivered To July 1st (Inc. Westerns)	No. Completed for Release After July 1st (Inc. Westerns)	Total Still to Be Delivered After July 1 Completed and/or Uncompleted (Inc. Westerns)
COLUMBIA	42	16	58	4	96	26	56	40	9	7
MGM	44 to 52	..	44 to 52	..	62(a)	17	44 to 52	42	5	2 to 10
MONOGRAM	30	16(b)	46	..	..	..	42	33	9	9
PARAMOUNT	52	6	58	..	85(a)	..	58	50	4	8
RKO	52	6	58	..	70(a)	24	48	37	13	11
REPUBLIC	26	24	50	4	..	..	55	38	7	17
20th-FOX	52	..	52	..	52(a)	..	54	52	5	2
UNITED ARTISTS	28 to 32	..	28 to 32	..	10	..	30	16	..	14
UNIVERSAL	44	14	58	4	43(a)	13	46	37	3	9
WARNERS	48	..	48	..	68	18	52	43	9	9
TOTALS	418 to 430	82	500 to 512	12	486	98	485 to 493	388	64	88 to 96

(a) Plus 104 newsreel issues.
(b) Plus 16 western reissues.

FILMS PREPARE GOODWILL PROGRAMS FOR SOUTH AMERICA AND EUROPE

Majors Will Start Broadcasting within Fortnight on Invitation of NBC and CBS to Use Their Facilities

The American motion picture industry within a fortnight will start broadcasting "goodwill" film messages to Latin America and Europe.

Losing no time in taking advantage of the offer by radio broadcasters to spread goodwill for films abroad, the majors not only have established the personnel in charge of conducting the programs, but this week were setting up machinery in New York and Hollywood to assure a steady flow of news and notes on pictures and personalities that will do the most good for Hollywood's product in Europe and throughout Latin America. There will be no charge to the motion picture business for the publicity, to be relayed by shortwave by both National Broadcasting Company and Columbia Broadcasting System.

Offers Accepted

CBS, three weeks ago, offered to make available to the industry a 15-minute, five-day weekly program on short waves to the Latin American countries and to Europe, to be given in a different language daily, in English, French, Italian, German, Spanish and Portuguese. NBC followed suit immediately, and last week, at a meeting of advertising and publicity directors of the large companies, in the New York headquarters of the Motion Picture Producers and Distributors of America, Inc., both offers were accepted and a committee appointed within the industry to handle the project. Headed by Charles E. McCarthy, advertising director of Twentieth Century-Fox, the committee is composed of Dave Blum, of the foreign publicity department of Loew's; Albert Deane, foreign publicity, Paramount, and Lester Thompson and Kenneth Clark, of the MPPDA.

The committee now is preparing sample scripts, the basic idea being to make the programs institutional and all-industry in character, to foster goodwill, understanding and support for American films. It is not intended to promote individual companies, their pictures or stars.

The working committee headed by Mr. McCarthy, now is formulating methods, including news sources, subjects to be covered, how to channel the material to the networks and so on. CBS and NBC reserve the right to approve the scripts.

Of the "Column" Order

The broadcasts, emanating from New York, will be of the column-of-the-air type. Included will be fan and trade information, news of new films, Hollywood anecdotes, humor and the like. The scripts will be factual. There will be no direct commercial "plugs."

The broadcast will be at a specified time each week, gauged to the best hours for foreign reception.

Definite policies and a program formula may not be established until after reaction is obtained to the first few broadcasts. A Hollywood clearing house for script material probably will be set up. Players and directors may be put on the air while visiting New York.

NON-ARYAN DECREE ISSUED IN PRAGUE

Following identically the lines laid down by the Nazis in Germany last year, which affected the motion picture industry there, Baron Konstantin von Neurath, German "protector" for Bohemia and Moravia, issued a decree in Prague this week sharply curtailing the participation of non-Aryans in the commercial life of the protectorate and placing all their business activities directly under his control, including those in the motion picture business.

Under the decree non-Aryans are forbidden to acquire or lease real estate or to acquire any rights in such. They also are denied the right to acquire an interest in business undertakings or to purchase stocks and bonds. German courts will handle all violations of the new decree.

There were approximately 1,305 *theatres in the protectorate,* 48 *distributors and importers, including representatives of American companies and some* 23 *producing companies, according to figures issued prior to Nazi control of Czechoslovakia.*

$200,000 Less for Radio Commission

Reorganization of the Federal Communications Commission in Washington made impossible by the approaching end of the session, Congress this week was considering the appropriation of funds permitting the Commission to function during the coming fiscal year.

Faced with the fact that, unless money was provided, the FCC would go out of existence, the House Appropriations Committee on June 23rd approved a fund of $1,838,175 for the Commission in an urgent deficiency bill which the House, later that day, passed and sent to the Senate.

The appropriation is $93,175 more than the current fund of $1,745,000 enjoyed by the Commission during the year just ended, but $200,000 less than was requested.

Hearings before the Appropriations Committee as it prepared the bill developed that the cost of federal radio regulation may be expected to increase rapidly in the next few years, E. K. Jett, chief engineer of the Commission, testifying that within the next five years the FCC will need at least $5,000,000 a year.

The only debate on the Commission fund on the floor of the House related to the FCC's recent "censorship" order applying to international stations. It was explained, however, that the Commission would hold a hearing on that order during the next two or three weeks and that it would undoubtedly be revised not only to meet the protests of broadcasters, Congressmen and others, but to more clearly express the views of the Commission when it was adopted.

Warned by Representative Emmet O'Neal (Dem., Ky.), a member of the Appropriations Committee, that "I will never vote for a dime's worth of appropriation for any such un-American doctrine as that," Commissioner Thad H. Brown, acting chairman, explained at the hearings that the word "only" in the rule that "an international broadcast station shall render only an international service which will reflect the culture of this country," etc., did not refer to the program but was intended to mean that an international station "shall render only an international broadcast service" and that there was no intention of attempting to define programs.

The hearings also developed that the Commission is rapidly winding up its radio monopoly investigation and will have a report ready sometime in September.

Radio License Life Made a Year Longer

The Federal Communications Commission, in a surprise ruling last Thursday, extended the normal licensing period for standard broadcasting stations from six months to one year.

The action follows a campaign which broadcasting stations have been making ever since passage of the Radio Act in 1927 for the three-year licenses which are the maximum the law allows. Through all this 12-year period, however, the FCC and its predecessor stuck to the six-month license period.

In some quarters in Washington the action was taken as a Commission effort to set itself right with Congressional, journalistic and other critics who have been assailing it as seeking to set up an indirect censorship. Broadcasters have always held that the six-month license period operates as a form of indirect censorship,

Soviet Theatre Leader Arrested in Moscow

Vsevolod Meyerhold, Russian theatrical producer who became internationally famous through his futuristic stage technique, has been placed under arrest, according to an Associated Press dispatch from Moscow. Mr. Meyerhold is reported to have been taken from his Moscow home and placed in a cell at Lubiana prison.

Highly regarded in Russian circles as recently as three years ago for his productions of "Boris Gudonov" and "Queen of Spades," he was attacked late in 1937 by "Pravda," the Communist party organ, for producing anti-Soviet plays. Early in 1938 his theatre was closed and he was banned from the Soviet stage.

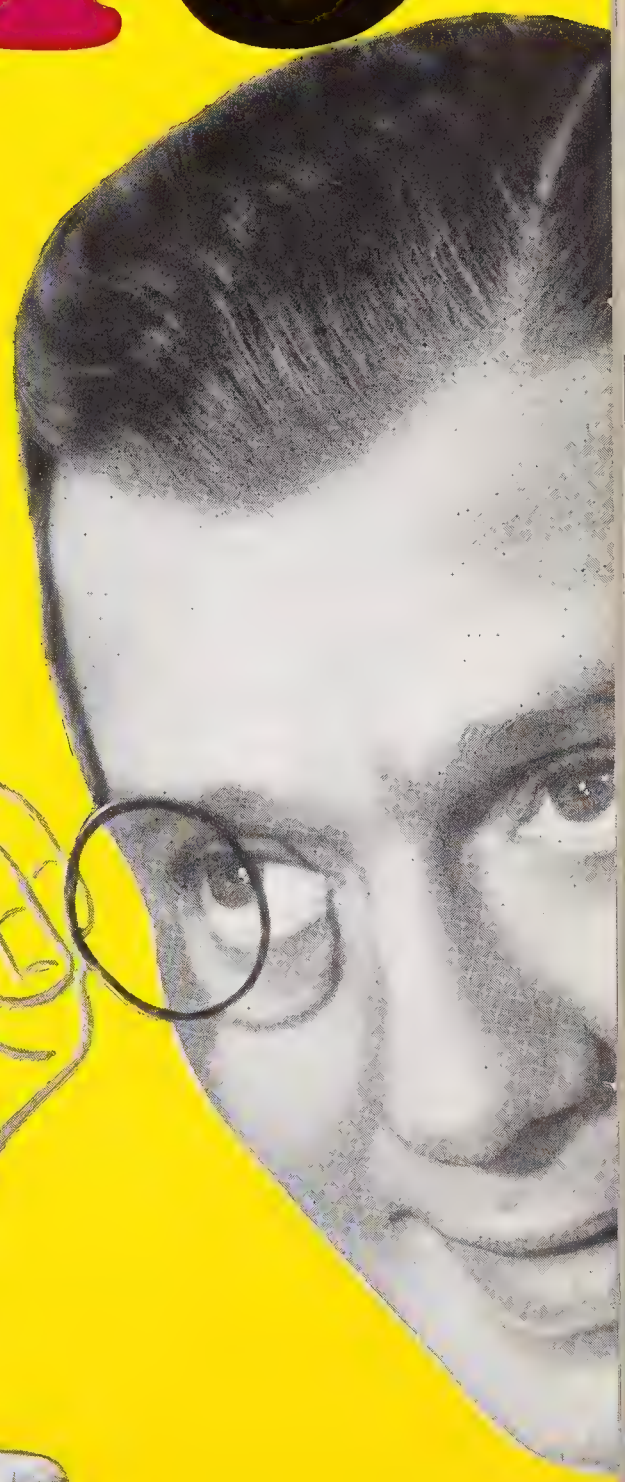
Changes in Soviet ranking theatrical personnel last week resulted in the appointment of Ivan Grigorivich as head of the motion picture section of the Council of People's Commissars, succeeding Semyen Dukelsky.

Set Famous Canadian Convention July 24

The annual theatre managers' conference of Famous Players Canadian Corporation is scheduled for the General Brock Hotel, Niagara Falls, Ontario, for four days starting July 24th.

J. J. Fitzgibbons, vice-president and managing director, will preside at the general meetings while the various district managers will be in charge of group and regional gatherings. N. L. Nathanson, president, will address the meeting on the final day, July 27th.

BENNY GOES TO TOWN





in...

Paramount Pictures

"MAN AB

Starring JACK
BENNY

Radio's No. 1 comedian back in his best as That Scoundrel, the Other Man —prince of heart-breakers!



Starring DOROTHY
LAMOUR

A treat to the eyes in her new streamlined sarong . . . a treat to the ears as she sings that smash hit, "Strange Enchantment!"



Starring EDWARD
ARNOLD

Standout star of dozens of hits, as the genial, jealous husband who gets Jack in a jam...and sends Jack on the lam!



Home Town Boy Makes Good!

They're still celebrating "Waukegan Week" in Jack's home town where the Jack Benny Hour was broadcast from the Genesee Theatre over 97 stations from coast to coast...and for five days Waukegan went to town to make the World Premiere of "Man About Town" one of the biggest advertising and exploitation promotions ever given a picture!

BENNY'S

OUT TOWN"

with "ROCHESTER"

Jack's famous radio man of no work...good for a million laughs!



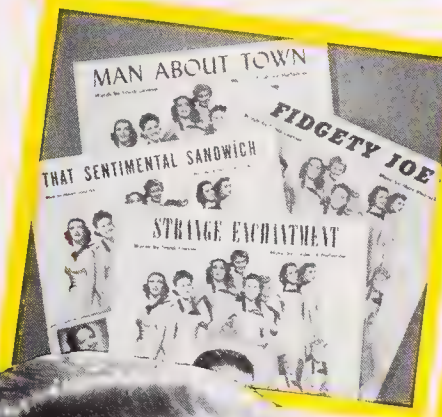
with THE PETTY GIRLS

Famous artist Petty's curvaceous beauties step from the pages of the magazines and come to life!



with 4 GREAT SONG HITS!

"Strange Enchantment", "That Sentimental Sandwich", "Man About Town", "Fidgety Joe" ..played by Matty Malneck and his Orchestra, West Coast swing sensations!





THE CRITICS GO TO TOWN FOR "MAN ABOUT TOWN"

"Sure-fire entertainment bound to pile up a healthy total of laughs in theatres everywhere. An ideal vehicle for Jack Benny!"—*Film Daily*

"A sure-fire audience picture. The comedian's air following will undoubtedly swell the copious take of this production!"—*Hollywood Reporter*

"Luscious entertainment for eye and ear and one of the brightest and most smartly turned out pieces of merchandise from the Paramount organization!"
—*Daily Variety*

"Ideal warm weather screen fare and should obtain uppermost brackets in box office revenue!"
—*Box Office*

"Great news that Jack Benny's latest movie is such a riot. 'Rochester' runs comedian Benny a close second!"
—*Louella O. Parsons*

"The Jack Benny flicker is the best musical ever made at Paramount, and 'Rochester' is a sensation."
—*Ed Sullivan, Daily News*

"The exhibitor should have a field day in the exploitation and selling of this comedy to his patronage. It is an excellent piece of highly salable entertainment."
—*M. P. Daily*

BEST

PARAMOUNT GOES TO TOWN

With

"MAN ABOUT TOWN"

starring Jack **Benny** · Dorothy **Lamour**

Edward **Arnold** with Binnie Barnes · Phil Harris

Betty Grable · "Rochester" · Matty Malneck and Orch.

Directed by Mark Sandrich · Original Screen Play by Morrie Ryskind · A Paramount Picture

With

"OUR LEADING CITIZEN"

Bob Burns' biggest hit!

With

"STOLEN LIFE"

Another Elisabeth Bergner triumph!

With

"THE STAR MAKER"

America's cavalcade of show business!

With

"THE MAGNIFICENT FRAUD"

Tamiroff gives the year's most thrilling performance!

TRADE PRACTICE CODE POLISHED FOR FINAL LAUNCHING IN FIELD

Kent, Home from South America, Seconds Rodgers' Declaration That Distributors "Are Going Ahead with Program"

The trade practice agreement this week was being made ready for a final launching into the field.

Sidney R. Kent, president of Twentieth Century-Fox and chairman of the trade practice negotiating committee, returning from South America Monday, bore out the statement made earlier last week by William F. Rodgers, Metro-Goldwyn-Mayer sales executive, to the effect that "We are going right ahead with the program." A formal statement was to be made by Mr. Rodgers on Thursday.

Said Mr. Kent, in effect, upon his return from his company's sales conventions in Buenos Aires and Trinidad:

Allied's rejection of the code was not unexpected.

He had, in fact, predicted such action by Allied, before sailing for South America several weeks ago.

He "would rather take chances with Thurman Arnold than with Abram Myers."

The distributors having made their final offer, the Code "may have to be tackled from another angle."

Says Arnold Has a Job

Mr. Kent said that Mr. Myers (general counsel of the national Allied States Association) was "presumptuous in expecting us to talk with him on divorcement. Such discussions cannot be binding on him, on us or on the United States Government." With respect to his statement on preferring to "take a chance" on Thurman Arnold (the assistant attorney general in charge of the anti-trust division of the United States Department of Justice, now pressing the Government's anti-trust suit against the majors) rather than Mr. Myers, Mr. Kent added that "Mr. Arnold has a job to do and we know that he is doing it the best he knows how."

It is anticipated that the code will be featured as a part of the 1939-40 contracts being offered exhibitors, and retroactively to include all contracts for new season product already signed, despite the flat rejection of the Code by National Allied and some of its state and regional affiliates.

Year After Negotiations Began

Reflected by other distributors, for the most part, were Mr. Kent's sentiments when he said: "Twentieth Century-Fox is going to offer the code to every exhibitor who wants it, as long as no legal difficulties restrain us from doing so." He added that he expected some of Allied's members to accept the pact, and saw no reason why "it should not be done now."

With the anticipated launching of the code falling just short of a year after the start of distributor-exhibitor negotiations were started last August, the attitude of distributor representatives is that they have given everything they can, on all points save arbitration, on which final concessions, one way or another, may still be made.

The chief revision asked for by the ITOA of New York and other independent groups is that in arbitration of disputes involving clearance the affiliated theatre and the distributor be represented by a single arbitrator instead of one for each as at present provided.

At an ITOA meeting in New York Wednesday, Harry Brandt, president, was critical of national Allied's procedure at its Minneapolis convention and urged exhibitors to sign the code "after it has been approved by the ITOA."

At the time of the Allied States Association Minneapolis convention, on June 13th, the distributors had expected the code to have what they termed "a fair hearing." Anti-code feeling at the meeting was so evident that on the closing day of the con-

(*Continued on following page, column* 1)

Two Showmen's Groups Study Practice Code; Two Reject It

As distributor leaders in New York this week reiterated their determination to follow through on the provisions of the trade practice agreement, exhibitor bodies throughout the country met and planned their replies, favorable or not, to the document described by distributors as representing their "last concessions."

With some theatre owners on record as not yet having had a chance to thoroughly examine the code's provisions, others committed to a policy rejecting the code, and at the same time a definite body of exhibitor opinion firm in the belief that the concessions offered by the code warrant acceptance, unified group action by individual exhibitor organizations is moving ahead, although marked for the most part by a policy of watchful waiting.

Just prior to the close of their annual convention Tuesday, members of the Theatre Owners of Oklahoma passed a resolution appointing a committee to study the code and make a report on it to the board of directors within 30 days. L. C. Griffith, head of the Griffith Amusement Company, had urged delay of any action until a further study had been made with half of the organization's members indicating that they had not had a chance to fully examine the code's provisions. In addition to Mr. Griffith, the committee consists of Homer Jones, Fred Pickrel, T. B. Noble, Jr. and Louis Groves.

A motion opposing passage of the Neely bill was passed, and telegrams will be sent Congressmen and Senators from Oklahoma, urging them to vote against the bill.

Morris Loewenstein, who has been president of the organization for more than 10 years, and is national secretary of the Motion Picture Theatre Owners of America, was re-elected. Leonard White was elected secretary-treasurer; Max Brock, vice-president, and John Giffin, Ralph Talbot and J. C. Hunter were elected directors.

Allied Action Attacked

Edward Kuykendall, MPTOA president, attacking the action of Allied States in rejecting the code at Minneapolis, said, "At least 90 per cent of the Allied exhibitors present at the Minneapolis convention told me that they would individually sign the code, and said that they did not understand how a few Allied leaders could keep the code from being put up for their approval, which the board of directors refused to do."

Mr. Kuykendall also attacked members of Allied Theatre Owners of Oklahoma who had issued bulletins charging that the MPTOA was "controlled by the Hays office producer-distributors," and had urged independent theatre owners not to sign arbitration agreements under any condition.

In a telegram read at the convention Monday, William Rodgers, Metro-Goldwyn-Mayer sales head, expressed the appreciation of the code negotiatiators for the support and cooperation rendered by the Oklahoma association.

During their two day session, held in the Civic Room of the Biltmore Hotel in Oklahoma City, the delegates heard, in addition to Mr. Kuykendall and Mr. Loewenstein, talks by Dr. H. G. Bennett, president of Oklahoma A. and M. College; David Milstein, of the American Society of Composers, Authors and Publishers; Ralph Talbot, Paul Short of National Screen Service; C. B. Akers, general manager of Tad Screen Advertising; Earl Hull, chief engineer, station WKY; E. W. Smartt, chairman of the State Board of Affairs; Mrs. Besa Short, of the Interstate circuit; Bill Moore, theatre architect, and R. J. O'Donnell, general manager of Interstate. Local exchange managers also spoke on 1939-40 product, as did Charles Kessnick, Metro-Goldwyn-Mayer, southern district manager, and E. Walker, of K. Lee Williams Film Exchange.

Two Units Second Allied

After E. Thornton Kelly, executive secretary of New York Allied, had given a full convention report, the Syracuse unit of New York Allied endorsed the action of the national organization in rejecting the code, at a meeting held last Thursday in Syracuse.

Also seconding the action of national Allied in its rejection of the code were the Motion Picture Theatre Owners of Western Pennsylvania, who, at a general membership meeting held last week at Pittsburgh's William Penn Hotel, went on record as approving the action of the national board of directors.

At the meeting, it was the consensus, according to Fred Herrington, secretary of the organization, that "when—and if—the

(*Continued on following page, column* 2)

INDIVIDUAL ACCEPTANCES AWAITED

(Continued from preceding page)

vention, at the "open forum," it was apparent that the distributors, represented there by Abe Montague, Columbia sales manager; Gradwell Sears, sales manager of Warners; and William F. Rodgers, general sales manager of MGM, and others, would not have an opportunity to see the code accepted.

The sales managers learned, on that day, that the organization's negotiating committee report rejecting the code had been approved by the board of directors, even at the beginning of the convention.

Inasmuch as many of the individual exhibitor organizations of the country have approved the code, the distributors now feel that securing of individual exhibitor acceptance "should not be hard." Expressions of exhibitor sentiment seemed for the most part to have these thoughts in common: that the code was better than no code, that its arbitration clauses, while not perfect, were better than no arbitration, and that some form of self regulation was better than governmental regulation.

Rodgers To Proceed In Spite of "Slap"

The determination of the distributors to carry the trade practice program through with or without Allied support was expressed by William F. Rodgers, speaking on Wednesday at a testimonial luncheon in New York to Leo Abrams of Universal. He said in part:

"Even though I was slightly slapped I don't propose to stay down. In the main most of us in the business, exhibitors and distributors, have a kindly feeling toward each other but there are a few who seek to sow the seeds of discontent.

"In a short time we will have a program that will make all of us happy. The attacks made on me will not deter me or the committee in the least in carrying the trade practice program to accomplishment."

The luncheon was tendered by the Motion Picture Associates to Mr. Abrams in honor of his transfer from the New York branch managership to short subjects sales manager. David Levy, his successor, also was a guest of honor. Speakers included besides Mr. Rodgers, Harry Brandt, Jack Ellis, Louis Nizer and Max Cohen.

Warners Begin Redemption of 6% Convertible Debentures

Warner Brothers on Thursday began cash redemption of about $6,000,000 optional 6 per cent convertible debentures redeemable Sept. 1, 1939, with accrued interest from March 1, 1939, to date. This will complete the refunding or retirement of an original amount of $29,400,000 debentures outstanding. Of this amount, $19,400,000 has been exchanged for new debentures maturing in 1948 and bearing the same rate of interest. In connection with the retirement of the bonds not deposited for exchange, the company has availed itself of $6,000,000 provided for in a credit agreement with three banks.

Dissatisfaction with National Policy Voiced by Local Units of Allied

(Continued from preceding page)

producers present a code that will be both equitable and acceptable to Allied States Association, Western Pennsylvania will go along with the National Board."

National Allied's rejection was scheduled to come up for ratification, also, at the Philadelphia meeting, Thursday, of the Allied Independent Theatres Owners of Eastern Pennsylvania. Sidney Samuelson, business head of the unit, and former president of National Allied, was expected to explain the reasons governing rejection of the code.

The Theatre Owners and Managers of the Rocky Mountain region have agreed to a discussion of the code at a later date, after more study of the provisions.

Allied of the Northwest, which was to have held its convention concurrently with that of the national body, and also in Minneapolis, but which postponed it due to insufficient representation, is reported to be facing a threat to its existence, due to dissension within the membership. Dissatisfaction has been voiced with the policy of concentration on national, rather, than local, issues, and W. A. Steffes has been reported as saying that he would not accept re-election.

Meanwhile, members are reported to feel that no one else could provide effective leadership; and the convention, now slated for July 11th, is expected to bring to a head the threat of Sol Lebedoff, at present a dissenting member, to form a new exhibitor organization without Allied affiliations.

Connecticut Protests Rentals

Independent exhibitors of Connecticut met on Tuesday at New Haven; both the state MPTO and the Allied were represented. Increased rentals have been considered out of line with lowered grosses and the exhibitors were reported preparing a vigorous resolution and procedures.

New York State Allied will meet in Syracuse on July 6, at which time the president of the New York City unit, Max Cohen, promises that "something very interesting will result."

That Mr. Cohen's promise may be born out is indicated by the reaction generally of the New York State unit, which has been reported differing with the national Allied policy on the code. Mr. Cohen this week said New York Allied would fight for "further negotiations for a bill of rights, without Governmental regulations." This attitude differs from that of the national organization, which, by its rejection of the code, caused the distributor spokesmen to assert they never would deal with Allied again, as an organization.

Mr. Cohen also said he did not favor theatre divorcement, which the national organization wanted included in the trade practice program.

New Organization Seen

Reports were about this week that the New York Independent Theatre Owners, headed by Harry Brandt, and Max Cohen, and whatever members of his own organization agreed with him, might form a third national exhibitor organization. Mr. Cohen would not issue a statement on this; and Mr. Brandt deprecated it by saying that, if such an organization were formed, he would not be the promoter of it. He did add that he believed national Allied "dead," and that the Motion Picture Theatre Owners, the other existing national organization, was "not representative of exhibitor rank and file."

The New York ITOA will hold its annual outing on July 25, at Indian Point.

September, in Atlantic City, has been set as the time and place of the New Jersey Allied convention. Charles Robinson has been named executive secretary of the unit.

In conjunction with this convention, Eastern District Number One of Allied will also meet.

The Motion Picture Theatre Owners of Western Pennsylvania last week protested, by letter, to local distributor offices, against service of non-theatrical accounts. Many of the local offices have assured the organization that requests by such accounts will be rejected in the future.

The Associated Theatre Owners of Indiana will hold their second annual summer outing at Spink Wauwausee, Indiana, on Wednesday, Thursday, and Friday, of next week.

Billboard Curb Modified

The City Planning Commission, in New York, has modified provisions governing signs and billboards after a series of protests from business, real estate and labor interests. The Broadway Association consisting of theatre owners and others, filed a protest with the commission against giving such wide discretionary powers over signs and billboards to the Board of Standards and Appeals.

The RKO Palace theatre in the loop district of Chicago closed its doors on Thursday, attributing the decision to a shortage of outstanding product.

"Daughters" Held Over

Warner Brothers' "Daughters Courageous," which finished its first week at the New York Strand to the best summer business in the history of the house, according to the company, will be held for at least two more weeks. The first week's gross was $49,000, topping that of "Dodge City," the company said.

Douglas Fairbanks, Jr., has accepted an invitation to address the annual convention of the National Education Association in San Francisco on July 4th. Mr. Fairbanks will speak at the banquet of the Elementary School Principals division.

St. Louis Union Selects Tomsen

Robert Tomsen, chief witness at the ouster hearing against John P. Nick and Clyde A. Weston, and former business manager of the Moving Picture Operators Union, No. 143, was elected president of the St. Louis union at a meeting of members last Friday at the Melbourne Hotel there. It was the first election since July, 1935, when Mr. Nick took charge of the union.

Other officers elected are William Robinson, vice-president; O. R. Myers, secretary-treasurer; Ernest D. James, recording secretary; Jules Anthony, sergeant-at-arms, and George Hess, Lester C. Chambers and Homer Tong, trustees. All were elected unanimously except Mr. Tomsen. One vote for president was cast for William Canavan, former international president of the International Alliance of Theatrical and Stage Employees.

Union members said no supporters of the ousted leader were present. A spokesman for the group headed by Mr. Canavan said that those who support Mr. Nick and oppose the receivership declined to recognize the validity of the election by participating in it. By absenting themselves from the meeting they continued their opposition to those who obtained the receivership.

After the meeting, detectives arrested John (Buddy) Lugar, who received a working permit as an operator when Mr. Nick and Mr. Weston dominated the union, and Danny J. O'Connell, former chauffeur for the leader. Both were held for investigation.

The new officers will serve until December 31, 1940, unless the receivership is terminated before that date, in which case a new election will be held.

Warners Transfer Television Stock

Warner Brothers has disposed of its holdings in, and its obligations to, the Transamerican Broadcasting and Television Corporation, having transferred all of the common and preferred stock it owned in the television company to Associated Music Publishers, in exchange for $100,000 par value of five per cent second preferred stock of American Music Publishers, Inc., operators of the Muzak system of recorded music.

Warners, in 1938, acquired a 50 per cent interest in American Music Publishers, and now owns approximately 40 per cent of the firm, due to an increase in the number of stockholders.

Transamerican has issued new shares, raising its stock issue from 2,000 shares, no par value, to 3,500 shares, with 1,000 common, no par, and 2,500 preferred with par value of $100 each. John L. Clark is president of the company and E. J. Rosenberg is vice-president an treasurer.

At a meeting in Stockholm recently, Ragnar Allberg, Svensk Filmindustri, was elected president, and Dr. Gosta Werner, secretary, of Filmpublicisternas Forening (The Association of the Film Journalists). The organization is composed of the publicity managers of the Swedish film business.

WELCOME ROTHACKER

The appointment of Watterson R. Rothacker as vice-president of Quigley Publications, resident in Hollywood, has been followed by a flood of congratulatory letters and telegrams to both Mr. Rothacker and Martin Quigley from executives in all branches of the motion picture industry. Excerpts from a few follow:

"I don't know anyone who can give more character to his operations than you can. . . ." —SIDNEY R. KENT.

". . . and wish to offer my congratulations on the new connection. . . ."—NICHOLAS M. SCHENCK.

"I have written Martin Quigley congratulating him . . . and in turn want to congratulate you and wish you all the luck in the world."—LOUIS B. MAYER.

"Martin Quigley couldn't have made a better choice and the publishing company, as well as yourself, is to be congratulated."—BARNEY BALABAN.

". . . I am sure that your connection with the trade press will improve relationships between producers and exhibitors."—ADOLPH ZUKOR.

"I am delighted to see that you will be active again."—WALTER WANGER.

". . . my congratulations to you and the Quigley Publishing Company."—JACK COHN.

". . . and my sincerest best wishes for the great success which I know you will attain."—CHARLES R. ROGERS.

". . . this is the pleasantest news I have heard in a long time."—JESSE LASKY.

". . . I am happy to see that you are taking an active part in the business."—EUGENE J. ZUKOR.

"I know it will be a fine thing for all concerned."—GENE MARKEY.

"Martin Quigley and Colvin Brown are entitled to congratulations. Their west coast organization now rates with New York in having the tops in personnel."—EARL J. HUDSON.

". . . all of us at Paramount are happy to hear of your affiliation. . . ."—TERRY DELAPP.

". . . You bring to your associates a wide experience and understanding of the problems which are today facing the industry. . . ."—JACOB KARP.

". . . my best wishes, and assurance that we will be happy to cooperate."—ROBERT S. TAPLINGER.

". . . I am glad you are coming back actively into the industry."—E. V. RICHARDS, JR.

". . . I am happy to hear of your new post, because I know there isn't a man in the industry with a better focus."—A. H. BLANK.

". . . You are now part of a very distinguished group, but I am certain you will add lustre to its dignity."—JOSEPH I. BREEN.

". . . I can not tell you how delighted I am. . . ."—SAMUEL GOLDWYN.

". . . I was delighted to hear of your new appointment."—DAVID SELZNICK.

"I read with pleasure of your appointment. . ."—SOL M. WURTZEL.

". . . I think this is well for both of you. . . ." —WILLIAM GOETZ.

". . . and the industry is certain to be benefited."—SOL LESSER.

". . . I have known you and Motion Picture Herald a great many years, and I think it is about time you both got together."—ARTHUR W. KELLY.

". . . I don't think you could have made a better connection . . . or one more successful from all points of view."—ARTHUR L. LEE.

". . . and every hope for your success in work and with people that I know you will enjoy. . . ."—ROBERT T. KANE.

". . . I know you will enjoy your work with Martin Quigley."—LOYD WRIGHT.

". . . My best wishes and congratulations to Quigley Publications."—FRANK LLOYD.

". . . you will make outstanding success in your new capacity. . . ."—T. J. CONNORS.

". . . I am sure that everyone in this industry will be glad."—M. J. WEISFELDT.

"Congratulations on your new association with our good friend Martin Quigley. . . ."—JOHN BOETTIGER.

Congratulatory letters and telegrams to both Mr. Quigley and Mr. Rothacker were also received, among others, from: Ned E. Depinet, Harry Brand; Howard Strickling, MGM; E. P. Curtis and W. J. German, Eastman Kodak; Milton Bren, MGM; Bert Ennis; Judge Isaac Pacht; Albert D. Lasker and Jack A. Pegler, Lord & Thomas; Robert G. Ritchie, MGM; Edward O. Blackburn; Harry E. Edington, Famous Productions; Arthur M. Landau; W. S. Van Dyke II; Bernard A. Grossman; Quinn Martin, Paramount; Maurice Kann, Box Office; Ottavio Prochet; William Fiske; John Perdicari; J. W. Richmond, Irving Trust Co.; Samuel Spring; Robert H. Cobb; Leonard S. Florsheim; Walter R. Early; William Horsley; E. J. Mannix, MGM; Harry E. Ward, president, Irving Trust; Warren Wright; George W. Trendle; J. P. McEvoy; Frank E. Cahill, Jr., Warners; Thomas K. Little, 20th Century-Fox; A. N. Diehl, Columbia Steel; George Cohen, Loeb and Loeb; H. Gard Knox, Erpi.

Germans Tour MGM Studio

Eleven German newspapermen, in this country on a goodwill mission, this week toured the Metro-Goldwyn-Mayer studio in Hollywood. Leaders of the group were Carl Cranz, Heinz Beller, director of the German Library of Information in New York; Dr. Peter Winkelnkemper and Erich Scheyder. Mr. Cranz, Mr. Winkelnkemper and Mr. Scheyder are editors of important Nazi newspapers in Germany.

Michalove to Australia

Dan Michalove, assistant to S. R. Kent, president of Twentieth Century-Fox, leaves for Australia in August or September in an advisory capacity on operations of the new General Theatre circuit, which will consist of the merged Hoyts and Greater Union interests. He probably will be there two years. Mr. Michalove spent about five months in Australia last year in connection with a survey of the Hoyts theatres.

U. S. SUITS AGAINST INDEPENDENT THEATRE CIRCUITS ARE INTIMATED

Schine Group and Florida Unit Reported Targets in Justice Department's Move to Act on All Complaints Received

That the United States Department of Justice is determined to continue prosecution of any and all in the motion picture industry against whom it has received charges of "collusive" and "coercive" actions, is shown by the semi-official report that it soon will file suits against a large western New York independent circuit and a Florida independent circuit. The actions are expected to be taken, despite the purported efforts of the Department of Commerce and industry executives to "settle" differences "over the conference table."

Over 50 Actions Pending

The new actions will add to the total of over 50 anti-trust actions now pending in federal district courts. More than 30 of them have been filed within the year since the Government started its anti-trust actions in New York against the major companies.

The Schine circuit has been mentioned as the "large western New York independent circuit" which the Government will prosecute. The suit is expected to parallel the Government's anti-trust action in Oklahoma against the Griffith circuit, and is expected to be the result of a desire on the part of Department of Justice officials to show that the major companies are not being singled out. Numerous complaints have been registered with the Department by western and upper New York state exhibitors, and particularly, it is reported, by members of New York Allied. The Government suit probably will be filed in Buffalo.

The expected Florida suit will be following the trail of one anti-trust action already pending in that state: the Herman Weingarten enterprises suit against Paramount Enterprises, Wometco Theatres and the majors. In this suit triple damages of $42,000 are sought on charges of overbuying and unreasonable clearance.

Calling U. S. Figures Inaccurate

Meanwhile, in the New York anti-trust action by the Justice Department against the major companies, the defendants were to answer separately, on Thursday, the Government's bill of complaint and, in these answers to ask dismissal of the Government suit, to deny its charges, to allege that the Government figures are inaccurate. Columbia and United Artists were not expected to answer the Government bill this week.

The Government case has been beleaguered by the demands of the defendants in the New York City federal court these past several weeks that the Government file additional particulars. When the Government did file more particulars last Monday, the defendants made additional complaints that the particulars were still incomplete and inaccurate.

The defendants on last Monday were ordered to file answers to the Government complaint "within 10 days."

Changes in RKO Case

On Saturday the Department of Justice indicated it would allow the dropping of certain RKO defendants, former directors of the old RKO board. These are Merlin H. Aylesworth, formerly board chairman; Cornelius H. Bliss, DeWitt Milhauser, David Sarnoff, Maurice Goodman, Frederick Strauss, and Courtland Smith. Upon final approval by Federal Judge William Bondy of the new board of directors in the RKO reorganization, the new board will be added to the list of defendants.

In Chicago, the Government has agreed to postpone until the fall its criminal contempt action against Balaban and Katz and the majors. The final hearing will be on July 7th, Edgar Eldredge, special master, announced on Friday. Following this, the case will be adjourned until September 5th.

Facilitating Examination

Conferences were being held this week between attorneys for both sides to facilitate examination of thousands of documents requisitioned by the Government. The hearing this week was on Wednesday. Tom Gilliam of Vitagraph, James Donohue of Paramount, Irving Schlank of United Artists, and Clyde Eckhardt of 20th Century-Fox, testified on contracts and clearance schedules.

Last week the Government produced two witnesses: H. C. Van Pelt, an investigator of the Federal Bureau of Investigation, told of his audit of the Balaban and Katz records. Tom Gillian, a Warner branch manager, described exchange operations.

The Government opened its case on Thursday. Mr. Wright reviewed the film situation and practices in the Chicago territory. He noted the situations in 1928, when the equity suit first was brought; in 1932, when the consent decree was signed; in 1935, when violations, he said, were first noted; in 1938, when the Government filed the present contempt action, and on May 1st of this year.

Because defendant attorneys have been involved in the Government suit, the case of the independents against Balaban and Katz and the majors is reported to be in line for a similar Summer postponement.

Sam E. Morris, vice-president of Warner Brothers in charge of foreign activities, will sail for South America late this month for a general checkup.



Continuing the motion picture conferences being conducted by the Department of Commerce; left to right: Nathan D. Golden, chief of the motion picture division of the bureau of foreign and domestic commerce; Dr. Willard Thorp, economic adviser of the Department of Commerce; Ernest Tupper, chief statistician of the bureau of foreign and domestic commerce, and Edward Kuykendall, president of the Motion Picture Theatre Owners of America.

Kuykendall Gives Views

Meeting with Department of Commerce officials last week, in line with Secretary Harry Hopkins' announced intention of rounding up the opinions and viewpoints prevailing in all branches in the industry, Ed Kuykendall, president of the Motion Picture Theatre Owners of America, was the first exhibitor representative to confer with the Government department.

Meanwhile, with delegates from National Allied expected in Washington early next month to confer with members of Secretary Hopkins' department, and a conference also scheduled for July 18th with Harry Brandt, president of the New York Independent Theatre Owners Association, J. H. Hazen, Warner Brothers vice-president and contact man for the distributors in the conferences with the Department of Commerce, arrived in Washington last Friday to see Ernest Tupper, Department statistician.

Continuing the individual meetings with Mr. Tupper, Mr. Hazen presented additional information on industry statistics, as requested by Commerce officials. A date for the next meeting with other distributor representatives, including Will H. Hays, president of the Motion Picture Producers and Distributors of America, has not as yet been set.

Guy P. Morgan, who manages United Artists business in Chile, Argentina and Uruguay, arrived in New York this week from Buenos Aires.

HOLLYWOOD BUYS 45 MORE STORIES TO ADD TO 1940 FEATURE PROGRAMS

Twenty-nine of Month's Purchases Are Originals; Also Three Subjects Made Into Films in Earlier Years

With preparations for the coming season's product practically completed and announced by all large producing companies, now that RKO Radio has wound up the majors' sales conventions, 45 stories and plays were purchased in the month of May by 12 Hollywood producers.

Originals Retain Lead

For the 10th consecutive month, originals led all the other forms of literary material, accounting for 29 of the 45 properties, or 64 per cent of the total. Included in the total were subjects filmed earlier: "The Patent Leather Kid," a First National picture released September 1st, 1927, which had starred Richard Barthelmess, now to be filmed by Warner Brothers; "Queen Kelly," an unreleased Gloria Swanson film, purchased by Walter Futter for a reported $10,000, and "The Royal Box," a German picture, purchased by Boris Morros.

Universal, with nine properties bought, was the largest single purchaser, followed by Metro-Goldwyn-Mayer with eight and Warner Brothers with six. All of the Universal purchases were originals, while the Metro-Goldwyn-Mayer purchases included four magazine stories, three books and one original.

Remarque's Novel to MGM

Among the outstanding purchases were Erich Maria Remarque's novel, "Heroes," bought by Metro-Goldwyn-Mayer for a reported $55,000. Mr. Remarque's earlier books include "All Quiet on the Western Front," made into a film by Universal in 1930; "The Road Back," also a Universal film, made in 1937, and "Three Comrades," which Metro-Goldwyn-Mayer made as a picture last year.

Thornton Wilder's play, "Our Town," a Pulitzer Prize winner, was bought by Sol Lesser for production as one of his first United Artists releases, and will be filmed under the supervision of Ernst Lubitsch. Another Pulitzer Prize winner, Maxwell Anderson, will write an original for a Leo McCarey production at RKO.

The Titles and Credits

The month's purchases, with all available production credits, follow:

ACADEMY WINNER, original by Crane Wilbur, purchased by Universal.

AMERICAN PLAN, original by Milton Lazarus, purchased by Paramount.

ARIZONA CYCLONE, original by Sherman Lowe, purchased by Universal.

ARMY AND THE NAVY, THE, original by Lieutenant Commander Charles Work and Captain George Mosley, purchased by Warner Brothers. Pat O'Brien, Wayne Morris, Gale Page, Rosemary Lane, Dennis Morgan and Henry O'Neill will be seen. Joe Pogano will write the screenplay.

BEFORE YOUR EYES, original by Roy Chanslor, purchased by Universal.

BRIGHAM YOUNG, original by Louis Bromfield, purchased by Twentieth Century-Fox.

CHILD OF DIVORCE, original by Dalton Trumbo, purchased by RKO for Anne Shipley. Robert Sisk will produce.

CITY OF THE ANGELS, original by Robert Buckner about Los Angeles in the 1870's, purchased by Warner Brothers for Errol Flynn and Olivia De Haviland. Michael Curtiz will direct.

DAUGHTER OF THE TONG, original by George Plympton, purchased by Metropolitan Pictures.

Priest and Lepers

FATHER DAMIEN, biography by John Farrow of the Belgian priest who lived among the lepers, purchased by RKO for Joseph Calleia. Robert Sisk will produce and Mr. Farrow will direct.

FIDDLESTICKS, original by Milton Lazarus, purchased by RKO.

FIRST NIGHTER, radio script, purchased by James Moore, RKO talent scout.

FRAME OF MIND, A, original by Angela Brophy, purchased by Bernard Vorhaus.

GOLDEN HOOVES, novel by William Carey Duncan, purchased by Twentieth Century-Fox.

HAPPIEST MAN ON EARTH, THE, magazine story by Albert Maltz, purchased by Metro-Goldwyn-Mayer.

HENRY GOES TO ARIZONA, original by W. C. Tuttle, purchased by Metro-Goldwyn-Mayer for Frank Morgan. Harry Rapf will produce.

HEROES, novel by Erich Maria Remarque, purchased by Metro-Goldwyn-Mayer for Spencer Tracy, Margaret Sullavan and Robert Taylor.

HIS SON, original by Val Burton, purchased by Universal.

IT HAPPENED AT THE WORLD'S FAIR, original by George Jessel, purchased by Twentieth Century-Fox.

JUNGLE LOVE, original by Lew Stevens and Jack Garrett Lloyd, purchased by Republic.

LISTEN, KIDS, original by Lee Loeb and Mort Braus, purchased by Universal.

LOOKING AFTER SANDY, novel by Margaret Turnbull, purchased by Metro-Goldwyn-Mayer.

MEDICINE SHOW, original by Harrison Jacobs, purchased by Paramount for William Boyd. Harry Sherman will produce the "Hopalong Cassidy" feature.

MESQUITE BUCKAROO, original by George Plympton, purchased by Metropolitan Pictures.

OUR TOWN, stage play by Thornton Wilder, purchased by Sol Lesser (United Artists). Ernst Lubitsch will produce and direct.

PALS, original by Peter Ordway, on the work of the Police Athletic League, purchased by Warner Brothers for the Dead End Kids and Jeffrey Lynn.

PATENT LEATHER KID, THE, novel by Rupert Hughes, and First National film, purchased by Warner Brothers for John Garfield.

PORT OF HATE, original by Forrest Sheldon, purchased by Metropolitan Pictures.

PRETTY PENNY, magazine story by Jack Goodman and Agnes Rumsey, purchased by Metro-Goldwyn-Mayer.

QUEEN KELLY, unreleased Gloria Swanson film made by Gloria Swanson Productions, purchased by Walter Futter.

RICHARD HARDING DAVIS: HIS DAY, biography by Fairfax Davis Downey, purchased by Metro-Goldwyn-Mayer.

RIDERS OF THE LAW, original by Andrew Bennison, purchased by Universal.

RIDERS OF THE SAGE, original by Forrest Sheldon, purchased by Metropolitan Pictures.

Peter Kyne Novel

ROLLING RIVER, novel by Peter B. Kyne, purchased by Republic.

ROYAL BOX, THE, German film satirizing dictatorships, directed by Reinhold Schunzel, purchased by Boris Morros.

SEND ANOTHER COFFIN, novel by F. G. Presnell, purchased by Walter Wanger (United Artists). Tay Garnett will direct.

SLIGHTLY TEMPTED, original by Manuel Seff and Max Marcin, purchased by Universal.

THEY CALLED ON THE PRESIDENT, magazine story by Damon Runyan, purchased by Metro-Goldwyn-Mayer.

UNTITLED ORIGINAL, by Leonard Spigelgass and Charles Grayson, purchased by Universal for "Sandy."

UNTITLED ORIGINAL, by Eve Greene, purchased by Universal for "Sandy."

UNTITLED ORIGINAL, by Seton I. Miller, on early days of Tombstone, Arizona, purchased by Warner Brothers for Errol Flynn.

UNTITLED ORIGINAL, by Maxwell Anderson, purchased by RKO for a Leo McCarey production.

UNTITLED ORIGINAL, about U. S. Public Health Service, purchased by Warner Brothers for John Garfield, Fay Bainter, Jeffrey Lynn and Gale Page.

WHATEVER GOES UP, original by Milton Lazarus, purchased by Paramount.

WILLOW WALK, Saturday Evening Post story by Sinclair Lewis, purchased by Metro-Goldwyn-Mayer.

Herman G. Weinberg has finished editing the American release of the French film, "The End of a Day."

Miriam Howells has resigned as story editor of Samuel Goldwyn Productions because of illness.

STORY PURCHASES OF YEAR COMPARED

Month	Originals	Books	Plays	Totals
June, 1938	24	32(a)	3	59
July	11	5	2	18
August	44	43(b)	6	93
September	39	10(c)	2	51
October	23	28(d)	1	52
November	34	19(e)	6	59
December	27	14(f)	2	43
January, 1939	42	14(g)	1	57
February	33	21(h)	1	55
March	30	15(i)	8	53
April	47	12(j)	7	66
May	29	15(k)	1	45
TOTALS FOR 12 MONTHS	383	228	40	651

(a) Including 3 published magazine stories.
(b) Including 5 published magazine stories and 1 newspaper serial.
(c) Including 2 published magazine stories and 1 newspaper comic strip.
(d) Including 4 published magazine stories.
(e) Including 13 published magazine stories.
(f) Including 12 published magazine stories.
(g) Including 7 published magazine stories and 1 radio program.
(h) Including 1 published magazine story and 2 radio programs.
(i) Including 4 published magazine stories.
(j) Including 3 published magazine stories.
(k) Including 4 published magazine stories, 3 films and 1 radio program.
(l) Including 64 published magazine stories, 1 comic strip, 1 newspaper serial, 4 radio programs and 3 films.

World's Fair Registration Bureau

Out-of-town readers of Motion Picture Herald *who plan on visiting the New York World's Fair are invited to fill in and mail the coupon below to be registered at these offices. Thus, those desirous of locating other industry visitors in town will be able to do so quickly through this service by calling at Quigley Publications, or 'phoning* CIrcle 7-3100, *and asking for "World's Fair Bureau". From time to time, there will be published lists of registrants, who will receive, for the duration of their stay, copies of* Motion Picture Herald.

WORLD'S FAIR REGISTRATION BUREAU

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Please mail coupon to World's Fair Bureau, Quigley Publishing Co., 1270 Sixth Avenue, New York.

RKO Heads See "Career" Premiere

Ned E. Depinet, vice-president of RKO Radio, will head a home office delegation to the twin premiere of "Career" in Des Moines Sunday. Others in the New York group will be Cresson Smith, western sales manager; S. Barret McCormick, advertising and publicity director; Arthur Willi, head of the eastern talent department and Ralph Rolan.

Also expected are Walter Branson, midwest district manager with headquarters in Chicago; Jack Osserman, Chicago branch manager, and other midwest branch managers.

Almost the entire cast of "Career," including Anne Shirley, Edward Ellis, Leon Errol and John Archer and Alice Eden, winners in the "Gateway to Hollywood" radio talent quest, will be in Des Moines. Also Jean Hersholt, Patricia Ellis, Bob Breen, Jean Parker, Joy Hodges and other players.

The Hollywood contingent also will include Jesse Lasky and eight candidates in the "Gateway to Hollywood" second finals; Phil Stong, author of "Career," and Mrs. Stong; Leigh Jason, director; Robert Palmer, casting director; Paul Snell, publicity representative for Mr. Lasky, and Frank Healy of the coast publicity staff.

Two of the eight finalists in the "Gateway to Hollywood" quest will be selected at a broadcast of the Lasky program over the Columbia Broadcasting System just before the premiere of the film. They will be awarded roles in RKO's "Three Sons" and will adopt the names of Robert Stanton and Virginia Vale.

Louis Alleman and Charles Levy of RKO's publicity department are in Des Moines handling arrangements.

Fairbanks Opposes 'Compromise' Films

Hollywood's "compromise entertainment" is on the way out and "a cure is in sight for anemic screen literature which spells box office shortage," according to Douglas Fairbanks, Jr., now starring in Frank Lloyd's "Rulers of the Sea."

"Roughly speaking," said Fairbanks, "Hollywood makes three types of pictures—one each for adults, juveniles, and the one which compromises between adults and juveniles. The major mistakes lie in this third classification because it constitutes a jarring compromise."

"Many a good adult story has been sacrificed by an attempt to inject angles which will appeal to juvenile minds and, conversely, many good productions which would be worthwhile entertainment for juveniles have had their entertainment values impaired by an effort to inject an adult slant," he said.

"As a result," he says, "the effort to satisfy everyone from seven to 70 has in some cases yielded a product 'watered' to the point of becoming anemic screen literature.

"If all great novelists and playwrights were forced to make similar compromises, books and plays could never make healthy contributors to literature."

Fairbanks suggested a national exhibitors' meeting to devise a new system of showing pictures.

"As their discretion dictates," he declared, "they may find it possible for certain hours of certain days to be set aside for children's matinees. Or a plan under which separate houses for children and adults are designated may prove workable. Perhaps an information service, telling in advance the nature of a forthcoming picture, thus sharing responsibility with parents themselves, is the right answer."

"The time has come to stop trying to walk a tight-rope," he declared.

E. J. Smith has resigned from Imperial Distributing Company and Imperial Pictures, Inc.

More Political And Sex Film Censor Actions

"Ecstasy," "The Birth of a Baby" and "Confessions of a Nazi Spy" continue to figure prominently in news on censorship, for reasons of political or moral content.

In Cuba, Warner Brothers gained ground with their "Nazi Spy" picture, when a censorship ban imposed last Tuesday night was lifted following a private screening of the film for Cuban cabinet members and the American ambassador.

In Buenos Aires, Warners will appeal the ban on "Nazi Spy" to the Ministry of Justice of Argentina. The ban was ordered by the Mayor of Buenos Aires. Although the censorship officially applies only to the capital, exhibition elsewhere in the country is doubtful unless the ban is lifted. It is believed official circles there wish to avoid any conflict with the German Embassy.

Ask Bill of Particulars

Meanwhile in New York Warner Brothers on Friday will apply for an order in federal court compelling Fritz Kuhn to serve and file a detailed bill of particulars in his suit for an injunction against "Nazi Spy" and for $5,000,000 damages for libel in allegedly depicting him and the German-American Bund as disloyal.

Act on "Ecstasy"

The hearing on "Ecstasy," denied censorship approval in Philadelphia, started Monday in common pleas court there before Judge Heiligman. Elizabeth E. Craven, member of the mayor's board of theatrical control, and Mrs. Hazel Lowenstein, lawyer associated with the Legal Aid Society, defended the film while Mrs. Edna R. Carroll, chairman of the Pennsylvania board of censors, called certain scenes "positively indecent."

A decision by the appellate division of the New York supreme court is to be handed down when the court convenes in the second week in July. The American Committee on Maternal Welfare, Inc., and Sam Citron are appealing action of the Board of Regents and Irwin Esmond in refusing to license the film.

Censor Board Bill Dropped in Illinois

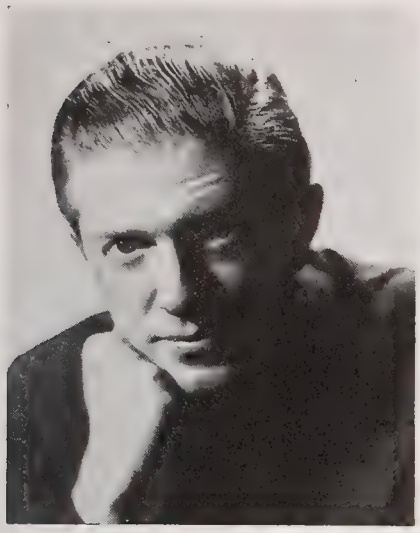
A bill to create a state censor board to pass on motion pictures was killed in the Illinois Senate this week when its sponsor, Senator Joseph Mendell of Chicago had it stricken from the calendar. Mr. Mendell also struck two other bills which would prohibit children attending late shows and prohibit producers and distributors from having an interest in theatres.

Stricken in the House was the Gibbs bill prohibiting the showing of pictures in which appeared persons who had been divorced more than twice.

Ohio Censor Answers Charges of Baldwin

"There is nothing political about Ohio censorship, and no film ever has been censored for political content, although they have been when containing propaganda," Roy Reichelderfer, chief censor, said in Columbus this week in answer to charges of Roger Baldwin, New York, national director, American Civil Liberties Union, who appealed to the Cleveland branch of the Union for abolishment of the censor board, "or at least the banishment of political type of censorship."

Box Office Champions for May



Anatole Litvak, director, "Confessions of a Nazi Spy."



Edmund Goulding, director, "Dark Victory."

DODGE CITY: Produced and distributed by Warner Brothers. Associate producer, Robert Lord. Directed by Michael Curtiz. Original screen play by Robert Bruckner. Cast: Errol Flynn, Olivia de Havilland, Ann Sheridan, Bruce Cabot, Frank McHugh, Alan Hale, John Litel, Henry Travers. Released April 8, 1939.

THE HARDYS RIDE HIGH: Produced and distributed by MGM. Directed by George B. Seitz. Screen play by Agnes Johnson, Kay Van Riper and William Ludwig. Cast: Lewis Stone, Mickey Rooney, Cecilia Parker, Fay Holden, Ann Rutherford, Sara Haden, Virginia Grey. Released April 21, 1939.



George Nicholls, Jr., director, "Man of Conquest."



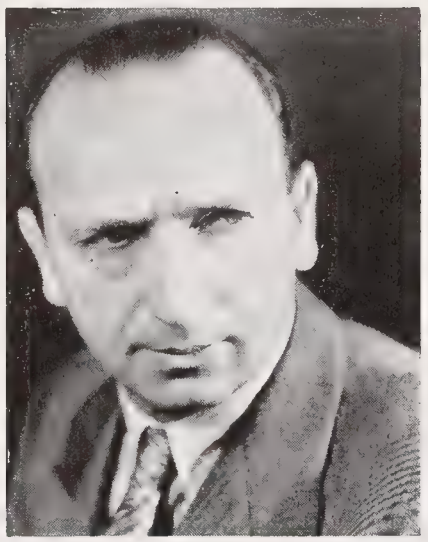
Gregory Ratoff, director, "Rose of Washington Square."

UNION PACIFIC: Produced and distributed by Paramount. Producer and director, Cecil B. DeMille. Associate producer, William Pine. Screen play by Walter DeLeon, C. Gardner Sullivan and Jesse Lasky, Jr. Original by Ernest Haycox. Cast: Barbara Stanwyck, Joel McCrea, Robert Preston, Akim Tamiroff, Lynne Overman, Brian Donlevy, Anthony Quinn, Evelyn Keyes, Stanley Ridges. Released May 5, 1939.

WUTHERING HEIGHTS: Produced by Samuel Goldwyn. Distributed by United Artists. Directed by William Wyler. Screen play by Ben Hecht and Charles MacArthur. Novel by Emily Bronte. Photographed by Gregg Toland. Film editor, Daniel Mandell. Cast: Merle Oberon, Laurence Olivier, David Niven, Flora Robson, Donald Crisp, Geraldine Fitzgerald. Released April 7, 1939.

CONFESSIONS OF A NAZI SPY: A Warner-First National picture. Directed by Anatole Litvak. Screen play by Milton Krims and John Wexley. Based on materials gathered by Leon G. Turrou. Cast: Edward G. Robinson, Francis Lederer, George Sanders, Paul Lucas, Henry O'Neill, Lya Lys, Grace Stafford, James Stephenson, Sig Rumann, Fred Tozere. Released May 6, 1939.

DARK VICTORY: Produced and distributed by Warner Brothers. Directed by Edmund Goulding. Screen play by Casey Robinson. Play by George Emerson Brewer, Jr., Bertram Block. Cast: Bette Davis, George Brent, Humphrey Bogart, Geraldine Fitzgerald, Ronald Reagan, Henry Travers, Cora Witherspoon, Dorothy Peterson, Virginia Brissac, Charles Richman, Herbert Rawlinson, Leonard Mudie. Released April 18, 1939.



Michael Curtiz, director, "Dodge City."



George B. Seitz, director, "The Hardys Ride High."

MAN OF CONQUEST: Produced and distributed by Republic. Associate producer Sol C. Siegel. Directed by George Nicholls, Jr. and Jan Fortune. Cast: Richard Dix, Gail Patrick, Edward Ellis, Joan Fontaine, Ralph Morgan, Victor Jory, Robert Armstrong, C. Henry Gordon, Pedro de Cordoba. Released May 15, 1939.

ROSE OF WASHINGTON SQUARE: Produced and distributed by 20th Century-Fox. Associate producer and screen play, Nunnally Johnson. Directed by Gregory Ratoff. Photographed by Richard Day and Rudolph Sternad. Cast: Tyrone Power, Alice Faye, Al Jolson, William Frawley, Joyce Compton, Hobart Cavanaugh, Moroni Olsen. Released May 5, 1939.



Cecil B. DeMille, director, "Union Pacific."



William Wyler, director, "Wuthering Heights."

PREFERRED DATES, AVAILABLE RUNS ANALYZED IN SECOND OF CODE SERIES

Nizer Also Discusses Public Demand for Exceptional Features, also Score Charges, Short Subjects, "Regular Customers"

by LOUIS NIZER

This is the second of a series by Louis Nizer, motion picture lawyer, interpreting in lay language the motion picture code as drafted by the majors.

In the first installment, appearing last week—June 24th issue, page 31—the following clauses were interpreted:

I—Exclusion Privileges—Cancellations.

II—Trade Announcement.

This week, Clauses III to VIII are interpreted.

Clause III—
Public Demand for Exceptional Feature

This section gives certain rights to the exhibitor under certain conditions to obtain a contract for an exceptional feature.

What Is Exceptional Feature: An exceptional feature is a picture which has such an exceptional and outstanding appeal as to create a natural and spontaneous national public demand.

When Section Applies: If there is a spontaneous and natural public demand in the town, city or section of the metropolitan city in which the exhibitor's theatre is located for an exceptional feature, which feature would not be shown there unless licensed for exhibition to the exhibitor, then this section applies.

Conditions Under Which This Section Applies: If the exhibitor in such a case requests of the distributor a license for a run in any situation of such a feature, and distributor offers a greater number of features than the exhibitor can play (because his playing time is so absorbed by previous commitments that he cannot reasonably exhibit these features without changing his operating policy), then the distributor must offer to the exhibitor a lesser number of features including the exceptional feature as may be agreed upon.

Arbitration Under Section: If, in such a case, the exhibitor and distributor cannot agree upon the lesser number of pictures, such number may be determined by arbitration to be the maximum number of features which can reasonably be exhibited by exhibitor in such a situation.

Right to License to Other Exhibitors: At any time before the arbitrators have made their award under this section, the distributor has the right to offer or license all or any of its features to any other exhibitor.

When This Section Does Not Apply: An exhibitor has been a customer of the distributor and who has refused to contract for the distributor's features for the situation involved, has no right to attempt to use this section to compel the distributor to license to him its exceptional features.

Time of Arbitration: Any dispute as to whether a certain picture is an exceptional feature or as to the maximum number of features which can be exhibited by the exhibitor, shall be submitted to arbitration by exhibitor within fourteen (14) days after the refusal by the distributor to license the number of features requested.

Clause IV—Preferred Playing Time

(1) *Flat Rentals and Guarantees.* The distributor has no right to designate preferred playing time if the feature is bought

(a) for a flat rental, or

(b) for a minimum guarantee and a percentage. Preferred playing time can only be designated if features are bought on a straight percentage basis.

(2) *Features Unsuitable for Preferred Playing Time.* Even if a feature is bought on a straight percentage basis and the distributor has the right to designate preferred playing time, the exhibitor may submit to arbitration the question as to whether a particular feature is suitable for the playing time designated.

Contents of Notice. To exercise his rights in such a case, the exhibitor must give written notice to the distributor of his objections to the designated preferred playing time and his reasons therefor.

Time of Notice. Such notice must be given by a first run exhibitor within seven (7) days after the mailing of the notice of designation of preferred playing time. Such notice must be given by a subsequent run exhibitor within seven (7) days after the close of the first run exhibition in the exchange city from which the exhibitor is served or the mailing of the notice of designation, whichever is later.

Rejection by Distributor. Unless the distributor rejects exhibitor's notice within seven (7) days after mailing by the exhibitor, he is deemed to have withdrawn the designated playing time.

Time of Arbitration. If the distributor rejects the claim, the exhibitor must begin arbitration proceedings within seven (7) days after the mailing of the notice of rejection.

Substituted Designation. If the arbitrators decide that the feature is unsuitable for the designated preferred playing time, or if the designation is withdrawn by the distributor, he may either

(a) designate the same feature to be exhibited on other days of the week, or

(b) then or at a later date, substitute another feature to be exhibited on preferred playing time on the same terms as the original feature which was objected to.

Price Brackets Not Affected. Nothing in this section shall decrease or increase the number of features in each bracket as set forth in the contract.

Clause V—Some Run Available

To meet objections against exclusive selling, every exhibitor may obtain from a distributor a run of its features in any situation, which run must be designated by the distributor.

Three Conditions Upon Which Right Is Granted. The three conditions upon which this right is granted are:

(a) Agreement between the distributor and exhiibtor upon the number of features to be bought and other terms and conditions.

(b) The exhibitor's theatre must not be obsolete, must be in good condition, operated under a policy which is not destructive, and which will not substantially reduce the distributor's revenue from any other run. In other words, the exhibitor's policy must be established under methods of competition which are normal and fair in such a situation.

(c) The exhibitor must be of good reputation as a customer, or if he has not been an exhibitor, of good reputation and financially responsible.

Questions Arbitrated. Any dispute concerning sub-divisions (b) and (c) which refer to the condition of the exhibitor's theatre, the fairness of his policy and the exhibitor's reputation, can be submitted to arbitration. No dispute under sub-division (a) concerning the agreement of the distributor and exhibitor on the terms of the contract can be submitted to arbitration. Each distributor states in the code that it will be its policy not to request unreasonable prices or other terms or conditions for the purpose of defeating this clause.

Clause VI—Regular Customer

To meet objections against selling away to a circuit, a distributor must not refuse to sell its features to its regular customer, who is not a circuit, in order to sell them for the same run in the same competitive area to another exhibitor solely because such other exhibitor is a circuit customer.

Definition of a Circuit Customer. A circuit customer is a customer who is a circuit or is part of a circuit, a buying combine, a booking combine or a cooperative.

Conditions on Which Right Is Based. The following three conditions must exist before the regular customer can exercise his rights:

(a) He must have substantially performed his previous contracts with the distributor

(b) He must maintain and operate his theatre in a modern manner, and

(c) He must be financially responsible.

Notice by Distributor. If the distributor decides to sell its features to a circuit exhibitor, who is not its current customer, he must send to such current customer a telegram advising him of this fact.

Right to Arbitration. The current customer then has the right to submit to arbitration the question as to whether the distributor has so refused to sell its features to its regular customer.

Time of Arbitration. The current customer must begin his arbitration proceedings within five (5) days after the sending by the distributor of his telegram. If he doesn't, he waives all claims under this clause.

Clause VII—Short Subjects, Newsreels, etc.

In order to obtain features from a distributor, the exhibitor must not be required to buy shorts from him.

Definition of Shorts. Shorts are news reels, trailers, serials, re-issues, westerns, foreign pictures or short subjects.

Time of Protest. If an exhibitor wishes to protest his entering into a contract for features on the ground that he was required to buy shorts, he must mail to the distributor at its home office, written notice of such a claim and the grounds for it within 48 hours after delivery by exhibitor of his signed application for the shorts.

Powers of Arbitrators. Any dispute concerning this matter must be submitted to arbitration. The arbitrators have only two powers:

(a) They may make a finding as to whether or not the features were obtained on condition that shorts be bought. If they find that this is the fact, then

(b) They may make an award cancelling the shorts.

Clause VIII—Score Charges

1938-39 *Season.* No score charges for flat rental features in the 1938-39 season must be added to and consolidated with the price of the feature.

1939-40 *Season.* Beginning with the 1939-40 season, there shall be no separate score charge for features which are bought either on a flat rental or on a percentage basis.

THE SCREEN'S BIG, NEW, RECORD-SEEKING COMEDY OPENS THIS WEEK AT RADIO CITY MUSIC HALL . . .



. . . AND HOW DESPERATELY THEATRE
NEED A HIT LIKE THIS RIGHT NOW! . .

Look for peak midwinter grosses...BECAU
IT'S AS BIG A LAUGH SHOW AS THE SCRE
HAS KNOWN! . . . Joyous Ginger a ne
delight in every scene as the shopg
"mother" of a doorstep foundling .
David Niven every girl's new "boy frien
from now on! . . . Brilliant dialog .
Hilarious embarrassments . . . glowi
drama . . . A touch of jittermania, and
whole world of exciting glamour in
romance that will make you tingle all ov

Ginger
ROGERS
David
NIVEN

"Bachelor Mother"

with

CHARLES COBURN
FRANK ALBERTSON
E. E. CLIVE



DIRECTED BY GARSON KANIN
PRODUCED BY B. G. DeSYLVA
PANDRO S. BERMAN IN CHARGE OF PRODUCTION
SCREEN PLAY BY NORMAN KRASNA . STORY BY FELIX JACKSON

RKO RADIO PICTURES

LITHO U.S.A.

TELEVISION A HOME ELEMENT, SAYS SARNOFF; 25,000 SETS SEEN IN YEAR

And Editor of Radio and Television Publication Declares That It Will All Depend upon the Programs Presented

Although only 300 television receivers are estimated to have been sold in the New York area, 800 in the United States, since April 30th, when the National Broadcasting Company began its first regular television service to the public and the manufacturing companies began to ballyhoo their apparatus for public sale, television industry executives are coming out with fresh plans and prognostications on the "new art."

Two Predictions

In the July issue of the *Journal of Applied Physics* and the June 8 issue of the *Printers' Ink* appear, respectively, "Probable Influences of Television on Society," by David Sarnoff, president of the Radio Corporation of America, and "Television as Seen from the Business Side," by O. Reed Rost, editor of *Radio and Television Retailing,* a business publication, who predicts 25,000 television installations within a year.

Mr. Sarnoff admits the difficulty of forecasting the effects of television on society; but, with the example of radio's effect on society during its comparatively short life, nevertheless ventures some predictions, among them these:

That, with a population whose interests, he says, are increasingly being centered in the home, radio-television will become a "vital element."

"It may become their principal source of entertainment, education and news. It will link together in mind and spirit these vast numbers of individual homes, as the high speed automobile roads and airways will link them together physically."

"We may also anticipate a rising standard of culture, with universal education of both adults and children. . . . What this may mean in terms of type of material to be broadcast, and its place in the cultural life of the community is stimulating to the imagination," he continues.

Effects on Cultural Media

As for the effects of television on existing cultural media, Mr. Sarnoff has this to say:

That "the motion picture industry may become an important source of supply of recorded programs to television broadcasters, where such recordings may serve the purposes of program material more conveniently than direct transmission of living actors. There are other possibilities, too, for cooperation between the motion picture industry and television."

That there will be an increase in the number of creative artists, and a re-birth of local community theatres.

That school systems will increasingly use television.

That churches will also use the medium.

That politicians will find television a great help.

On this point Mr. Sarnoff halts to remark that "the advent of television (in this connection) makes it even more imperative than heretofore to preserve for radio broadcasting in our country the precious right to freedom of discussion, and to guard against its exploitation for transmitting propaganda intended to arouse destructive class struggles, racial animosities, or religious hatreds."

Mr. Sarnoff asserts that undoubtedly one of the most important services of television will be to bring news and sporting events directly to the public.

On the function of advertising, he remarks that television will not mean, necessarily, an extension of 'sales talks"; but, in fact, probably the reverse, because picturization naturally tells the message in a shorter time than strictly aural announcement.

Again, reverting to the role which motion pictures will play in the presentation of television, Mr. Sarnoff says this:

"While some television dramas may be recorded on film, for convenience or for network distribution, it is not certain that the standards, methods, or artistic ideas of the present-day motion picture industry will control the material presented. Radio has always been an independent force, and has broken new ground in what it has done. A first class radio program is like no theatrical or motion presentation that ever was. It is a new thing in the world. Similarly, it is quite likely that television drama will be a new development, using the best of the theatre and motion pictures."

Rost's Analysis

Mr. Rost's analysis of television as a business develops the following points:

That, especially in the beginning, television advertising will cost much; but that the results will eventually justify the cost.

That, a year from now, there will probably be about 25,000 sets in use.

That the audience will be "quality," because of the receiver set expense.

That most sets will be in home use.

That apartment house owners of sets will turn to group antennas, because of the cost of individual installations.

That, because of the expense factors, the type of audience that television will have, will be "natural prey" for sponsors of quality goods.

That, because of the sight-plus-sound elements, advertisers will have to use especial care in advertising "plugs."

That great responsibility rests upon those now supplying entertainment; they must keep public interest alive.

That telecasting of special events, as noted in England, is helpful to set sales.

That the higher income rate in New York City, contrasted with London, should result in considerably more set sales in the former area.

In conclusion, Mr. Rost says: "It must be ever emphasized that the program gods hold the fate of television as an industry and television as an advertising medium in the hollow of their hands.

Developments of a Fortnight

Meanwhile, as television proceeds as a new industry, the following developments were recorded in the last fortnight:

The decision by the National Broadcasting Company to make a series of telecasts from Manhattan Beach, following its policy of presenting as many sports events as practicable. One such telecast was that of the Women's Swimming Association championship meet. Other sports events to be telecast are softball, handball, tennis, boxing, pingpong and lacrosse.

Broadcasting of special events via telephone line by the NBC. This was done recently, at the six-day bicycle races at Madison Square Garden. The project was experimental, but points the way towards linkage of various cities by telephone line, as is done with radio stations; the method being cheaper than the use of relay stations.

Signing of four unnamed sponsors of commercial films, by the American Television Company, which plans a department store "network."

The reviewing by over 15,000 persons of the television demonstrations at the Marshall Field and Company store, in Chicago.

Probable rejection by the television committee of the Motion Picture Producers and Distributors of America of the proposal that the British Broadcasting Corporation be allowed to use old short subjects for telecasting. The report of the committee, expected to contain rejection, is anticipated within a week. The rejection is in line with the stand of motion picture industry, generally, against aid to an industry which may become its rival.

Other pertinent television news items were the reorganization of the stock setup of the TransAmerican Broadcasting and Television Corporation; a demand by British radio manufacturers and retailers to the English Postmaster General, for a television service to the provinces, and to Scotland; the telecasting of the return of King George and Queen Elizabeth to London, this being received on Baird apparatus in three Gaumont British theatres: the choosing of television as the chief subject at the annual Summer conference of the Cinematograph Exhibitors' Association, in Blackpool, England, this week.

At this meeting, main speakers were to be Major H. C. Bell, on television; Reginald Stamp, entertainment chief of the London County Council, on theatre licensing; and Captain Richard Norton, on production.

BROADWAY SEES BUSINESS GAIN

An optimistic message from the Broadway Association to its members, some of whom have been complaining that the World's Fair has been ruining their business, was issued this week by H. Frederick Bright, managing director, who said that, with a new influx of visitors, "the long-awaited good times" are now at hand.

Mr. Bright's message, published in the association's current bulletin, furnished an explanation for the recent slackness in the Times Square entertainment business and his reasons for thinking that a small boom now is just around the corner.

Open New Theatre In Stamford, Conn.

The 730-seat de luxe Avon theatre in Stamford, Conn., operated by the Weiss Amusement Company, was opened this week with a reception at the theatre and a party at the Women's Club nearby. Sam Weiss, Harold Eskin and others received the guests, who included Mayor Ward of Stamford, other city notables and many film men from New York and Connecticut.

Merchants in the Bedford section of the city cooperated with banners and contests in welcoming the new theatre. A single feature policy will be adopted, with admission at 65 cents for reserved seats, 40 cents top otherwise.

FEATURING JESSE L. LASKY'S "GATEWAY TO

Your first chance to ballyhoo the boy and girl chosen from thousands through the great thirteen-week, coast-to-coast network quest for new screen personalities!... HERE THEY ARE—companioned by a solid box-office cast . . . in a marvelous heart drama made from a spectacularly popular novel! A swell picture on its own—a double-barreled attraction with the "Gateway" victors!

Career"

with

ANNE SHIRLEY · EDWARD ELLIS
SAMUEL S. HINDS · JANET BEECHER
LEON ERROL and
ALICE EDEN · JOHN ARCHER

selected through
JESSE L. LASKY'S
"GATEWAY TO HOLLYWOOD"
TALENT SEARCH

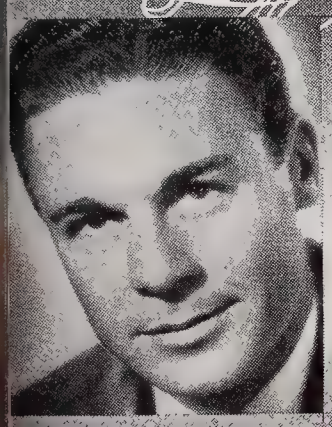


Directed by Leigh Jaso
Produced by Robert Sisk
Screen Play by Dalton Trumbo
Adaptation by Bert Granet

OLLYWOOD" TALENT-SEARCH DISCOVERIES!



ALICE EDEN



JOHN ARCHER



MAMMOTH "DOWN-HOME" PREMIERE IN DES MOINES!

. . . Iowa's own story and Iowa's own author will capture the whole State for the week-end of July 1 and 2! Every wheel that can turn heading for Des Moines to see the "big doin's"! . . . Special Rock Island train from Hollywood with the cast and other personalities . . . Big movie ball in the Drake football stadium! . . . Parades, meetings, luncheons, interviews, final broadcast of the second "Gateway" series before 5,000 people! . . . Service clubs, women's organizations, all civic groups excitedly enthused . . . Des Moines Register & Tribune cooperating in the biggest build-up the State has ever seen . . . Every eye in Iowa turned to the Paramount and Orpheum Theatres for the joint world premiere on July 2! . . . A PROMOTION THAT WILL RE-ECHO ITS BOX-OFFICE BENEFITS TO EVERY STATE IN THE UNION!

RKO RADIO PICTURES

THE HOLLYWOOD SCENE

Production Upspring

In a midsummer week that saw 50 pictures shooting, 78 editing and 15 preparing, Hollywood started 14 and finished 11 productions. This total, considerably greater in all respects than was the case last year, is factual evidence that executives were not talking through their hats when they declared that inauguration of the 1939-40 entertainment-making season would mark the most intensive manufacturing season the film capital ever knew. Meanwhile five shorts were started, one was completed, and six were in preparation for early work.

Paramount, where four features started, was the busiest lot. On location in Texas, work started on the filming of Rudyard Kipling's "The Light That Failed." Ronald Colman, Walter Huston, Ida Lupino, Dudley Digges, Ernest Cossart and Muriel Angelus are listed as principals in a cast that will include hundreds. Also on location, Harry Sherman started "Argentina." It will present William Boyd, Steffi Duna, Russell Hayden, Sidney Toler and The King's Men. On the stages, work began on "Seventeen," Booth Tarkington's story of puppy love, in which Jackie Cooper, Betty Field, Otto Kruger, Ann Shoemaker and Mary Jane Nelson will be seen. Its companion on the lot is "Our Neighbors—The Carters," a vehicle for Fay Bainter, Frank Craven, Edmund Lowe, Gloria Carter and Joyce Arleen.

Two Start at Metro

MGM was one of the three studios to start two pictures. Both are subjects of more than usual importance. Nelson Eddy, Ilona Massey, Charles Ruggles, Walter Woolf King, Dalies Frantz, Joyce Compton and Lionel Atwill will be principals in "Balalaika." The star of "Blackmail" is Edward G. Robinson. Ruth Hussey, Guinn Williams, Arthur Hohl and John Wray will also appear.

One of the new RKO-Radio pictures, "Conspiracy" is a melodrama. It will offer Allan Lane, Linda Hayes, Robert Barrat, Charlie Foy, J. Farrell MacDonald, Lionel Royce, Lester Matthews and Solly Ward. The comedy, "The Day the Bookies Wept," is a picture for Joe Penner, Betty Grable, Richard Lane, Tom Kennedy and Jack Arnold.

Both Republic starters are outdoor action films. Gene Autry, Smiley Burnette, June Storey, George Hayes, Billy Lee, Jonathan Hale and William Hall will be teamed in "In Old Monterey." The last of the present "Three Mesquiteers" series, "Raiders of the Wasteland," will have John Wayne, Ray Corrigan, Raymond Hatton and Phyllis Isley heading the cast.

"Hawaiian Nights," a romance with music, started at Universal. Johnny Downs, Constance Moore, Mary Carlisle, Eddie Quillan, Samuel S. Hinds, Etienne Girardot, Thurston Hall and Matty Malneck's band are the name values.

For United Artists distribution, Hal Roach began filming "Housekeeper's Daughter." Joan Bennett, Adolphe Menjou, William Gargan, George E. Stone, John Hubbard, Peggy Wood and J. Farrell MacDonald are the featured and principal support players.

Sol Lesser started "Everything's on Ice," which will feature the child ice skating sensation, Irene Dare, in the company of Roscoe Karns, Edgar Kennedy and Mary Hart.

CHAPLIN IN ACTION AFTER THREE YEARS

The sounds of carpenters hammering and sawing after three years, in the cacophony now prevalent at Sunset Boulevard and La Brea Avenue, Hollywood, suggested a peek into the Chaplin Studio at that intersection.

There "The Great Dictator," as it's now called, Charlie's first picture since "Modern Times," is being started. Although Charlie has been working on the story for a long time, not much is known about it. This secrecy is in line with the artist's policy of many years.

Still, a few things are known. The most important intelligence is that it will mark Charlie's debut in an all-talking picture, even though he indulged in a lot of musical gibberish in "Modern Times." It's rumored that the picture will have a modern topical theme and confirmed that the production will be a comedy. With the exception of Paulette Goddard, who will be the star's leading women, no cast assignments have been made. However, Ira Morgan and Rollie Toteroh, who were in charge of the photography on "Modern Times," again will man the cameras.

Immediately on the heels of completion of "Winter Carnival," Walter Wanger gave "Eternally Yours" the starting signal. Loretta Young, David Niven, Hugh Herbert, Billie Burke, C. Aubrey Smith, Virginia Field, Eve Arden, Broderick Crawford, Raymond Walburn and Zasu Pitts are in a cast that will include scores.

Eleven Finished

Of the 11 completed pictures, Columbia accounted for three. "Golden Boy," most important of the three, will present Barbara Stanwyck, William Holden, Adolph Menjou, Joseph Calleia, Ed Brophy, Sam Levene, Beatrice Blinn, Lee Dobb, Don Beddoe and Robert Sterling. "Coast Guard" will present Randolph Scott, Walter Connolly, Ralph Bellamy, Frances Dee, Warren Hymer and Edmund MacDonald. The usual family three, Penny Singleton, Arthur Lake and Larry Simms, will have the company of Elizabeth Dunne, Robert Wilcox and Thomas Ross in "Blondie Takes a Vacation."

Monogram completed two productions. The series picture, "Mr. Wong in Chinatown," will offer Boris Karloff, Grant Withers, Marjorie Reynolds, Huntly Gordon and Peter George Lynn as principals. Ed Finney's "The Man from Texas" has Tex Ritter as its star, with Hal Price, Charles Wood, Vic Dermoruelle, Jr., Roy Barcroft, Frank Wayne, Kenneth Duncan, Ruth Rogers and Tom London.

MGM matched the Monogram pace. The weird "Miracles for Sale" will present Robert Young, Florence Rice, Henry Hull, Lee Bowman, Astrid Alwyn, Frank Craven, Armand Kaliz, Gloria Holden and Frederick Worlock. Robert Taylor and Hedy Lamarr are the stars of "Lady of the Tropics." Joseph Schildkraut, Ernest Cossart, Gloria Franklin, Mary Taylor, Paul Porcasi, Abner Bibberman, Margaret Padula, Grace Hayle, Elsie Cavonna and Donald Kenardi also will be seen.

"The Double Dyed Deceiver," a Harry Sherman production for Paramount, features Tito Guizar with Emma Dunn, Alan Mowbray, Gale Sondergaard, June Clayton, Miner Watson, Harry Worth, Anna Demetriok, Chris Pin Martin and Glen Strange.

"Rains Came" Completed

After having its budget increased, "The Rains Came," a story of Mother India, was completed by 20th Century-Fox. The stellar cast features Myrna Loy, Tyrone Power and George Brent, with Joseph Schildkraut, Jane Darwell, Henry Travers, Marie Ouspenskaya, Montague Show, H. B. Warner, Nigel Bruce, Marjorie Rambeau, Mary Narsh, Laura Hope Crews, William Royle and Abner Bibberman.

Hal Roach wound up a four-reel featurette, "Chump at Oxford," which features the reunited Stan Laurel and Oliver Hardy.

Warners' contribution to the completed work is "Kid Nightingale," the story of a prizefighting singer, in which will be seen John Payne, Jane Wyman, Ed Brophy, Walter Catlett, Charles D. Brown, Harry Burns, William Haade and Winifred Harris.

News in Brief

With "The Great Canadian" set as the first picture for Clark Gable at MGM upon his return from Selznick International and "Gone with the Wind," "Spur of Pride" will be the star's third picture of the year.

After two years in Hollywood, Dolly Haas, continental actress, will make her American screen debut in Warner's "We Are Not Alone," Paul Muni starring vehicle which starts July 5 with Edmund Goulding directing.

June 21st, the longest day in the year, was the shortest so far as production shooting was concerned. Samuel Goldwyn's "The Real Glory" was able to get only a couple hours in the sunshine because of the unusual California fog.

Bidding for increased distribution in Latin America, E. B. Derr will produce "The Girl From Rio," which will star Movita in English and Spanish. Spanish language will be limited to songs in the Latin version.

Walter Wanger will continue to produce his pictures on the Samuel Goldwyn—formerly United Artists—lot for another year.

Aiming at record breaking production activity, Warners will place 20 films in work within the next four months. "We Are Not Alone," "20,000 Years In Sing Sing," "The World Moves On," "All This And Heaven, Too," "And It All Came True," "The Bishop Who Walked With God," "The Fighting 69th," "John Paul Jones" and "The Sea Hawk" are among the big budget pictures listed.

MGM assigned Wallace Beery to the leading role in "Bonanza," a story based on silver mining in Mexico in the early 1900's.

ACTORS ENLARGE ARENA OF FIGHT, ADDING A SIDE BATTLE OF "REBELS"

Charges of Misadministration Against Sophie Tucker and Ralph Whitehead To Be Tried by AAAA July 10th

The actors' dispute—a fight originally behind-the-scenes, between leadership of the American Federation of Actors and its parent organization, the Associated Actors and Artistes of America, but the cause of a riot last week in a New York hotel, thereby erupting into front page news, grew in bitterness this week.

And a Side Battle

The tilt, primarily between the AFA and AAAA, has also developed a side battle between the AFA officers and a rebellious unit known as "The Ferret," who met early Tuesday at the Palm Gardens, New York, and adopted four resolutions: approval of the AAAA investigation into the AFA; a request that Miss Tucker, AFA president, Mr. Ralph Whitehead, its executive secretary, and the whole organization council resign if they are found guilty at trial by the AAAA on July 10; a plea that the persons mentioned abide by the decision of the parent organization; and a request for a hearing by the AAAA of the grievances of "insurgent" AFA members.

The scheduled trial of the AFA leadership is the result of an investigation asked some months ago by Mr. Whitehead, who desired, publicly, that his administration be cleared of "ugly rumors." The investigating committee of the AAAA several weeks ago ordered Mr. Whitehead to stand trial, for charges of maladministration, most salient of which was the charge that relief monies had been diverted to other channels, some of them personal.

A meeting of the AFA membership, called last Tuesday morning by Miss Tucker and Mr. Whitehead, whose purpose was to gain a vote of confidence, resulted, instead, in an almost public brawl, when "insurgents" dominated the scene. The meeting broke up with no vote of confidence, but with much newspaper publicity.

Disciplinary Action Threatened

The AFA had been ordered by the AAAA to answer the charges of maladministration, in writing, by last Saturday. At mid-week, it had not done so, and the AAAA was reported considering disciplinary action.

In a prepared document, the AFA leadership this week challenged the AAAA jurisdiction, and power, to bring charges against a member union.

Mr. Whitehead, in the statement, was reported asserting that the challenge was "forced" upon the AFA because there was "the strongest kind of indication" that the AFA would not receive a fair trial on July 10.

The challenge was officially presented in a letter by Abraham J. Halprin, attorney for the AFA, to the AAAA, on June 23, in which he asks that organization to denote what section of the constitution and by-laws authorizes a trial board or confers the power to formulate charges or hold trial; and in which he also asks for a fuller bill of particulars, instead of the "vague and very general complaint" in existence.

This complaint, in summary, consisted of the following:

The AFA is charged with obstructing the work of the investigating committeee, paying organizers on a percentage basis; failing to use democratic methods; failing to organize presentation houses; organizing circuit people who are not eligible for AAAA membership; failure to use moneys received from benefit performances for relief purposes; failing to cooperate in the organization drive of the 4-A's in unorganized fields; becoming involved in jurisdictional disputes; using "ungentlemanly tactics" in organizing in specified cases; poor administration of coast branches; procuring an AFL representative to assist improperly in internal affairs.

Mr. Whitehead was to appear before the AAAA board Thursday, to explain charges that the parent union had neither power nor justification to bring the AFA to trial. On Monday, a committee of six from the AFA "insurgents" is to appear before the AAAA board.

Board Named

This week, the AAAA named the board which will conduct the trial, on July 10, on the charges enumerated above.

Besides the AFA representatives, which are to be named, the trial jury will include:

Actors' Equity: Walter N. Greaza, Reed Brown, Jr., Maida Reade; Winifred Lenihan, Benjamin S. Lackland, alternates.

Screen Actors Guild: Lucille Gleason, Richard Bishop, Frank McNellis.

American Federation of Radio Artists: Alex McKee, Mark Smith, Mrs. Emily Holt; Wilfred Lytell, Ted Corsia, alternates.

American Guild of Musical Artists: Frank Chapman, Eva Gauthier, Leo Fischer; Margaret Speaks, alternate.

Chorus Equity: Philip Loeb, Alfred Kappeler, Ruth Richmond; Emily March, alternate.

Hebrew Actors Union: Jean Greenfield, Reuben Guskin, Charles Cohan.

Hungarian Actors and Artists Assn.: Tibor Garthy and Lily de Lyse.

Brother Artists Assn.: Thomas J. Phillips and Pat Kearney.

Italian Actors Union will be represented by Ario Dramis and the Hebrew Chorus Union by Michael Zwiback.

Seizure of Books Denied

This week, the AFA made public a letter from Robert H. Thayer, New York assistant district attorney, denying that he had seized the books and record of the union, or that he had subpoenaed officers of the union as rumored.

The AAAA, in appointing its trial board, decided not to include any of the original investigating committee, which had consisted of Mrs. Florence Marston, eastern representative of the Screen Actors' Guild, chairman; Paul Dulzell, George Heller, Paul Turner, Frank Gillmore, and Henry Jaffe, who is of counsel to the committee.

The AFA may carry the battle into the AAAA camp, as indicated by the fact that control of the parent body depends upon per capita payments for members in good standing, with one vote for each 300 members. Mr. Whitehead has charged that the AFA now has a paid up membership of 8,850, which would entitle it to 29 votes, instead of the present 22. He further charged that the Screen Actors' Guild, which now has 34 votes, and constitutes the largest union, is not entitled to that number of votes, because it has been reducing its membership.

Present strength of the unions within the AAAA is tabulated as follows:

American Federation of Radio Artists, 12; Actors' Equity, 11; Screen Guild of Musical Artists, three; Chorus Equity, three; Hebrew Actors, two; Italian Actors, two; Hungarian Actors, one; Burlesque Artists, one; and the Hebrew Chorus, one; these being exclusive of the two unions above mentioned.

A move is underway by the AAAA to reduce the Guild strength by limiting the vote of any union to one-third of the total; however, action is not expected on this before the scheduled trial on July 10, of the AFA.

Sophie Tucker Answers Cantor

Miss Tucker, who defended her and Mr. Whitehead's administration at the meeting on last Tuesday, which ended in a near-riot, has since defended herself, by public statement, against charges that she is being used as a "catspaw." At the meeting, Miss Tucker declared that her "character" was being attacked, for the first time in her career. When it was protested by the various personalities attacking the AFA leadership that Miss Tucker was not being attacked personally, but merely her defense of the present leadership, Miss Tucker re-

(*Continued on following page*)

Studios and Others Affected by NLRB Rule Aiding Employers

Last week's decision of the National Labor Relations Board in Washington amending NLRB rules and regulations granting employers the right to petition the board for elections where two or more bonafide labor organizations were claiming a majority but none had petitioned the board for certification, applies to studio, producer and other employers in the motion picture business as well as those in other lines.

Although eligible to take advantage of the amendment, distributors and exhibitors have had no great occasion to petition the National Labor Relations Board, nor have the various unions and crafts therein been greatly involved in NLRB actions. Hollywood has, however, the last instance, which is still pending, involving the Screen Writers Guild in its fight against the Screen Playwrights for recognition at the studios, which recognition was fought by the producers.

Another amendment just made by the NLRB advances the period of notice of hearing in unfair labor practice cases from five to ten days, giving the producer, or other employer, a longer chance to prepare his side of the case.

While both House and Senate hailed the amendments, Congressional critics of the Board let it be known that the changes would have no effect on their movement for revising the Wagner Labor Act.

Actors Federation Leaders Plead for Fair Treatment

(*Continued from preceding page*)

plied, to one charge, in particular, that of Eddie Cantor, the comedian, who had called upon her to resign, in this fashion:

"In his wire, Eddie Cantor calls upon me to resign as president of the AFA. After all these years, Eddie ought to know Sophie Tucker well enough to know that she would never desert a friend about whom enemies are spreading nasty gossip. It is not very American to find a defendant guilty, as he professes to find the AFA, without hearing both sides of the case."

Fred Keating, former president of the AFA, had charged, in a public letter that Miss Tucker was being used as a "Charlie McCarthy," and said that he "resented" it.

The June issue of the "AFA Reporter," making its appearance last week, shortly after Miss Tucker's and Mr. Whitehead's ill-fated endeavor to obtain a vote of confidence from an unruly membership at the Tuesday meeting, reported the disruption of that endeavor as having been accomplished by "a group of well-rehearsed hecklers, employing the tactics of the old-fashioned anti-labor agitators, hired by union-busting employers."

Whitehead Appeals

In the same issue, Mr. Whitehead appealed to the AFA membership to "keep an open mind with respect to this entire matter until all evidence is finally heard and disposed of. I shall reserve my answers to these ridiculous charges," he said, "for the proper time and before the proper tribunal."

Also in the same issue of the AFA house organ, an editorial, entitled "Truth Stranger Than Fiction," charges that Mr. Whitehead "asked for this investigation because he KNEW there was nothing wrong." The editorial also says that "whatever the depths to which its enemies may stoop, the AFA still believes a union should not wash dirty linen in public."

The editorial then declares that the AFA will "get a clean bill of health" when "all the evidence is in," and will receive this "if not from the Four A's International Board, then from a higher and impartial tribunal."

The AFA side, the editorial says, is that of "the truth—the simple account of what we have done for five years, an uninteresting recital of days and nights of plugging at the dull routine of union labors."

Another editorial in the same issue says that "when Kenneth Thomson (executive secretary of the Screen Actors' Guild) was sipping cocktails at the Essex House, the AFA's executive secretary (Ralph Whitehead) was stopping in roadside cabins to cut union expenses."

Further on, this same editorial charges that "the Four A's swivel chair dilettante union leaders can no more appreciate an AFA picket line or the AFA's dynamic fight for better working conditions for the actor than they can understand the aspirations of the American labor movement."

Lewis Leaves Paramount

Albert Lewis has resigned as an associate producer at Paramount, as a result of the studio's refusal to film "Knights of the Round Table," on which Mr. Lewis has spent eight months in research. Under the terms of the amicable settlement of his contract, Mr. Lewis retains his options on "Knights of the Round Table" and "Gettysburg," the latter recently announced as a high budget picture by the company.

SHORT PRODUCT PLAYING BROADWAY

Week of June 24

CAPITOL
Passing Parade, No. 7.....MGM
Home Early.....MGM
Poetry of Nature.....MGM
Feature: Maisie.....MGM

CRITERION
Hollywood Hobbies.....MGM
Feature: S.O.S.—Tidal Wave.Republic

MUSIC HALL
Technique of Tennis.....Columbia
March of Time, No. 11....RKO Radio
Feature: Good Girls Go to Paris.....Columbia

PARAMOUNT
Ghosts Is the Bunk.....Paramount
Death Valley Thrills.....Paramount
Popular Science, No. 5....Paramount
Feature: Invitation to Happiness.....Paramount

RIALTO
Saved by the Bell.....Columbia
Feature: Girl and the Gambler.RKO Radio

RIVOLI
Goofy and Wilbur.....RKO Radio
Guatemala.....Paramount
Feature: Stolen Life.....Paramount

ROXY
Nick's Coffee Pot.....20th Cent.-Fox
Sports Immortals.....20th Cent.-Fox
Rattling Romeo.....Columbia
Feature: Susannah of the Mounties.....20th Cent.-Fox

STRAND
The Right Way.....Vitaphone
Feature: Daughters Courageous.....Warner Bros.

Exclude Film Theatre

The application of the City Bank-Farmers Trust Company, as owner, to erect a motion picture theatre at 645-647 Madison Avenue, New York, has been denied by the Board of Standards and Appeals. The application was opposed on the ground that a precedent would be established whereby any or all property owners with deteriorated or unprofitable structures on their hands could demand a similar exception in what is a restricted retail district. Similar disputes and court actions have occurred on adjoining Park Avenue. The Normandie theatre, recently opened, is on Park Avenue, with the entrance, however, on 53rd Street.

Eckels Joins Universal

Eddy Eckels, former RKO studio publicity director, has joined the Universal's publicity staff on the coast.

Handling "Time" Publicity

Don Higgins, who formerly handled "March of Time" radio publicity, is now handling publicity for the reel.

The Griffith-Dickinson theatre circuit home offices are now in 3525 Broadway, Kansas City.

Lois Jacoby, Samuel Goldwyn's eastern talent representative, has resigned.

Local 37 Members Absorbed by Five IATSE Unions

With the disappearance as a corporate unit of Local 37 of the Studio Technicians Union, despite legal efforts on the part of its officers to keep it intact after its dissolution by the International Alliance of Theatrical and Stage Employes, more than half of its 6,000 members have been absorbed in five new studio locals established by the IATSE.

The remaining members are expected to be taken into the new unions shortly. It is expected that the new unions will demand closed shop agreements.

Meanwhile, in the trial now in progress in Los Angeles Superior Court, on the question of Local 37's status, its attorney A. Brigham Rose closed the presentation of his testimony Monday by attacking the validity of a telegram purportedly sent by George Browne, IATSE head, ordering the seizure of the Local's premises and books last March. The Local's testimony seeks to set aside the IATSE cancellation of the charter and have autonomy restored to it.

According to recent testimony taken from Mr. Browne, all he knows about any alleged payments by Hollywood to William Bioff, his former personal aid, is what he read in the newspapers. Later admitting that he had made laudatory remarks about Bioff in the 1938 IATSE convention in Cleveland, Mr. Browne said that he had declared, in part, "No man ever worked harder and accomplished as much as he did, fighting producers tooth and nail."

Attorneys for two IATSE officers in charge of Hollywood affairs opened the defense case Tuesday morning.

Confirmation Asked by Local 306

Proceedings have been filed in New York Supreme Court by Local 306, projectionists union, asking for a decree confirming a decision by Ben Golden, acting as arbitrator, in which Mr. Golden's decision restrained the Bell Amusement Corporation, operator of the Hudson Playhouse, from hiring any but Local 306 operators, and fined the Corporation $656 for violation of contract.

A neutral arbitrator will be appointed by Local 306 and the International Alliance of Theatrical and Stage Employes to act as the fifth member of a committee which will arbitrate demands of the operators' union. David Weinstock and W. French Githens represent the exhibitors. Joseph Basson and Charles Kielhurn act for the union.

Negotiations Resumed

Negotiations have been resumed between the Five Boro Circuit, New York, and the Theatrical Managers, Agents and Treasurers Union for a contract covering wage and hour schedules for manager and assistants.

Union Sued

W. T. Coy and Ernest Lindgren, owners of the Center Theatre at White Center, Seattle, are asking damages of $25 a day from Local 154 of the operators' union. They assert that unoin pickets are forcibly preventing people from buying tickets because the theatre's projectionists have not joined the union.

Secondary Picketing Banned

As a result of a decision handed down by the Illinois Supreme Court, Illinois theatres may no longer be subjected to secondary picketing. The effect of the decision is to rule out theatre picketing in the event of a strike called by workers of another company which may be selling the theatre supplies or merchandise.

INFORMATION PLEASE!

(an easy one to answer)

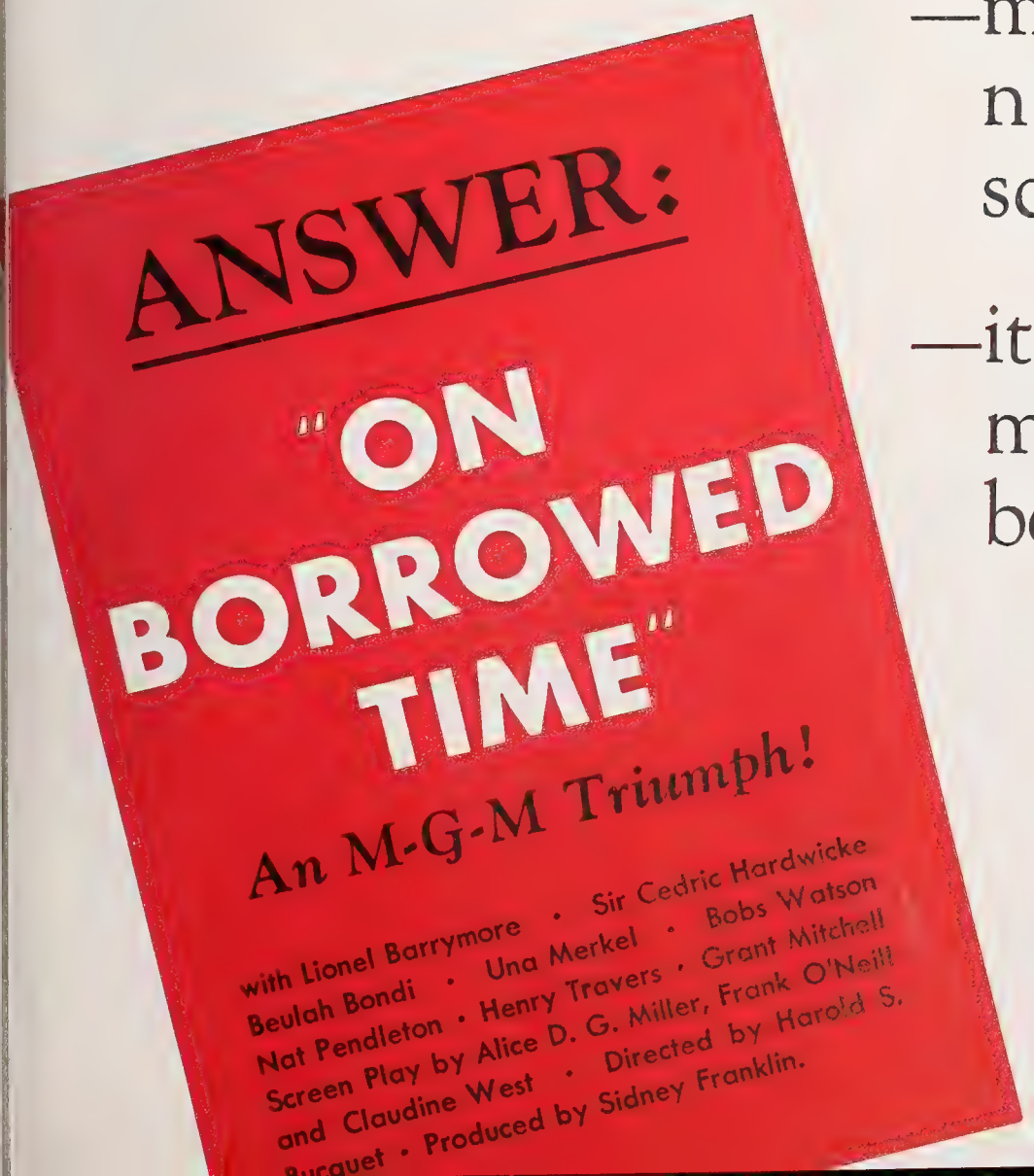
QUESTION:—it ran 41 weeks on Broadway!



—it was cheered by thrilled audiences!

—it was acclaimed by all the critics!

—it became the most discussed entertainment of last season!



—motion picture companies competed to buy screen rights!

—it has been made into a motion picture that you'll be proud to exhibit!

IN THE CUTTING ROOM

Babes in Arms

(MGM)

Comedy

Set in the period that marked the passing of vaudeville, "Babes in Arms" will tell the story of the brave attempt made by a group of former "two-a-day" headliners to recapture fleeting fame and fortune with a comeback tour, and the audacious manner in which their children, born to the stage, come to their rescue.

Adapted from one of the most successful Broadway comedy hits of the noted composer-author team of Rodgers and Hart, the theme is a blend of comedy and light melodrama, offset by several of the original musical numbers and a half dozen especially written melodies.

Mickey Rooney will be seen as the youthful author-composer-producer, who, knowing that the oldsters' brand of entertainment is outdated, sets out to prove that moderns want modern ideas. Two distinct shows will be shown within the show. One, in the nature of a minstrel show, takes place in a barn with Rooney impersonating the noted Eddie Leonard in song and dance, while in blackface he and the support relive many other famous minstrel folk. The concluding number an extravagant juvenile revue, will feature the entire cast and about 15 young specialty performers.

Adolescents predominate in the cast. Featured with Rooney will be Judy Garland, Betty Jaynes, Douglas McPhail, June Preisser and Ran Brooks. The other players concerned are Charles Winninger, Margaret Hamilton, Guy Kibbee and Henry Hull. Busby Berkeley is directing.

Release date: To be determined.

The Real Glory

(UA-Goldwyn)

Military Adventure

Except for "The Hurricane" and "The Adventures of Marco Polo," which in the last analysis were spectacles, Samuel Goldwyn's recent production record has not included any out-and-out action-adventure films. For that reason, "The Real Glory," which basically is a super action-adventure story, becomes a matter of more than ordinary importance to exhibitors.

The photoplay will tell a story of patient American courage and heroism in conflict with native fanatic savagery. The locale is Mindanao, an island in the Philippine group. The time is just after the Spanish-American war, when American troops were evacuating the islands, and coincident with the establishment of the Philippine Constabulary. Of all the wild island tribes the Mohammedan Moro tribe had remained unconquered for three centuries. Feared by Spaniards and Americans, they were also dreaded by Christian, peace-loving natives. How they were subjugated by an American Army doctor's courage and the heroism of an American girl constitutes the theme of the story, with the combative romance between the doctor and the girl. The many hand-to-hand fights and mass battles, culminating in the dynamiting of a dam, simultaneously with a fanatic siege of an undermanned fort, provide the spectacles.

In most Goldwyn pictures in which he appears, Gary Cooper's importance as a box office draw takes precedence over practically all other commercial values. That importance will have significance in the case of "The Real Glory" just as much as will the Goldwyn reputation for making quality entertainment no matter into what field he ventures. But the appeal of the story, which has to do with one of the most noted episodes in modern American history, should not be ignored. Then, too, there is the prestige of others in the cast, principally Andrea Leeds, who, since her first picture, "Stage Door," and through "Goldwyn Follies" and "Letter of Introduction," has risen high in public esteem; David Niven, Reginald Owen, Broderick Crawford, Russell Hicks, Vladimar Sokoloff and Henry Kolker.

To bring to screen realism this stirring adventure story, based on Charles Clifford's novel of the same title, with all its factual authenticity and fictional counterpart, Mr. Goldwyn chose as director Henry Hathaway, whose career is studded with many thrill pictures, among them "Lives of a Bengal Lancer," "Souls at Sea," "Trail of the Lonesome Pine" and "Spawn of the North."

Release date: To be determined.

Our Leading Citizen

(Paramount)

Topical Melodrama

"Our Leading Citizen" probably will prove to be the picture in which Bob Burns is established as a screen personality of greater importance than has been his lot to date. In substance the photoplay, which is based on an Irvin S. Cobb story, stresses the importance of being an American and it essentially is newspaper headline material. Leaning neither to right or left, but straight down the middle, as it treats sociological, political and economic events that are transpiring in almost every American city today, it is a story of rugged old fashioned honesty in conflict with the forces of industrial and financial greed and invested privilege and the various radical "isms" that take root when social classes clash and the rich grow richer while the poor are ground down to become further discontented. It's meaty stuff, yet supplied with comedy, love interest and human interest.

Coming within that classification of picture entertainment which some producing organizations have decided is a bit too delicate to concern themselves with at this time, the picture is a bit too delicate to concern themselves with at this time, the picture is being made in straight-from-the-shoulder fashion with the direct objective of being absorbing timely and meaningful entertainment and by no means either propaganda or educational presentation. To support Burns, Paramount and the producer, George Arthur, have rounded up an exceptionally strong cast, among them the studio's new discovery, Suzan Heyward, now in "Beau Geste," Joseph Allen, Jr., Elizabeth Patterson, Gene and Kathleen Lockhart, Charles Bickford, Paul Guilfoyle, Clarence Kolb, Fay Helm and Otto Hoffman.

Direction is in the hands of Alfred Santell, who made Burns' "The Arkansas Traveller" and had experience with this type of material when he directed "Winterset" and "The Life of Vergie Winters."

Release date: August 11, 1939.

Hotel for Women

(20th Century-Fox)

Exploitation Show

Although the thematic structure of "Hotel for Women" will follow the path of a multi-angled romance melodrama prior to its happy ending, exhibitors, for many patent reasons, most likely will consider it an unique exploitation show. The major locale, as the title denotes, is a New York City hotel for women, so rigidly administered that a member of the sterner sex hardly dares stick his nose inside the front door. It is populated by models, and the heroine is one of them. Its contact woman is the widely publicized party giver, Elsa Maxwell, who, in addition to having served as technical director on the film and helped write the story with Kathryn Scola and Darrell Ware, will appear in it and sing a song she wrote

Secondly, "Hotel for Women," while it will present a score or more of well known screen personalities, will also serve as the screen debut of two promising newcomers, Linda Darnell and Katherine Aldridge, a photographer's model. For more familiar names the picture will feature James Ellison, Ann Sothern, who did something for herself in MGM's "Maisie," Miss Maxwell, John Halliday, Lynn Bari, Alan Dinehart, Jean Rogers, June Gale, Mary Healy, Joyce Compton, Amanda Diff, Sidney Blackmer, Chick Chandler, Ivan Lebedeff and Barnett Parker, and many others.

The film is being directed by Gregory Ratoff, whose latest credits are "Wife, Husband and Friend" and "Rose of Washington Square." Raymond Griffith is assuming responsibilities of production.

Release date: To be determined.

These Glamour Girls

(MGM)

Collegiate Romance

Entertainment for youthful audience groups, those in the ages between adolesence and early maturity, is the aim of "These Glamour Girls." Regarded as one of the fictional hits of the season when published in *Cosmopolitan,* the story in which comedy and light melodrama have been combined to generate human interest is being brought to the screen by S. Sylvan Simon, whose record as a MGM director includes "Spring Madness," "Four Girls in White" and "The Kid from Texas." Production supervision is by Sam Zimbalist, who made "Tarzan Finds a Son," "The Crowd Roars" and "Navy Blue and Gold."

Although the theme will not concern itself with an athlete or cheer-leader, it nevertheless is a college story. Mainly it will treat of the experiences of a taxi-dancer who, bidden by a young blue blood, during a tipsy escapade, to a weekend fraternity house party, invades the environs of a tradition-shrouded college to find herself in conflict with Park Avenue debutante glamour girls. It will detail how she bests her snobbish rivals in all competition. Further it will show how she proved herself a real women when the student who forgot that he invited her is the victim of misfortune and needs an understanding friend.

Although Lew Ayres, who will play the leading role, can hardly be considered a youngster,

the cast is made up of a platoon of Hollywood's younger players. The heroine, Lana Turner, was with Ayres in "Calling Dr. Kildare," while others assigned important roles are Tom Brown, Anita Louise, Owen Davis, Jr., Anne Rutherford, Mary Beth Hughes, Marsha Hunt, Jane Bryan and Dennie Moore.

Release date: To be determined.

Thunder Afloat

(MGM)

Naval War Melodrama

It's axiomatic that good war pictures usually make money. That being the case, the omens are favorable for "Thunder Afloat." The picture will be a spirited and meaty story of an heroic chapter in American naval annals. In background it will detail how, during the World War, enemy submarines invading the eastern seaboard, played havoc with merchant and naval shipping. Directly it will treat the exploits of an irascible down east tugboat captain who didn't think the war was any of his business until a U-boat sunk his beloved craft. Then this Yankee individualist, wanting to fight the war all by himself, becomes the central figure in those decoy fishing schooner-subchaser episodes that broke up the blockade. The love interest involves the hero's daughter and a rival tugboat captain.

For names the picture will have Wallace Beery, back in the type of role that fitted him so well in "Min and Bill" and "Tugboat Annie," with a dash of "Slave Ship" thrown in. He will have as principal supports Chester Morris, who was with him in "The Big House," and Virginia Grey. Other names of consequence are Regis Toomey, Carl Esmond, John Qualen, Clem Bevans, Douglass Dumbrille, Phillip Terry and Charles Lane.

The picture, based on a story by Ralph Wheelwright and Commander Harvey Haislip, USN, will be directed by George Seitz, maker of most of the "Judge Hardy" series and such action film as "Last of the Mohicans."

Release date: To be determined.

Mr. Wong in Chinatown

(Monogram)

Mystery Melodrama

"Mr. Wong in Chinatown" will be the third picture in Monogram's series of weird mystery melodramas based on the Hugh Wiley "James Lee Wong" stories that appeared in *Collier's*. As in the earlier two, "Mr. Wong, Detective" and "The Mystery of Mr. Wong," Boris Karloff and Grant Withers are featured. The supporting cast is made up of players new to the series.

As in the predecessors, the story will be a tightly wrapped murder mystery with the killings stemming from an attempt to steal $500,000 deposited in a bank by the first victim. Substantiating detail, baffling and annoying to the oriental detective, "Wong," as they are to an American sleuth, "Street," promise to be equally mystifying yet entertaining. "Wong's" acts in endeavoring to solve the duel murder, assay the possible guilt of two suspects, meanwhile building up a case against the real killer, are expected to be a vivid demonstration of the phrase, "give a criminal enough rope and he will hang himself."

The locale is San Francisco's Chinatown and the adjacent waterfront. The producer director team of William T. Lackey and William Nigh, which turned out the first two pictures, is again in charge. For names to supplement Karloff and Withers, the picture will offer Marjorie Reynolds, Peter George Lynn, William Royle, Huntly Gordon, James Flavin, Lotus Long, Guy Usher, and Chinese character players.

Release date: August 7, 1939.

My Fifth Avenue Girl

(RKO-Radio)

Comedy

A while back, with "My Man Godfrey," Gregory LaCava was among those who pioneered the modern scatterbrain farce comedy entertainment idea. And though he has concerned himself with such "cross-section-of-life" pictures as "Private Worlds" and "Stage Door," he here, under his dual producer-director contract with RKO-Radio, is returning to the type of "My Man Godfrey," "Affairs of Cellini" and "She Married Her Boss." In theme "My Fifth Avenue Girl" is an hilarious story of how a quick thinking shop girl straightens out the multiple troubles of a millionaire's family. How she brings happiness to an old man whose family thinks he is a one man mind and knocks sense into the respective heads of a wife who wants a divorce to marry a playboy, a son who neglects business for sports and galavanting around, and a daughter who hangs out with gangs of goldfish gulpers, is the substance of the plot.

The "Girl" will be Ginger Rogers, now being seen in "Bachelor Mother," and the wealthy "Borden" family is made up of Water Connolly, currently in "Good Girls Go to Paris," Verree Teasdale, last seen in "Topper Takes a Trip," Tim Holt and a newcomer, Kathryn Adams. Other principals are James Ellison, now in "Hotel for Women," Franklyn Pangborn, Cornelius Keefe, Louis Calhern, Ferike Boris, who was seen in "Love Affair," and Manda Lane.

Release date: To be determined.

Vitaphone To Release Twelve Shorts in July

Vitaphone has ready for release during the month of July 12 short subjects, including two two-reelers and ten of one reel.

The two-reel subjects are "Quiet Please" in color and "A Swing Opera," both from the Broadway Brevities classification. The one reel product includes two Floyd Gibbons' "Your True Adventures" numbers, "Lives in Peril" and "Three Minute Fuse"; three from the Merrie Melody classification, "Old Glory," "Snow Man's Land" and "Dangerous Dan McFoo"; two Melody Masters featuring the orchestras of Rita Rio and Will Osborne; "Porky's Picnic," a Looney Tune; a Color Classic entitled "Modern Methods" and "Witness Trouble" from the Vitaphone Variety group.

Atlantic City Station Moving to New York

The Federal Communications Commission has approved the application to transfer radio station WPG, owned by Atlantic City, to New York City.

The Greater New York Broadcasting Corporation, headed by Arde Bulova, proposes to acquire WPG and transfer it to New York. The Greater New York Broadcasting Corporation then would consolidate WPG, WOV and WBIL into one full-time station.

The Gregory circuit, operating 29 houses in Illinois, Indiana and Wisconsin, has been taken over by Alliance Theatre Company, headed by Herbert L. Stern and T. J. Dee. The deal was said to involve $1,500,000. S. J. Gregory will be in charge of the circuit.

Air Express shipments, including films, of Railway Express Agency increased 20.8 per cent in April, 1939, over April, last year. Shipments for the first four months of 1939 increased 19 per cent.

Berkowitz Returns Republic Franchise

Jack Berkowitz has turned back his Republic franchise for Albany, Buffalo and Detroit to Republic Pictures. He has been the company's distributor in these territories for four years.

Sam Seplowin remains as manager of the Detroit branch. Arthur J. Newman succeeds Bernie Mills as manager of the Albany branch, while Nat Marcus will manage the Buffalo branch. Mr. Berkowitz handled the Buffalo office.

Mr. Berkowitz was president of Republic Distributing Corporation of Upper New York and Republic Pictures Corporation of Michigan. The franchise dissolution was on a basis satisfactory to all concerned, according to Republic.

Five territorial offices are now handled by the home office. In addition to the Albany, Buffalo and Detroit franchise, the franchise for Los Angeles and San Francisco was recently turned back by Floyd St. John.

Hays Acts as Best Man For Son's Wedding

Will H. Hays, president of the M. P. P. D. A. was best man at the marriage of his son, Will, Jr., on Tuesday to Margaret Louise Chapin of Indianapolis. The ceremony was performed at the Episcopal Church of the Advent in that city. Two of the groom's cousins, John T. and Charles Edward Hays of Sullivan, Ind., were ushers. The bride is the daughter of Mr. and Mrs. William Pond Chapin of Indianapolis. She attended DePauw University, Greencastle, Ind. After a motor trip to the West Coast, the couple will live in New Haven where the groom is completing his final year at the Yale School of Law.

Mr. Hays, Sr., planned to leave at the end of the week for the Coast where he intends to pass the remainder of the summer at his Hidden Valley ranch. Before leaving New York, he was to preside at the adjourned meeting of the M. P. P. D. A. board scheduled for Friday.

Anderson Acquires Four

Charles A. Anderson, of the Alpine Theatre Circuit, Pittsburgh, has added four more houses to his circuit: the Lincoln theatre, Chester, W. Va.; Brighton, New Brighton, Pa.; Strand, Zelienople, Pa., and the Pleasant, Point Pleasant, W. Va. The theatres were formerly operated by Vogel and Davis.

Wangberg Promoted

RKO Radio has promoted John Wangberg, office manager at the exchange in Kansas City for two years, to the position of home office representative, with supervision at the New Orleans, Charlotte, Atlanta and Dallas exchanges. A luncheon in his honor was given last week in Kansas City by the Variety Club.

Louis Davidson, former newspaperman, is the new assistant to Rodney Bush, recently appointed head of publicity and exploitation for Twentieth Century-Fox.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Bachelor Mother

(RKO-Radio)

Comedy of Errors

This is a gay, glib and frequently uproarious comedy about a girl who finds a baby in an orphanage doorway and has a condition tantamount to motherhood thrust upon her by circumstance and association. Ginger Rogers as the synthetic mother and David Niven as her sympathetic employer, who finds paternity thrust upon him in turn, are superb in the principal roles and receive excellent assistance from Charles Coburn, Frank Albertson, Ferike Boros and the others in support. Dealt with hilariously but in good taste, the subject matter is worked up into a delightful piece of modern entertainment for grownups.

Garson Kanin, rapidly becoming known as the director who makes no mistakes, gave producer B. G. DeSylva a superlative demonstration of his singularly commonsense talent. Norman Krasna's screen play, from a story by Felix Jackson, is likewise a product of intelligence as well as wit. There is about the sum of their combined efforts an intimacy of appeal and a directness of point seldom come upon in filmed fiction and met with most often in the heavier type of material. It is tremendously effective as applied here to comedy.

The story, curiously, could as well have served a melodrama. A department store clerk is given her notice, befriends a baby on her lunch hour and is reemployed when orphanage attendants convince her employer that poverty has impelled her to abandon her child. Repeated denials of the alleged maternity bring only threats of persecution, so she accepts the situation and concocts a story about a worthless husband. Her employer's interest in the case ripens into friendliness and then love, although he does not realize this last until his father, led to believe that the baby is the grandson he long has wanted, commands the young man to marry the girl. Both attempt to prove the baby is not theirs, but ultimately decide to get married anyway. The film ends with the girl saying over the man's shoulder into the lens, "Oh, have I got a surprise for you," which plunged the Hollywood preview audience into convulsions.

Treated exclusively for laugh purposes, the material yields a series of increasingly amusing situations, several of them so effective that audience laughter drowns out stretches of dialogue. A New Year Eve party with Miss Rogers and Mr. Niven speaking counterfeit Swedish is a comedy classic. Comedy grounded in such commonly serious matters as questionable maternity, disputed paternity and alleged illegitimacy is so expertly handled as to seem wholly orthodox.

The scene is New York and the time could be now. The film has a special asset in the presence of chubby Elbert Copelen, Jr., as the baby in the case, and a special timeliness in the first successful use of the Jitterbug variety of dance mania, a passing but potent sequence. It is an extremely diverting picture for adults, although based in large part upon subjects the youngsters are not supposed to know all about.

Previewed at the Pantages Theatre, Hollywood, to a predominantly adult audience which laughed itself into the aisles.—WILLIAM R. WEAVER.

Produced and distributed by RKO-Radio Pictures. Director, Garson Kanin. Producer, B. G. DeSylva. Pandro S. Berman in charge of production. Screen play, Norman Krasna. Story, Felix Jackson. Musical score, Roy Webb. Photographer, Robert de Grasse, ASC. Special effects, Vernon L. Walker, ASC. Art director, Van Nest Polglase. Associate, Carroll Clark. Miss Rogers' gowns by Irene. Set decorator, Darrell Silvera. Sound recorder, Richard Van Hessen. Editors, Henry Berman, Robert Wise. Assistant director, Edward Killy. P. C. A. Certificate No. 5189. Release date, August 4, 1939. Running time, when seen in Hollywood, 80 minutes. Adult audience classification.

CAST

Polly Parrish	Ginger Rogers
David Merlin	David Niven
J. B. Merlin	Charles Coburn
Freddie Miller	Frank Albertson
Butler	E. E. Clive
Johnnie	Elbert Coplen, Jr.
Mrs. Weiss	Ferike Boros
Investigator	Ernest Truex
Jerome Weiss	Leonard Penn
Hargraves	Paul Stanton
Hennessy	Gerald Oliver-Smith
Old Lady	Leona Roberts
Mary	Dennie Moore
Louise King	June Wilkins
Doctor	Frank M. Thomas
Matron	Edna Holland
Donald the Duck	Himself

The Man in the Iron Mask

(UA-Small)

Period Melodrama

Producer Edward Small has provided showmen with much to talk to the customers about in behalf of this production. Perhaps the first thing to announce is that it's Alexander Dumas' renowned novel filmed in all its swashbuckling vigor. Then there is plenty to be said of the brilliant performance of the dual lead by Louis Hayward. The names of James Whale as director and George Bruce as screen playwright have known exploitation significance and the cast contains more live copy names than most marquees can accommodate. By way of a clinching finale for exhibitor ad copy it can be said that for this production Mr. Small dipped back into the bag of tricks he used for his sensational "Count of Monte Cristo," and if that doesn't bring them in to see the picture the first night there's no use talking to the customers in the first place.

It is quite true that Mr. Small does go back to "Monte Cristo" for the better parts of this venture. The film is at its best in the sequences of dashing sword play and violence, in the cross country chases and the shadowy prison adventures. It is occasionally dull between these high points, somewhat overly quiet and polite in the explanatory interludes and a little passive on the romantic side. It becomes high tension melodrama, however, when action supplants dialogue and blades leap out of scabbards.

Mr. Hayward's differentiation between the twin portrayals which served James K. Hackett and other great American actors so successfully in the footlight era is a fine demonstration of his acting ability. He does it without makeup, relying upon voice and characterization. Few have handled a dual role so well, none better. Warren William as D'Artagnan and Joseph Schildkraut as the villainous statesman contribute other standout performances, while Marian Martin registers solidly in meager footage as the king's mistress.

It will be remembered that the story is about Louis XIV of France and his twin brother Philippe, whom he imprisoned in the Bastile with an iron mask clamped over his head, according to Dumas, keeping him there until rescue by musketeers enabled him to supplant Louis as king and marry Maria Teresa of Spain in his stead. Plots and counter plots pertaining to this ultimately happy outcome make up a highly adventurous and thrilling tale.

Mr. Small has produced the picture expensively and with manifest respect for realism of detail as well as mass. It is a widely known work and all or most of the incidents familiar to readers of the novel are in the picture. The exact nature of the relationship between Louis and his mistress is not specified so clearly as to distract the attention of youngsters interested in the fighting.

Previewed at the Warner theatre, Hollywood, where it evoked spontaneous applause at some points and restlessness at others, averaging general satisfaction.—W. R. W.

Produced and distributed by United Artists. Producer, Edward Small. Director, James Whale. Screen play, George Bruce. Photographer, Robert Planck, A.S.C. Art director, John DuCasse Schulze. Interior decorator, Casey Roberts. Film editor, Grant Whytock. Musical director, Lud Gluskin. Production manager, Val Paul. Sound director, W. H. Wilmarth. Costumer, Bridgehouse. Second unit director, Cullen Tate. Assistant director, Edgar Anderson. Special effects, Howard Anderson. Fencing director, Fred Cavens. P. C. A. Certificate No. 5260. Running time, when seen in Hollywood, 110 minutes. Release date, August 11, 1939. General audience classification.

CAST

Louis XIV / Philippe	Louis Hayward
Maria Theresa	Joan Bennett
D'Artagnan	Warren William
Fouquet	Joseph Schildkraut
Porthos	Alan Hale
Aramis	Miles Mander
Athos	Bert Roach
Colbert	Walter Kingsford
Mlle. de la Valliere	Marian Martin
Spanish Ambassador	Montagu Love
Queen Anne	Doris Kenyon
Louis XIII	Albert Dekker
Commandant of Bastille	William Royle
Francois	Fred Cavens
Royal High Constable	Boyd Irwin
Cardinal	Howard Brooks
Valet de Chambre	Ian Maclaren

The Forgotten Woman

(Universal)

Character Melodrama

Sigrid Gurie stands out vividly as the best showmanship bet in "The Forgotten Woman." Although plot ramifications involve Donald Briggs, Paul Harvey, Eve Arden and Donnie Dunagan to a great extent, the title character and the player who won much favorable note accrued as a result of performances in "Adventures of Marco Polo" and "Algiers," dominates the show.

Seen for the first time as a modern woman, she seems a composite of several popular screen personalities. While the story provided by John Kober and adapted by Lionel Houser and Harold Buchman is not unprecedented in screen annals, the quality of staging as produced by Edmund Grainger and contrasting moods developed by Harold Young's direction give the star and support ample opportunity to deliver convincing and sometimes moving performances.

Somber in tone, with but little alleviating humor, the picture arouses honest sympathy for

(*Continued on page* 44)

EXHIBITORS-ATTENTION!

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Roxy Samuel Rothafel

MANAGING DIRECTOR
RADIO CITY MUSIC HALL

(Continued from page 42)

a persecuted woman. Jailed by circumstantial evidence and legal skullduggery in an effort to build a political empire, "Anne Kennedy" is forced to spend three years in jail and bear a child there when evidence establishing her innocence is hidden. An unwanted woman, unable to get a job upon release, she surrenders the child, "Terry," to adoption, meanwhile vowing vengeance upon the prosecutor, "Burke." But when the political boss, "Courtenay," tries to sandbag "Burke" with proof that he was a party to keeping "Anne" jailed in order to prevent prosecution of the boss and friends in a bank wrecking case, "Anne," who learns that "Burke" and his sister have adopted the boy, makes a false but convincing confession that she was an accessory in the crime for which she had been imprisoned. Paying off kindness with kindness that prevents further judicial piracy, "Anne" and "Burke" vision happiness with "Terry."

While the theme of a persecuted, sacrificing woman has often been a film subject, the manner in which it is presented in "The Forgotten Woman" gives it fresh appeal, and the way Miss Gurie carries the role gives the plot a more intimate appeal. It can be anticipated that women patrons will find the production unusually interesting and that any adult audience can understand just how the things that happen in this film might happen to anyone.

Previewed at the Alexander Theatre, Glendale, Cal. The adult audience quickly caught the spirit of the show and watched and listened attentively throughout. The applause at the conclusion was a sincere tribute to worthwhile entertainment.—GUS MCCARTHY.

Produced and distributed by Universal. Associate producer, Edmund Grainger. Director, Harold Young. Original story, John Kobler. Screen play, Lionel Houser, Harold Buchman. Photographer, Stanley Cortez. Art director, Jack Otterson. Costumer, Vera West. Film editor, Charles Maynard. Sound Recorder, William Hedgcock. Sound supervisor, Bernard B. Brown. Assistant director, Frank Shaw. Unit publicity writer, Louis Blaine. P. C. A. Certificate No. 5478. Release date, July 7, 1939. Running time, 67 minutes. Adult audience classification.

CAST

Anne Kennedy.....Sigrid Gurie
David Burke.....Donald Briggs
Carrie Ashburn.....Eve Arden
Terry Kennedy.....William Lundigan
Margaret Burke.....Elizabeth Risdon
Terry Kennedy, Jr.....Donnie Dunagan
Charlie Courtenay.....Paul Harvey
Johnny Bradshaw.....Joseph Downing
Stu Mantle.....Norman Willis
Marty Larkin.....Ray Walker
Lockridge.....George Walcott
Gray.....Charles Wilson
Mrs. Kimball.....Virginia Brissac

Mickey The Kid

(Republic)

Father-Son Melodrama

For youngsters, because a young lad is the hero, "Mickey the Kid" is an interesting attraction. Grownups may consider it a repetition of many things they previously have seen, although the incidents included are dressed up anew. The sequence which climaxes the production, too, may or may not have lost its topical value, inasmuch as the factual episode which it reenacts happened long ago.

Generally melodramatic, but not without a human interest content which is alternately sympathetic and humorous, the show is another version of the father-and-son theme. Directed by Arthur Lubin from a story by Alice Altschuler, which Doris Malloy and Gordon Kahn adapted, the featured players, Bruce Cabot, Tommy Ryan, Ralph Byrd, Jessie Ralph, Zasu Pitts, June Storey and Scotty Beckett, are seen in convincing performances.

Children of approximately the same age as young Ryan are the picture's first market. There seem to be enough thrills, action and excitement in it, as well as a few bits of good old fashioned moral, to hold this interest.

Previewed at the Forum theatre, Hollywood. The predominantly adult audience did not appear to be greatly interested.—G. M.

Produced and distributed by Republic. Herman Schlom associate producer. Directed by Arthur Lubin. Screen play by Doris Malloy and Gordon Kahn. Story by Alice Altschuler. William Morgan, film editor. Photographed by Jack Marta. P. C. A. certificate number 5338. Running time, 65 minutes when seen here. Release date: June 26, 1939. General audience classification.

CAST

Jim Larch.....Bruce Cabot
Dr. Cameron.....Ralph Byrd
Lilly.....Zasu Pitts
Mickey.....Tommy Ryan
Mrs. Hudson.....Jessie Ralph
Sheila.....June Storey
Sheriff.....J. Farrell MacDonald
Mailman.....John Qualen
Farrow.....Robert Elliott
Bobby.....Scotty Beckett

The Saint in London

(RKO-Radio)

Melodrama

Showmen whose customers go in for the smarter type of detective films have in this one a quite special inducement to offer under more than the normal spread of sail. "The Saint in London" is by far the best of the "Saint" pictures and requires of its observers no familiarity with its predecessors or the central character. It is the best detective melodrama of recent months.

George Sanders' portrayal of the well dressed detective who poses as an international criminal is a masterful impersonation. He is suave, glib, active yet composed, in a weird chain of events having to do with a plot to circulate in London fraudulently printed currency of an unnamed nation. So that the picture might have the stamp of authenticity, it was produced in England by William Sistrom with John Paddy Carstairs directing a cast largely composed of extraordinarily accomplished British players. The screen play by Lynn Root and Frank Fenton is a finely polished adaptation of "The Million Pound Day," a story by Leslie Charteris.

Sally Gray, as a young woman enamoured of "The Saint" and of the adventurous activities his profession entails, turns in a charming and convincing performance. David Burns is extremely amusing as the American ex-convict inadvertently enlisted on the side of the law, and Athene Seyler is proportionately so in somewhat lesser footage. Gordon McLeod makes a much married Scotland Yard inspector a standout character.

Previewed at the Alexander theatre, Glendale, Cal., where audience reaction left no doubt as to the high entertainment value of the product.—W. R. W.

Produced and distributed by RKO-Radio. Production executive, Lee Marcus. Producer, William Sistrom. Directed by John Paddy Carstairs. Screen play by Lynn Root and Frank Fenton, from a story by Leslie Charteris. Photographed by Claude Friess-Greene. Edited by Douglas Robertson. P.C.A. certificate No. 5476. Release date, June 30, 1939. Running time, 70 minutes. General audience classification.

CAST

Simon Templar.....George Sanders
Penelope Parker.....Sally Gray
Dugan.....David Burns
Inspector Claude Teal.....Gordon McLeod
Bruno Lang.....Henry Oscar
Mother Buckley.....Athene Seyler
Count Stefan Duni.....John Abbott
Kusella.....Ralph Truman
Mr. Morgan.....Charles Carson
Stengler.....Carl Jaffe
Mrs. Morgan.....Norah Howard
Sir Richard Blake.....Ballard Berkeley

Stunt Pilot

(Monogram)

Aviation Adventure

Produced with the intention to satisfy youthful followers of Hal Forrest's "Tailspin Tommy" cartoon, "Stunt Pilot" is a lively mixture of thrills in the air and conspiracy and mystery on the ground. Again featuring four principals of the first picture in the series, "Mystery Plane"—John Trent, Marjorie Reynolds, Milburn Stone and Jason Robards—the production is a worthy sequel to the initial film. Though some of the dialogue and situations in the early reels are a bit stereotyped, the excitement in the closing action more than makes up for the inconsistencies.

The story concerns the time tested triumph of heroism over villainy and involves a spectacular chase by plane and train, the trapping of the villain and his final conviction of murder through evidence supplied by a youthful amateur photographer. Romantic interest is at a minimum.

The screen play by Scott Darling and Joseph West has caught the spirit of Forrest's drawings, and the capable acting of the principals and the supporting cast, under George Waggner's direction, together with Fred Jackman's spectacular aerial action photography, endows the film with plenty of appeal for youngsters.

Previewed at the Lido theatre, Los Angeles. The audience, which seemed to think the picture a littel amateurish at the start, soon found more than enough thrills and excitement to interest it. —GUS MCCARTHY.

Produced and distributed by Monogram Pictures. Producer, Paul Malvern. Director, George Waggner. Photographer, Fred Jackman, Jr. Sound, Karl Zint. Film editor, Carl Pierson. Screen play, Scott Darling and Joseph West. Based on cartoon strip "Tailspin Tommy" by Hal Forrest. P. C. A. No. 4550. Running time, 62 minutes. Release date, July 1, 1938. General audience classification.

CAST

Tailspin Tommy.....John Trent
Betty Lou.....Marjorie Reynolds
Skeeter.....Milburn Stone
Paul.....Jason Robards
Sheehan.....Pat O'Malley
Earl Martin.....George Meeker
Glenn.....Wesley Barry
Sheriff.....George Cleveland
Tex.....Johnny Day
Charlie.....Charles Morton
Ethel.....Mary Fields
Bobby.....Buddy Cox

Maisie

(MGM)

Quite a Girl

Strictly speaking, in the accepted sense of "Postian" postulates, "Maisie" is no lady. On one count, she is a bit rough, a trifle tough and altogether too lower class to be considered a finished Junior Leaguer. But, for all her flash veneer, the young miss under consideration and the colonel's lady are sisterly akin under the skin. Besides, the stagey appellation affected by the girl is really not her own but one adopted for professional purposes. As identified by herself, "Maisie Ravier" was first christened with the Celtec billing of "Mary Anastasia O'Connor" and under such nominal sponsorship the lass must be true blue, or green to give her the proper national colors.

The offering is chiefly comic in intention and execution and the sale slogans should capitalize on this motif. However, the narrative structure has been appended with further entertainment ingredients, chiefly a western locale, some cowboy vocalization, natural romance that shows up a distasteful triangle setup in comparison, and a murder trial. The cast roster is personalized with some accomplished comedy and straight players, including Ann Sothern in the title role, Robert Young, Ruth Hussey, Ian Hunter and Cliff Edwards. Acting honors go to Miss Sothern, who continues to display her comedienne forte, recently discovered in "Trade Winds." Mr. Young, usually pictured as the brash young man, plays practically straight man for Miss Sothern. Mary C. McCall, Jr., who has a reputation for being a wielder of sharp, smart screen stories, has matched Miss Sothern's decorative outlines with some sprightly dialogue lines. Director Edwin L. Marin wisely did not allow the more serious moments of the story to interfere with the fast and funny pace of the plot.

"Maisie," a showgirl stranded in a cow town, promotes for herself the job of lady's maid for the "Sybil Ames," who is visiting with her husband their ranch property. The employment arranges does not meet the full approval of "Slim Martin," ranch foreman, who, besides being a confirmed woman hater as the result of a previous and unfortunate romance, is none too friendly with "Maisie" be-

cause of an embarrassing situation with the young lady as pictured in the opening sequences of the film. That's just the beginning of a tumult of action.

Seen at a midafternoon performance at New York City's Capitol Theatre where the audience seemed to have taken "Maisie" to their collective heart.—JOSEPH F. COUGHLIN.

Produced and distributed by Metro-Goldwyn-Mayer. Producer, J. Walter Ruben. Director, Edwin L. Marin. Screen play, Mary C. McCall, Jr. From a book by Wilson Collison. Musical score, Edward Ward. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associate, Malcolm Brown. Set decorations, Edwin B. Willis. Men's costumes, Valles. Women's wardrobe, Dolly Tree. Cameraman, Leonard Smith. Film editor, Frederick Y. Smith. P. C. A. Certificate No. 5307. Release date, June 23, 1939. Running time, 74 minutes. Adult audience classification.

CAST

"Slim" Martin.....Robert Young
Maisie Ravier.....Ann Sothern
Sybil Ames.....Ruth Hussey
Clifford Ames.....Ian Hunter
"Shorty".....Cliff Edwards
Richard Raymond.....Anthony Allan
"Red".....Art Mix
Rico.....George Tobias
Roger Bannerman.....Richard Carle
Prosecuting Attorney.....Minor Watson
Deputy Sheriff.....Harlan Briggs
Judge.....Paul Everton
Wilcox.....Joseph Crehan
Ernie.....Frank Puglia
Lee.....Willie Fung

On Borrowed Time

(MGM)

Death Up a Tree

Many mortals regard the treatment of death as the business of religion or a matter of personal philosophy. Such a section of the public hardly would classify demise as being in the category of screen fare entertainment. But it is upon this theme that the narrative of "On Borrowed Time" depends. There is nothing musty or morbid about the handling of the subject. It is treated charmingly, gayly and what is most important, entertainingly. A viewing of the picture will leave the audience in a mellow, misty mood. There should be no spectator not touched by the whimsical appeal of the fantasy-story, the innate naturalness of the leading characters, especially "Gramps," "Granny" and "Pud" and the altogether wholesomeness of the picture's effects.

The cast is superb individually and collectively. Special accolades of praise should be directed to Lionel Barrymore in a role reminiscent of his grandfather assignment in "You Can't Take It With You," and to Bobs Watson, the beguiling "Pee Wee" of "Boys' Town" memory, in the part of the youngster, "Pud." Besides, Beulah Bondi demonstrates her amazing range of acting ability in her playing of the endearing old lady character of "Granny" or as "Gramps" calls her, "Miss Nellie." Sir Cedric Hardwicke, British thespian of note on both sides of the Atlantic, plays the thankless role of a personalized death or, as he is identified, "Mr. Brink," in a polished and beautifully enunciated style.

Harold S. Bucquet has handled the difficult theme with smooth directorial skill that has endowed the whimsical nature of the story with a wholly credible air of being real. A knowing trio of penmen, Alice D. G. Miller, Frank O'Neill and Claudine West, has adapted for the screen the Paul Osborn play from a novel by Lawrence Edward Watkin and the entire collaboration results in a unified and moving script.

Seen at a trade showing for the New York press.—J. F. C.

Produced and distributed by Metro-Goldwyn-Mayer. Producer, Sidney Franklin. Director, Harold S. Bucquet. Screen play by Alice D. G. Miller, Frank O'Neill and Claudine West. Based on the play by Paul Osborn from a dramatization of the novel "On Borrowed Time" by Lawrence Edward Watkin. Musical score, Franz Waxman. Recording director, Cedric Gibbons. Associate, John S. Detlie. Set decorations, Edwin B. Willis. Wardrobe, Dolly Tree. Make-up by Jack Dawn. Cameraman, Joseph Ruttenberg. Film editor, George Boemler. P. C. A. Certificate No. not assigned as yet. Release date, July 7, 1939. Running time, 99 minutes. General audience classification.

Julian Northrup (Gramps).....Lionel Barrymore
Mr. Brink.....Sir Cedric Hardwicke
Nellie (Granny).....Beulah Bondi
Marcia Giles.....Una Merkel
Pud.....Bobs Watson
Mr. Grimes.....Nat Pendleton
Dr. Evans.....Henry Travers
Mr. Pilbeam.....Grant Mitchell
Demetria Riffle.....Eily Malyon
Sheriff Burlingame.....James Burke
Reverend Murdock.....Charles Waldron
Charles Wentworth.....Ian Wolfe
Bill Lowry.....Phillip Terry
James Northrup.....Truman Bradley

Naughty but Nice

(Warner Brothers)

Comedy, Romance, Music

"Naughty but Nice" is concerned with the adventures of a small town professor of music in New York's Tin Pan Alley. The professor is the retiring sort, grown to manhood under the watchful eyes of three spinster aunts. His visit to New York is for the purpose of getting his musical masterpiece published. The piece emerges as a swing concoction, "Hooray for Spinach," much to the professor's discomfiture.

Dick Powell plays the professor, and capably. Worthy of marquee notice, too, is Warner's current glamour or "oomph" girl, Ann Sheridan. She is the girl usually responsible for the predicaments to which the professor finds himself heir. The script writers have given her the "but definitely" type of lines with a vengeance. Gale Page is a writer of lyrics, collaborator with the professor on several hit songs.

Others in the cast are Zasu Pitts as one of the three spinster aunts; Helen Broderick, as the fourth aunt who ran away to marry a musician; Ronald Reagan, a song publisher; Allen Jenkins, a song writer, and Slapsie Maxie Rosenbloom, as the completely daffy cook, housekeeper and general all around handy man for the professor's "Aunt Martha."

Although the picture doesn't move with the desired fluency, laughs are plentiful.

Miss Sheridan, Miss Page and Powell sing several songs, including the above mentioned "Hooray for Spinach" and "I'm Happy About the Whole Thing."

Reviewed at the RKO Palace theatre in New York. The audience seemed to enjoy the picture. Laughter was heard frequently and in the intended places.—PAUL C. MOONEY, JR.

Produced and distributed by Warner Brothers. Directed by Ray Enright. Original screen play by Richard Macaulay and Jerry Wald. Music and lyrics by Harry Warren and Johnny Mercer. P. C. A. Certificate No. 4839. Running time, 90 minutes. Release date, July 1, 1939. General audience classification.

CAST

Zelda Manion.....Ann Sheridan
Professor Hardwick.....Dick Powell
Linda McKay.....Gale Page
Aunt Martha.....Helen Broderick
Ed Clark.....Ronald Reagan
Joe Dirk.....Allen Jenkins
Aunt Penelope.....Zasu Pitts
Killer.....Maxie Rosenbloom
Allie Gray.....Jerry Colonna
Stanislaus Pysinski.....Luis Alberni

Mountain Rhythm

(Republic)

Western Melodrama

Gene Autry and Smiley Burnette return in another tuneful and action packed melodrama of the west, with the beauty of June Storey an additional asset. Developed along the same lines as Bob Burns' "Arkansas Traveler," the picture enlists the aid of hoboes to help conquer the underhanded enemy.

Gene and Smiley have ample opportunity to render their songs.

Reviewed in the Republic projection room in New York.—GEORGE SPIRES.

Produced and distributed by Republic. Associate producer, Harry Grey. Directed by B. Reeves Eason. Screen play by Gerald Geraghty. Original story by Connie Lee. Production manager, Al Wilson. Ernest Miller, photographer. Film editor, Lester Orlebeck. Musical supervisor, Raoul Kraushaar. Running time, 58 minutes. Release date, June 9, 1939. P.C.A. certificate No. 5360. General audience classification.

Gene.....Gene Autry
Frog.....Smiley Burnette
Alice.....June Storey
Ma Hutchins.....Maude Eburne
Judge Worthington.....Ferris Taylor
Cavanaugh.....Walter Fenner
Rocky.....Jack Pennick
Daniels.....Hooper Atchley
MacCauley.....Bernard Suss
Sheriff.....Edward Cassidy
Carney.....Jack Ingram
Deputy.....Tom London
Kimball.....Roger Williams
Burt.....Frankie Marvin

Straight to Heaven

(Domino)

Negro Melodrama

The film has an all-negro cast and is a melodrama localed in present day Harlem. The story concerns the sentencing of an innocent man on a murder charge and the subsequent efforts of the convicted man's best friend, who is a lawyer, and his wife and son to find the real murderer before the death penalty can be carried out.

Mixed in the melodrama are several songs in which Jackie Ward as "Jimmy Williams," son of the convicted man, is featured. Nina Mae McKinney, as "Ida Williams," the wife, also sings.

Reviewed at a screening for the trade press at the Plaza theatre, New York.—P. C. M., Jr.

Distributed by Domino Productions, Inc. Produced and distributed by Arthur Leonard. Original story by Cy Wood, Jr. and Buddy Freeman. Original music by Joseph Myrow and Bob Maxwell. Musical score by Hank Sylverene. Running time, 56 minutes. Release date to be set. General audience classification.

CAST

Ida Williams.....Nina Mae McKinney
Stanley Harrison.....Jack Carter
"Lucky" Jon Simon.....Percy Verwayne
Jimmy Williams.....Jackie Ward
Joe Williams.....Lionel Monagas
Millie.....Pearl Bains

Help Wanted

(MGM)

Crime Does Not Pay Series

The objective is a revelation of the employment racket as it is worked by fraudulent agencies. With the aid of a job foreman the agency places new men on a job. The agency's commission for giving the new man work is half of what he makes the first month. At the end of the month he is fired by the foreman who gets a percentage on each new man employed. In this way the agency and the foreman have a continuous financial profit at the expense of the working man. An interesting and absorbing melodrama.—Running time, 21 minutes.

Trip to the Sky

(French Film Exchange)

Lesson in Astronomy

An imaginary expedition into the heavens, based on the most recent scientific research by the Institute of Scientific Cinema in France, takes the audience to various planets and other heavenly bodies, for a study of the land and the surrounding atmosphere. This film won the grand prize in France as the best scientific film of the year at the International Exposition in France in 1937. The commentary is in English. —Running time, 10 minutes.

Tempo of Tomorrow

(Paramount)

Orchestra Subject

Richard Himber and his orchestra play several numbers, including "The Prom Waltz," "Listen to My Heart," "Alone at the Station" and "Gettin' Off." The vocalists are Stuart Allen and Patricia Gilmore. The numbers are played in the typical Himber manner, which is described as employing "rhythmic pyramids." Directed by Leslie Roush. Running time, 10 minutes.

IN THE BRITISH STUDIOS

by AUBREY FLANAGAN
in London

Wynyard Returns

Diana Wynyard returns to the screen in "On the Night of the Fire" being made at Denham. For her debut in British films Miss Wynyard will co-star with Ralph Richardson in one of the year's best-selling novels.

Credit for bringing these two personalities together goes to Josef Somlo and Richard Norton who plan to make "On the Night of the Fire" the outstanding picture of their programme, in fact one of the most ambitious British pictures of the year. Brian Desmond Hurst, who was responsible for "Sensation" and "Prison Without Bars" is directing.

"On the Night of the Fire" is the second of a series of films which Richard Norton and Josef Somlo are producing at Denham. "A Window in London," the first, is now nearing completion while "The Arsenal Stadium Mystery," a film with the Arsenal football team as a background, will shortly go into production.

Invasion

In "An Englishman's Home," being produced by Aldwych Film Productions at Denham, Mary Maguire plays the daughter of a typical English suburban family. The story tells of a sudden invasion of London by an enemy power. It is being made on a spectacular scale and will cost £100,000. Edmund Gwenn, Richard Ainley and Geoffrey Toone are heading the cast with Mary Maguire. The director is Albert de Courville and Neville E. Neville is the producer.

Robeson in 'Goliath'

Paul Robeson, who announced on the completion of his last film that he would retire from the screen until he found a subject suitable to his philosophy, has now agreed to play the leading role in a new Michael Balcon production "David Goliath," to be directed by Pen Tennyson, who recently directed "There Ain't No Justice."

"David Goliath" is an original by an ex-colleague of Sergei Eisenstein, Herbert Marshall, and has a background of industrial Wales.

Robeson's role does not accent the fact that he is a Negro, but casts him as a stoker who lands penniless in Wales, becomes a tramp and then a miner and befriends a poverty stricken Welsh family whose life he shares.

Carstairs to Direct

RKO Radio announces that John Paddy Carstairs has been assigned to direct "Archer Plus Twenty," adaptation of Hugh Clevely's best-selling novel, which is to be produced in Great Britain under the guidance of William Sistrom. As with "The Saint in London," which had the same producer-director team, an entire British technical unit will be used.



Karen Verne plays a star role in her first picture, "Ten Days in Paris," being produced at Denham by Irving Asher.

Asher Busy

Irving Asher is busy producing "Ten Days in Paris" at Denham. Tim Whelan is directing and as he has made some of the most successful films that ever came from England we may expect a repeat success with this one. Rex Harrison, who is starring, plays the part of a young man suffering from amnesia, and a new screen find, Karen Verne, previously without film experience, will play opposite to Harrison.

Karen Verne has been signed for a long term contract by Irving Asher, who considers her the most important of recent screen finds.

Indian Trek

Film making in the jungles of India and in process of a 20,000 mile motor tour, is the World Window unit, led by Count and Countess Keller, with Hans Nieter director, John Hanau producer, and Jack Cardiff, who is supervising the color photography.

The sixth subject of the trek has already been concluded by the unit and it titled "Village Picture."

Ingram as "Djinn"

Rex Ingram, the negro actor famous for his part as "de Lawd" in the screen version of Marc Connelly's "Green Pastures" and for his more recent part in "Huckleberry Finn," has agreed with Mr. Korda to come to Denham to play the part of the Djinn in "The Thief of Baghdad."

CEA Views "Pen"

Associated British Picture Corporation showed the new Elstree production "Poison Pen" to the CEA Conference delegates at Blackpool with a gala performance at the Princess Cinema on Tuesday, June 27th.

Arthur Dent, director in charge of distribution, made this decision after the recent sales conference during which this picture was viewed before completion. The work of Flora Robson in a powerful, topical story whose strength is the more remarkable for its contrast with an English village background, puts the film into a class of its own. The film is directed by Paul Stein.

Following the gala performance, a reception and dance were held by Associated British at the Metropole Hotel, to which all CEA delegates with their wives were invited.

Documentary Films

Latest total of documentary films of all kinds available to schools in the United Kingdom is 2,400, according to a British Film Institute estimate. Of these nearly 300 deal with Dominion and Colonial subjects. The Empire and G.P.O. Film Library, sponsored by Government grant, contains over 2,000 prints of 560 documentarys and educationals, all of these dealing with the Empire. Most of them have been contributed to the Library, which is attached to the Imperial Institute, by various overseas Governments. They are circulated without charge to 3,500 schools, educationalist institutions and societies.

According to the same source, 1,259 film projectors are used currently in schools in England and Wales. Of these 716 are elementary or preparatory schools, 277 are provided in secondary schools and 121 are provided by local education authorities for general use.

Seven local authorities in England and Wales have established documentary film libraries.

Departures

John W. Hicks, Jr., Paramount vice-president in charge of foreign distribution, was scheduled to leave New York Friday by train bound for Vancouver, British Columbia, and will leave Vancouver July 5th for Australia. In Honolulu he will meet Adolph Zukor, Paramount board chairman, and Mr. Hicks and Mr. Zukor will hold a company convention in Sydney August 2nd.

The two company officers, accompanied by Mrs. Zukor, Mrs. Hicks and John W. Hicks 3rd, will sail from Sydney August 18th and arrive in Los Angeles September 5th, after having visited Adelaide, Melbourne and Brisbane.

—

C. G. Dickinson, general sales manager of Paramount Film Service, Ltd., in Great Britain and Ireland, and T. C. Reddin, Paramount director of advertising and publicity in the same territory, returned to London Wednesday on the "Aquitania" after having attended the company convention in Los Angeles.

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MOTION PICTURE HERALD

ROCKEFELLER CENTER • NEW YORK

VAUDEVILLE IS BACK, SAYS WILLIAM BRANDT

New York Circuit Operator Plans to Revive Old Style Acts in Ten Film Theatres

Vaudeville with films is back again, says William Brandt, independent circuit owner of New York and brother of Harry, who is president of the New York I.T.O.A.

It is back because it is to be offered at the same admission prices as the motion pictures; because it is a "new entertainment" to the generation that grew up since the "old vaudeville" vanished; because it is the "only" logical method of re-employing the thousands of musicians, stagehands and the like thrown out of work with the advent of talking pictures; because it now uses personalities developed by the radio and familiar to every family; and because it offers the only method of training "new faces" for radio, stage and screen—all this, according to Mr. Brandt, who, with his brother Harry, operates the Brandt circuit of independent theatres in New York City, and who, like his brother, Harry, the president, is active in the Independent Theatre Owners Association of New York City.

Tests at Flatbush Theatre

On the question corollary to all of his new plans, the assent of the union stagehands, musicians and actors, Mr. Brandt said he expected no difficulties. The American Federation of Musicians has been campaigning to induce major and independent circuits to bring back "live music" to their orchestra pits.

Mr. Brandt has tried out, for the 13 weeks beginning March 17, and ending with the summer closing of the theatre, the "new type" of vaudeville at the Flatbush theatre, Brooklyn. Its success was "phenomenal," he says, and, together with the reasons enumerated above, determined the Brandt circuit to spread vaudeville to other Brandt theatres, beginning September 21.

The admission prices at the Flatbush were 25 cents for daytime; 40 cents for evenings. The admission price scale, identical with that used by the house, and competitive houses, for strictly motion picture shows, will be observed with some variation at the other circuit houses to use vaudeville.

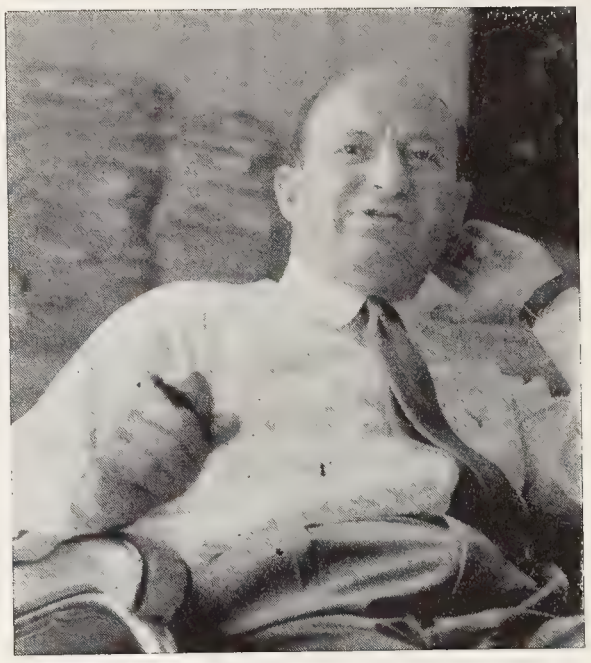
Some of the other theatres will be the Windsor, in the Bronx; the Audubon, in Washington Heights; and the Carlton, in Jamaica. They are "full-week" houses. One "split-week" house will be used: the Bayside, in Bayside, Queens.

Ten Theatres Aim

The "vaudeville circuit" plan will be extended to other houses, until a total of ten is reached, Mr. Brandt said. These other houses may include the Hippodrome, of Baltimore, belonging to Izzy Rappaport; the Rialto, Newark, operated by Dave Weinstock; and the State, Hartford, operated by Dr. Harris. Further houses may be brought into the "circuit" to make a total of 20.

"At least," said Mr. Brandt, "the vaudeville artist at the very start will be guaranteed a total of ten weeks' playing time. Later, that will be 20 weeks. The time should come when he will have a full year's booking from us."

The plan calls for the introduction of the "new vaudeville" at the Flatbush on September 21. After the first week, the acts will go to the other theatres. Mr. Brandt points out that any



WILLIAM BRANDT

flaws discovered in the acts at the Flatbush will automatically have been "ironed" out when they reach the other houses.

As an example of the type talent that the "new vaudeville" offers the theatre of today, Mr. Brandt pointed at the list of acts which played the Flatbush at its trial of vaudeville. Among these acts were Paul Whiteman, Abbott and Costello, Willie and Eugene Howard, Harry Richman, Lou Holtz, Jimmy Dorsey, and Helen Morgan.

'Yes, when we get through, we're going to be able to offer these and other artists a whole seasons' work," Mr. Brandt said.

"We really have a definite idea," he explained, "and that is, that a lot of theatres at present are using last run motion pictures, re-issues, Screeno, double features, and what-not—everything but the show business.

"We're of the opinion that if you give the people a real stage show at an admission price they can afford to pay, comparable to that charged in strictly motion picture houses, they will turn to this new form of entertainment.

It was at this turn in the conversation that Mr. Brandt explained his definition of vaudeville as "new," thus: "It is new, in that the old form had a pit band, while the new form employs all the radio personalities that have sprung up with the new bands. For instance, we had a show with Vincent Lopez, and his orchestra, Patricia Ellis, and Betty Hutton. That show combined all elements of entertainment, and was worth 25 cents of anybody's money, that being the afternoon price, and 40 cents, being the evening price.

"There is another element," he explained further, "and that is, that because vaudeville passed out, virtually, in 1927, with the coming of the talkies, it is a brand new policy to that generation which has not seen vaudeville since then."

"Finally," he concluded, "our vaudeville plans will give a considerable amount of work to musicians, stagehands, scenery workers and actors."

The Indiana and Illinois Theatre circuit, expanding in Chicago, is taking over the Lexington theatre there, which was formerly under the Warner circuit management.

Wanger Protests Curbs on Product

Addressing the 61st annual American Library Congress in San Francisco last Friday, Walter Wanger, producer, described motion pictures as one of the greatest weapons for the safeguarding of Democracy, but said that they should be free of the shackles of censorship.

Speaking on "What Happens to Books in Hollywood and Why," Mr. Wanger said, "Films which attempt to be informative and which interpret burning questions of the day should not be hobbled or haltered. If films cannot speak truthfully and freely where great issues are involved, then they can be used as a weapon against democracies."

New York Fund Lists Additional Contributions

The following additional gifts have been reported by the Amusements Division of the Greater New York Fund:

United Artists Corporation, $2,500; Radio-Keith-Orpheum Corporation, $2,500; Columbia Pictures Corporation, $1,000; Walt Disney Productions, $500; J. E. Brulatour, Inc., $250; DuPont Film Manufacturing Corporation, $250; Universal Corporation, $150; Agfa Ansco Corporation, $150; International Projector Corporation, $100; Interboro Circuit, Inc., $100; John Goldenk, Playland Holding Corporation, Radio Amusement Corporation, Rapf and Ruden, Gallic Films, Inc., Lenauer International Films, Inc., Arthur Mayer and Joseph Burstyn, Pax Films, Inc., and World Pictures Corporation, $50 apiece; Bee-Ko Company, $30; Elton Operating Corporation, Goldberg Brothers, H. E. R. Laboratories, Inc., J. H. Hoffberg, Inc., Lincoln Theatres, Inc., Lloyd's Film Storage, Inc., Premier Films, Inc., Thomfilms, Inc., Ulmer-Hayward, Unity Films, Inc., Walter O. Gutlohn, Inc., Stillwell Theatres, Inc., Windsor Circuit Corporation, G and A Holding Corporation, Louis Cohn's Theatre Ticket Office and Katherine Cornell Productions, $25 apiece.

National Decency Legion Classifies 15 Pictures

Of 15 pictures reviewed and classified by the National Legion of Decency in its listing for the current week nine were approved for general patronage, four were listed as unobjectionable for adults and two were condemned. The pictures and their classification follow.

Class A-1, Unobjectionable for General Patronage: "Clouds Over Europe," "Four Feathers," "Grand Jury's Secrets," "In Old Caliente," "Land of Liberty," "Mountain Rhythm," "Mutiny on the Blackhawk," "Tarzan Finds a Son," "Western Caravans." Class A-2, Unobjectionable for Adults: "Good Girls Go to Paris," "The Magnificent Fraud," "Man About Town," "Naughty But Nice." Class C, Condemned: "Children of the Sun," "The Pace That Kills."

Tex Ritter, Monogram musical western star, will start a personal appearance tour July 13th after completion of "Man from Texas."

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

When a film salesman in England goes a-calling on his exhibitor customers in his automobile, he uses a lingo that's strange indeed.

If something goes wrong, the Britisher gets out and lifts his "bonnet"—that's not tipping his hat, but lifting the hood of his car. If he "crashes a Bobby's arm," no first aid is called for. It's merely his way of saying that he passed a stop sign.

When the British film salesman on the road asks a service man to "top up" his car, it means fill the battery with water. The Englishman "revs up" when he steps on the gas and when he really gets going at top speed he's "flat out." His sedan is a "saloon," although our saloon to him is not a sedan.

The front fenders are "wings." He keeps his baggage in a "luggage boot," trunk to us, and looks through a "windscreen" instead of a windshield.

▽

We were stirred no end by the stirring copy in Columbia's home office publication on "Mandrake, the Magician," which, pointing to Warren Hull and Doris Weston, of the cast, screamed in bold type: "Will They Escape? . . . after being blasted by exploding hydrogen . . . caught in plunging elevators . . . seared by scalding steam . . . crushed by falling buildings . . . hurled into whirling mill wheels . . . shot by radium machines . . . crashed into flaming planes . . . plunged into bottomless canyons . . . derailed by radium guns . . . engulfed by broken dams," and they ask, "Will They Escape?"

▽

The Fox-Lyons theatre, in Lyons, Kansas, has an idea that looks pretty good as a goodwill builder. It's a Chick Project for girls and boys of the vicinity, and is designed to build up support among the farm trade.

Cooperating merchants donate $2.50 *for each unit in the Chick Project, each merchant taking as many units as he feels that his budget will stand. This money buys baby chicks in flocks of* 100, *the chicks being distributed to any boy or girl in the community who is interested in raising a good flock of chickens and who is unable to finance himself. When the chickens are sold in the fall, all or part of the merchants' investment is returned to them.*

▽

Theodore Held, Harvard sophomore, actually boasts that he saw Deanna Durbin in "Mad About Music" 144 times.

▽

Much has been said about the many and usually unrecognizable names given to Walt Disney's Mickey Mouse—Michael Maus in Germany, Michel Souris in France, Miguel Ratoncito in Spain, Miki Kuchi in Japan, and the like. Now the Russians are starting to call him Comrade Mickey.

▽

Milwaukee censors gave permission for a local theatre to show the New York-banned "Birth of a Baby" sex picture, but refused permission for a re-issue showing of "The Birth of a Nation."

FOR THE BENEFIT of those armies of theatre men arriving in New York as visitors to the World's Fair, or who are contemplating a visit thereto, and who may be interested in trying some of the town's many favorite restaurants, we set down herewith the names and descriptions of some Far Eastern dishes.

New York has considerable numbers of Turkish, Armenian and East Indian restaurants, for example, but the average exhibitor has not the faintest idea of what to order. Since the waiter's English is likely to be very sketchy, the customary method is to select and point, then hope for the best, and the best that comes is not always the best.

East Indian dishes are characterized chiefly by their seasoning of curry. Lamb, shrimp, chicken, eggs (Indians do not serve beef or pork), are made hot with that inevitable spice. Some of the names are in English; others appear as *Kabab,* meat balls of lamb; *Giri Giri,* chicken giblets; *Bombay Duck,* a small dried fish, toasted and served with rice and curry; *Chichuri,* fried rice with green peas. A Parsee-Bombay restaurant (there are said to be only two Parsees in New York, and very proud and haughty they are) features "Indian Tiffin," a "Bengal Dinner," and a "Bombay Supper." Appearing on the menu are *Badami,* a soup with almonds, cocoanut, etc.; *Tukari,* Indian vegetables; *Copra,* fried cocoanut; *Dhal,* Indian lentils; *Pappadum,* Indian bean wafers; *Kachoomber,* an Indian salad; *Akouri,* a tomato omelette; *Kroepoek,* a delicacy of Java.

Some Indian desserts are *Jalabe,* a pastry soaked with honey; *Haluwa,* a rice pudding with nuts, raisins and spices; *Hindu Honey Cake,* pastry filled with nuts and honey. *Rose Petal Coffee* is a black Indian coffee served with preserved rose petals.

On Armenian and Turkish menus, the many variations of *Kebab* are all lamb in one form or another. *Shish Kebab Domatessli* is lamb, and fresh tomatoes broiled on skewers; *Patlijan Cheop Kebab* is lamb, egg plant and tomatoes, baked on skewers; *Deuner Kebab* is plain lamb, broiled over a charcoal fire; *Khediviye Kebab* is lamb pot roast with green peas and tomato sauce; *Kehad Kebab* is lamb wrapped in parchment paper and roasted; *Tass Kebab* is potted lamb with tomato sauce. Other lamb delicacies are *Kouzou Boughoulama* (steamed lamb); *Bash Fouroun* (baked lamb's head); *Sham Kavourma* (braised lamb with onions); *Patlijan Silkme* (braised lamb with egg plant).

Armenians have a weakness for stuffing things with rice, meat, pine nuts, currants, chopped onions, and the like. These dishes appear on the menu as *Patlijan Dolma* (stuffed egg plant); *Midia Dolma* (stuffed mussels); *Yalanji Dolma* (stuffed grape leaves); *Domates Dolma* (stuffed tomatoes); *Kabak Dolma* (stuffed Oriental squash); *Tavouk Dolma* (stuffed chicken). *Pilaff* is steamed rice and is served with most meat dishes.

Among the desserts are *Ekmek Kadayiff,* Armenian breadcake cooked in syrup and topped with *Kaymak* (concentrated cream); *Paklava* (otherwise spelled Baklava or Baklawa), that fabulous 40-layer pastry full of nuts and soaked with syrup or honey; rose petal jelly and Turkish coffee.

Ian C. Javal, of Baird Televsion, Ltd., now in this country preparing to introduce television in motion picture theatres, has received cabled advice from London that John L. Baird, president of the company, has developed a "Magic Eye" for use in airplanes and ships.

Airplanes, they say, will be able to see 50 to 100 miles in any direction depending on the height of the plane from the ground. The apparatus picks up the terrain and reflects it on an adjustable ground glass plate fitted in the dashboard of the plane where it can be seen by the pilot. The apparatus has undergone secret tests over London and is claimed to be successful. Because of its value in war time the apparatus is being closely guarded.

This same apparatus has also been tried out on boats and found to penetrate fog to a certain distance. This is hailed as a boon in the elimination of collisions.

▽

"I'm not as bad for children as bad apples," coos Boris Karloff, the old Frankenstein.

▽

The annual Department of Commerce report on the foreign motion picture situation, gives some lessons in logic:

In British East Africa, it says, "there is no competition between American and locally produced films, because there are no locally produced films." Also, "As most of the persons attending film houses are British, British films are well received."

▽

Charles M. Hatch, head of the Hatch Advertising Company, has a daughter, and the other day she asked him what an asterisk was. An asterisk, he told her, is a symbol resembling a six-petalled daisy which is used by advertising copywriters.

Most copywriters use it, he explained, at a strategic point in an ad, as sort of a set rule, to make the reading of ads a game. It is supposed to keep the reader from being bored with the over-long selling descriptive copy which usually follows an asterisk. Instead, at the sign of the asterisk, the reader starts looking about the page for the line or so that is always set in the tiniest type. When he finds it, at long last, he is as proud as Barrymore with his fourth divorce.

▽

Junior Programs, non-commercial enterprise providing theatrical fare for children in the U. S. and Canada, is urging its half-million juvenile members to join their "Joop" club.

The "Joop" club is named after a three-year-old reticulated giraffe brought over from East Africa by Frank Buck and endowed with the name of "Joop." It was christened the other day at the World's Fair.

"Joop," the Giraffe, was selected as mascot for the "Joop" clubs because a giraffe is supposed to be generously endowed with qualities of the perfect audience. The giraffe never utters a sound, is gentle and peaceable, mingling on easy terms with its own kind and other species; can go long periods without a drink, obviating the necessity of jostling neighbors to go out; has no difficulty seeing everything that goes on.

We recommend "Joop" clubs for some of those neighborhood movies where the kids go ranting and panding up and down the aisles.

AUSTRALIANS SEES TRADE PEACE IN NEW FILM EXHIBITORS COUNCIL

Board Will Cooperate with Gov. Commission to Achieve Harmony in Relations Between Showmen and Distributors

by LIN ENDEAN
in Sydney

With Leon S. Snider, co-managing director of the Snider and Dean major theatre circuit, who recently returned from a world-industry study, as a prime mover and with endorsement and membership including Greater Union Theatres and Hoyts Theatres as well as other circuit and independent exhibitor representatives, the Film Exhibitors Council of Australia has been formed. Its hopes are to operate as a constructive trade force, and, besides advancing the exhibitors' cause, to promote "complete cooperation and better understanding between film exhibiting and distributing interests; to assist in the regulation and resisting of any unfair trade practises, whether by exhibitor or distributor; to stabilize and protect investments in the industry, and to investigate and promote as well as develop such activities as are considered conducive to the interests of the exhibitors," and it also urges "the creation of better public entertainment."

Cooperating with N. S. W. Commission

Broadly, the foregoing were also the objects of the recently disbanded Flm Board of Trade, embracing both distributor and exhibitor membership, and the new organization declares that, with a solely exhibitor representation, it can achieve what the Board failed to bring about. That is eloquently evidenced by the claim that "the new move is the most constructive yet made in Australia to provide a medium for cooperation and settlement on trade differences," as the statement continues.

Significant also, is the revelation that the organization will cooperate closely with the N. S. W. Theatres and Films Commission (the government body controlling the operation of various industry practises) in its aims to compel a harmonious equity within the motion picture ranks.

As the arrangement has been handled wholly by exhibitor forces, naturally distributors are simply looking on with interest, at the same time hoping that the Council develops into a power of general and not sectional, or biased, concern in its activities.

Equity the Chief Point

That it should be the easiest and most logical thing in the world for exhibitors and distributors, in this territory at least, to work in harmony for their common advancement, is a belief which Mr. Snider himself endorsed in discussing the new organization several months before the official announcement of establishment of the Council.

The one point to be decided is that of equity in transactions; exhibitors say they do not wish to exploit distributors, and vice versa, but each group figures there is sharpshooting by the other. Leaders of the two sections are frank in admitting that the disturbing elements are not solely confined to one side, and with the Council functioning as an authoritative voice of exhibitors, and as a disciplinary power to decide rights and wrongs on its side, distributors, through the Motion Picture Distributors Association, their official organization, will be able to get down to cases. There, they feel, lies the possibility of ironing out many problems without inviting outside forces to arbitrate and decide them.

Order Merging RCA Suits Is Affirmed

An order consolidating all stockholders' suit against Radio Corporation of America in the New York supreme court and appointing Abraham L. Pomerantz general counsel for stockholders was affirmed last week by the appellate division of the New York supreme court. The court, however, struck out a provision of the order which directed stockholders to employ Max D. Steuer as their trial counsel.

The suit, brought against RCA, its officers and directors, American Telephone and Telegraph Company, Westinghouse Electric and Manufacturing Company and General Electric Company, includes in its complaint a charge that $80,000,000 of preferred stock was issued for $17,000,000.

Dismiss Stockholders' Suit

John W. Clancy, federal judge, this week in New York dismissed a stockholders' suit brought by Mannes Fuld and Norman Wolf against Loew's, Inc., and its officers and directors because of lack of jurisdiction. The plaintiff, who consented to the dismissal, announced that they would file a new suit in the New York supreme court.

Optical Corporation Suit

A suit was filed this week in New York supreme court for an injunction, an accounting and damages, by Optical Development Corporation, manufacturer of "monotone viewing filter," against Burleigh Brooks, Inc. A temporary injunction pending trial is also sought.

Indianapolis Case Award

Howard M. Goldin and P. A. DeCenzie won a case in civil court in Indianapolis, Ind., from S. S. Millard on June 6th over the rights of a film "Body Beautiful." Judgment of $400 and a return of a print of the film was awarded the defendants Goldin and DeCenzie. Further suit of $5,000 is being sought against the Justice of the Peace who served the court order of seizure of the film while it was playing at an Indianapolis theatre, and the judge who signed the order as it was not, it is claimed, in accordance with the law. Mr. Millard was charged with mutilating the film.

Stone Library Sues

Charging loss of negatives and master positives of 10 films, Stone Film Library filed suit in New York supreme court this week for $52,400 damages against the DeLuxe Laboratories, Inc. The negatives were destroyed by fire in 1937.

Dismiss "Fantasia" Suit

The suit brought by Mark S. Tutleman in Philadelphia seeking to restrain Leopold Stokowski and Walt Disney from producing "Fantasia" has been dismissed without comment.

File Plagiarism Suit

Milton Herbert Gropper has filed suit in New York against Warner Brothers charging plagiarism of his play "Ex-Racketeer" in the film "Alcatraz Prison."

Paramount Takes Jack Benny Home To Waukegan, Ill.

They gave the keys of Waukegan, Illinois, on Sunday, to Jack Benny, Paramount star of the screen and Jello star of the air, and Benny used them to open a floodgate of festival and fun as rollicking as the town on the north shore of Lake Michigan ever has known. (Picture on page 10.)

"They" were the City Fathers, the boyhood pals of Benny, who draped the place in multicolored banners and bunting to observe Jack's homecoming and the first public showing of Paramount's new Jack Benny motion picture, "Man About Town."

It was like New Year Eve, "Big Game Day" and the Fourth of July all rolled into one for nearly 150,000 locals and visitors from Lake County and northern Illinois, who went there to participate and see the film and radio stars who attended Benny—Dorothy Lamour, the "Sarong-girl," Andy Devine, Mary (Mrs. Jack Benny) Livingston, Phil Harris and "His Gang," Eddie (Rochester) Anderson, Gertrude Niesen, Tony Martin. It was a large slice of Hollywood for Waukegan.

The premiere of "Man About Town" at the Genessee theatre was the climax of five days of celebration. The mobs on the last day stormed the Main Street to see the celebrities parade.

Sunday night they witnessed an opening a la Hollywood. They saw, too, one of their first national broadcasts—Benny's Jello Hour, sent direct from the stage of the theatre.

Master of ceremonies was Mancel Talcot, Mayor of Waukegan.

Paramount and General Foods, Benny's sponsor, and part-sponsor of the Waukegan event, at the last minute had to get two other houses for simultaneous openings, at the Academy and the Rialto, with the broadcast, going out from the Genessee, hooking into the other two theatres by direct wire. The Academy and Rialto ran continuously to four in the morning.

U. S. soldiers from Fort Sheridan, U. S. sailors from Great Lakes Naval Training Station, Illinois motorcycle police, Boy Scouts and an augmented local police force, added to the color, to keep order—estimates placing the added policing at 2,337—in a town with a normal population of 30,000.

Some 250 newspaper men and women and radio writers were on hand. Local merchants estimated that the influx of more than 100,000 persons spent $200,000 during the five days. RKO, Paramount, General Foods and others spent $125,000 to put on the show.

Cliff Lewis, Paramount studio publicity director, was in charge of the Waukegan celebration, assisted by Carl Krueger and Terry de Lapp, also of the studio.

First civic duty Benny performed after the welcoming ceremonies was planting the Fred Allen cactus tree directly in front of the City Hall building. The cactus, which Benny claims resembles Allen, now rests side by side with the elm tree Allen dedicated to Benny in 1937.

Benny drove about the streets of Waukegan in his Maxwell 1912 sport racing model which sometimes attained a speed of 12 miles per hour. He had a motorcycle police escort.

WHAT THE PICTURE DID FOR ME

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

Columbia

BLONDIE: Penny Singleton, Arthur Lake—Pleased two small audiences. Played May 31-June 1.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

NORTH OF THE YUKON: Charles Starrett, Linda Winters—A wonderful out-of-doors drama that had very good photography. Plenty of action and enough music to make it enjoyable. Running time, 64 minutes. —A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

ONLY ANGELS HAVE WINGS: Thomas Mitchell, Cary Grant, Jean Arthur, Richard Barthelmess, Rita Hayworth—Here's one to really sink your teeth into for all you've got in promotion. Will back up anything you say about it. Don't undersell. Mitchell's pie all the way. Grant and Arthur swell as usual; should say Grant's best yet. Barthelmess should deserve a new line to sign; and send Rita here to me! Played solid week on two holdovers. And don't forget Hawks means bucks out front for a 100 per cent job. Running time, 121 minutes. Played June 11-17.—C. A. Skelly, New Arcade Theatre, Newark, Ohio. General patronage.

First National

CODE OF THE SECRET SERVICE: Ronald Reagan, Rosella Towne—Counterfeiters working out of Mexico with the U. S. agents tracking them down. Action lovers will go for this one. Running time, 58 minutes. Played June 4.—Bob Elliano, Palace Theatre, Torrington, Conn. General patronage.

CONFESSIONS OF A NAZI SPY: Edw. G. Robinson, Francis Lederer, Paul Lukas—A very good propaganda message that is being well received by our audiences. Something entirely different from anything we have ever shown but we feel that it is being taken very well. Were afraid of it but took courage and are not disappointed. A picture that every one should show his public and let them decide for themselves. Running time, 102 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

HERE COMES CARTER: Ross Alexander, Glenda Farrell—Played this on the weekend on a double and it sure pleased. Another picture with the wrong title. Why do such good pictures get poor titles? Played June 9-10.—George Khatter, Casino Theatre, Whitney Pier, Sydney, Nova Scotia. General patronage.

NANCY DREW, REPORTER: Bonita Granville, John Litel—Good comedy mystery. This little lady is getting better in every picture. John Litel good, as usual. Running time, 68 minutes.—P. G. Held, Strand Theatre, Griswold, Iowa. Small town patronage.

YOU CAN'T GET AWAY WITH MURDER: Humphrey Bogart, Gale Page—A very good production but heaven save us from this avalanche of crime dramas. The audiences are all crying "Help." As a result of this crime theme our box office is suffering a great deal. A wonderful picture that was not appreciated by our audiences. Running time, 78 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Grand National

LONG SHOT: Gordon Jones, Marsha Hunt—A horse racing drama with a refreshing plot. While racing dramas have to follow certain formulas, this has enough originality to strike a new note. It is much better than many of the major "B" pictures. This was doubled with "Always in Trouble."—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

Metro-Goldwyn-Mayer

BOYS TOWN: Spencer Tracy, Mickey Rooney—Very, very good. Holds 1939 box office record for me so far.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

BROADWAY SERENADE: Jeanette MacDonald, Lew Ayres, Frank Morgan—Excellent. Good story and fine cast. Lew Ayres gives a fine performance while Frank Morgan is, as usual, tops. The old time night club was especially good. The Busby Berkeley dance ensemble was very good, although it was anything but beautiful. Running time, 113 minutes. Played June 2-4.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

BURN 'EM UP O'CONNOR: Dennis O'Keefe, Cecilia Parker, Harry Carey—Entertaining programer. Good action and you need not be afraid of it. It will please generally. Running time, 70 minutes.—W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

CALLING DR. KILDARE: Lew Ayres, Lionel Barrymore, Lana Turner, Laraine Day—The second of the series held up in quality, but not at the box office. The two girls mentioned, Miss Day and Miss Turner, did nice work in their small bits.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

CALLING DR. KILDARE: Lionel Barrymore, Lew Ayres—Good. Entertains all the way. Everyone pleased, even McPhee, and that's all the guarantee you need. Running time, 86 minutes.—W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

HARDYS RIDE HIGH, THE: Lewis Stone, Mickey Rooney, Cecilia Parker—Good picture, good business. Should please all and draw big in any spot. Played June 14-15.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

LET FREEDOM RING: Nelson Eddy, Virginia Bruce, Victor McLaglen, Lionel Barrymore—Nelson Eddy, supported by a cast that cost plenty, took the most disastrous nosedive at the box office of any picture of this year of supposedly equal calibre. I think that Metro will find out that Eddy gets by only on his voice, and not his acting ability. In this case, he did not have Jeanette MacDonald to carry him along. Which goes to prove that he has not enough on the ball alone to head a cast. Another case of overmatching, as they did Lew Ayres in "Broadway Serenade."—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

LUCKY NIGHT: Myrna Loy, Robert Taylor—Foolish and silly. Pleased no one here or anywhere else and never will. Implausible story that couldn't and never will. Running time, 81 minutes.—W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

SHINING HOUR: Joan Crawford, Margaret Sullavan, Melvyn Douglas—A star studded picture that has class. Played it one night only to make way for "Dodge City." Pleased the few who saw it. Played June 6. Running time, 76 minutes.—R. A. Moore, State Theatre, Clarence, Iowa. Rural patronage.

SWEETHEARTS: Jeanette MacDonald, Nelson Eddy, Florence Rice, Frank Morgan—A perfect disappointment with a ridiculous story which you couldn't blame all our farmers for ridiculing. We are looking forward with great anticipation to such hits as "The Great Waltz," "Marie Antoinette" and "Idiot's Delight." By the time these are played we hope Metro will at least send us flowers, as this exhibitor expects to be confined to his bed from not being able to take it. Many small town exhibitors, I believe, would willingly contribute to a pension fund for Garbo, Joan Crawford and Luise Rainer rather than play them.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can. General patronage.

Paramount

ARKANSAS TRAVELER, THE: Bob Burns, Fay Bainter, Jean Parker—Did good business and pleased. Would like to see Paramount make another with same stars and with continuance of same story.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

BACK DOOR TO HEAVEN: Patricia Ellis, Wallace Ford—I never, never, have run a worse picture than this one, and only due to the fact that I could not fill my date was it run. And how Paramount shouted about it. They seem to have lost all sense of value as to what makes an audience picture. It has been so all through the season.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

CAFE SOCIETY: Fred MacMurray, Madeleine Carroll, Shirley Ross—Just an ordinary program picture not suited to small towns. I would have done better with a western. Running time, 83 minutes. Played June 10-11.—H. M. Gerber, Roxy Theatre, Hazelton, No. Dakota. Small town and rural patronage.

HERITAGE OF THE DESERT: Donald Woods, Evelyn Venable—Good picture, good business. Played June 16-17.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

KING OF CHINATOWN: Anna May Wong, Akim Tamiroff—You just wonder where the brains are in the producing end, when you run this one, and you'll figure there are none.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

LADY'S FROM KENTUCKY, THE: George Raft, Ellen Drew, Hugh Herbert, Zasu Pitts—Just a run of the mill program picture. It starts all right, bogs down in the middle and finishes the trite way that you expect: the hard-boiled Raft coming around to see eye to eye with the lady that owns the horse, with the usual happy ending. I see the producers made plenty of jack. They had better spend a little of it on product, and then perhaps the exhibitor can gather a little in. I have taken a beating on more poor pictures this season than in any time of my experience. You got to fill your dates, but if that trade practice comes through with 20 per cent cancellation, I for one will pick up two more contracts and use the cancellations. And, believe me, I'll watch the previews, and if I get the duds, then that will be my fault.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

NEVER SAY DIE: Bob Hope, Martha Raye—Good comedy suitable in any spot. Martha Raye much better than she used to be. Running time, 85 minutes. —P. G. Held, Strand Theatre, Griswold, Iowa. General patronage.

PARIS HONEYMOON: Bing Crosby, Franciska Gaal, Shirley Ross—Here is one of the best box office stars if they would only give him stories to work with. Why not give him some stories on the order of "Rhythm on the Range." That was the best picture he ever made. Running time, 85 minutes. Played June 3-4.—H. M. Gerber, Roxy Theatre, Hazelton, No. Dak. Small town and rural patronage.

PARIS HONEYMOON: Bing Crosby, Franciska Gaal, Akim Tamiroff—Average weekend business. If they like Bing they will enjoy this one. Akim Tamiroff supplies plenty of laughs. Nice comment throughout. Running time, 85 minutes. Played May 28-29.—R. A. Moore, State Theatre, Clarence, Iowa. Rural patronage.

PERSONS IN HIDING: Lynne Overman, Patricia Morison—An ordinary programmer that the crime fans will enjoy. Nothing sensational, but steady entertainment. Played May 30. Running time, 70 minutes.—R. A. Moore, State Theatre, Clarence, Iowa. Rural patronage.

ST. LOUIS BLUES: Lloyd Nolan, Dorothy Lamour —Below average Sunday business. Title should sell better. Not much comment either way. Just another picture. Running time, 87 minutes.—R. A. Moore, State Theatre, Clarence, Iowa. Rural patronage.

ST. LOUIS BLUES: Lloyd Nolan, Dorothy Lamour —This is a little better than the average picture and will do some extra business. Running time, 90 minutes.—H. M. Berger, Roxy Theatre, Hazelton, No. Dak. Small town and rural patronage.

SOME LIKE IT HOT: Bob Hope, Shirley Ross, Una Merkel, Gene Krupa and Band—Fair picture, fair business. Played June 11.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SUNSET TRAIL: William Boyd, George Hayes, Charlotte Wynters—This is one of his best. Good comedy westerns always go over. Running time, 68 minutes.—P. G. Held, Strand Theatre, Griswold, Iowa. Small town patronage.

(*Reports continued on following page*)

(*Continued from preceding page*)

Republic

MOUNTAIN RHYTHM: Gene Autry, Smiley Burnette—You can always depend on the combination of Gene and Smiley to please your audience and this one in particular will not fail. With Gene's good singing and plenty of laughs from Smiley, turned out to be one of their best. Running time, 57 minutes. Played June 16-17.—Bob Elliano, Palace Theatre, Torrington, Conn. General patronage.

OLD BARN DANCE: Gene Autry, Smiley Burnette, Helen Valkis—This is a repeat showing and easily one of the best Autry has made for some time. A wow.—Geo. Khatter, Casino Theatre, Whitney Pier, Sydney, Nova Scotia. General patronage.

ROUGH RIDERS ROUND-UP: Roy Rogers, Mary Hart—Did four times as much business in two days as we did on "Sweethearts," which we played four days.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can. General patronage.

ROUGH RIDERS' ROUND-UP: Roy Rogers, Mary Hart, Raymond Hatton—This boy is a "comer" and the more I see of him the better I like him. Raymond Hatton draws well with us. These Rogers pictures belong in the top class of the westerns for us country folks. Running time, 56 minutes. Played June 2-3.—R. A. Moore, State Theatre, Clarence, Iowa. Rural patronage.

TENTH AVENUE KID: Bruce Cabot, Beverly Roberts, Tommy Ryan—Only good for double bill. Fair action picture. Running time, 68 minutes.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can. Rural and small town patronage.

RKO Radio

FLYING IRISHMAN: Douglas Corrigan, Paul Kelly, Robert Armstrong—Patrons went the "wrong way" on this one. Corrigan an aviator but strictly not an actor. A picture that's just a picture and that's all. Running time, 73 minutes. Played June 4-5.—R. A. Moore, State Theatre, Clarence, Iowa. Rural patronage.

GUNGA DIN: Cary Grant, Douglas Fairbanks, Jr., Victor McLaglen, Joan Fontaine—This may be a great production but it was just another loss to me. My customers just don't appreciate these historical pictures and show it by staying away. They say it cost two and one-half million dollars to make this. In my opinion two million dollars of it was wasted as they could have made a more entertaining picture for the half million. Played May 27-28.—H. M. Gerber, Roxy Theatre, Hazelton, No. Dak. Small town and rural patronage.

GUNGA DIN: Cary Grant, Victor McLaglen, Douglas Fairbanks, Jr.—Very good picture that failed to draw. I guess the title was the fault of that. Running time, 116 minutes.—P. G. Held, Strand Theatre, Griswold, Iowa. General patronage.

LOVE AFFAIR: Irene Dunne, Charles Boyer, Lee Bowman—Not quite up to Dunne's standard but a swell picture. Boyer no draw here. We can't get 'em in on high class stuff like this. Running time, 89 minutes. Played May 30-June 1.—R. A. Moore, State Theatre, Clarence, Iowa. Rural patronage.

Twentieth Century-Fox

ALWAYS IN TROUBLE: Jane Withers—The office boy must have cooked this up while the rest were out to lunch. It was all padded out two-reel slapstick comedy material without any rhyme or reason as to logical plot material. A few stories like that for Jane Withers will surely kill the drawing power of this popular star. We had a real cool Sunday, so naturally business on this was fair.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

CHASING DANGER: Preston Foster, Lynn Bari—News cameramen attempting to solve the mystery behind Arabs revolting against the French furnishes a number of thrills and laughs in good form. Good for weekends. Running time, 59 minutes. Played June 16-17.—Bob Elliano, Palace Theatre, Torrington, Conn. General patronage.

KENTUCKY: Loretta Young, Richard Greene, Walter Brennan—I will add my mite of praise to his and say that it deserves all the nice things said about it. Some kind of Academy Award is most certainly deserving for the work of Walter Brennan in this. And now to get off my chest my pet peeve; killing a lovable character when there is no need of it. Why could they not have allowed Walter Brennan to enjoy his triumph, winning the Kentucky Derby? True, he would object to Richard Greene marrying Loretta Young, but would he not be willing to forgive anything to the one who won for him the Kentucky Derby? On two of Zanuck's epics, "Suez," and this, he ends it up with funerals for the most beloved characters. Business on this slightly above average.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

ROAD DEMON: Henry Arthur, Joan Valerie—Good to the smallest Saturday night business in our history. Played May 27.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

SUEZ: Tyrone Power, Loretta Young, Annabella—They tried to make this a world beater but as box office at this theatre it fell with a dull thud. The early part of the picture is draggy. The big scenes, building the canal, and the storm scene, they are gigantic, but why did they have to kill Annabella? A lovelier character is seldom pictured. It is true that the storm killed many, but many others were left alive. Her death was not needed to clear up a triangle. They also gave full details such as lowering her into the grave, a nice entertaining morsel. Could Annabella's death have anything to do with the lack of drawing power in this, I wonder?—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

THANKS FOR EVERYTHING: Adolphe Menjou, Jack Oakie, Jack Haley, Binnie Barnes—Gave satisfaction to very small audience. Played May 24-25.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

United Artists

COWBOY AND THE LADY, THE: Gary Cooper, Merle Oberon—This one has about everything from night clubs to rodeos and Palm Beach mansions to Montana ranch houses. Gary Cooper and Merle Oberon are very good, with a supporting cast that includes Patsy Kelly, Walter Brennan, Mabel Todd and Emma Dunn, while Henry Davenport almost steals the show. This one seemed to please them all. Running time, 90 minutes. Played June 9-12.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

DRUMS: Sabu, Raymond Massey—Hollywood don't make them any better. From every standpoint it measures up as a big production. It gradually builds up to terrific suspense and climax. Raymond Massey is outstanding as the cruel plotter. Color, sound and production values are of the best. The trailer on this with India scenes and parts of the picture might keep some away. I would suggest to leave trailer out and get behind it in other ways. Business on this was fair for the time of the year.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

DUKE OF WEST POINT: Louis Hayward, Joan Fontaine, Richard Carlson—This picture fell short of what was expected of it. There was not enough action. Deals with sports and romance, and does not give enough of the other side of West Point. Public in general was disappointed. Running time, 104 minutes.—O. W. Chapek, Annex Theatre, Anamoose, N. D. Small town and rural patronage.

DUKE OF WEST POINT: Louis Haywood, Joan Fontaine, Richard Carlson—Grand picture. Stand alone in any spot large or small. One of the best of this kind ever produced, and McPhee knows for he has run them all. Running time, 95 minutes.—W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

KING OF THE TURF: Adolphe Menjou, Dolores Costello, Walter Abel—Good program picture. Running time, 88 minutes.—P. G. Held, Strand Theatre, Griswold, Iowa. General patronage.

KING OF THE TURF: Adolphe Menjou, Dolores Costello, Walter Abel—Very fine picture. Menjou excellent.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

MADE FOR EACH OTHER: Carole Lombard, James Stewart—Some liked it, and some didn't. Not a picture for children. Personally, I thought it was a good picture. Played June 9-11.—O. W. Chapek, Annex Theatre, Anamoose, N. D. Small town and rural patronage.

WUTHERING HEIGHTS: Merle Oberon, Laurence Olivier—Entertaining but we did nothing with it. Life at its very worst, hard, cruel, lacks the entertaining qualities which my patrons demand for a hit. One of those well acted pictures, that's all. Running time, 95 minutes.—W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

Universal

GAMBLING SHIP: Robert Wilcox, Helen Mack—Pretty good if used on a double bill. Running time, 67 minutes.—P. G. Held, Strand Theatre, Griswold, Iowa. General patronage.

HIS EXCITING NIGHT: Charles Ruggles, Ona Munson—Fairly good comedy to very ordinary business. We never have played to such small audiences as we have since early January. Played June 3.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

LAST WARNING, THE: Preston Foster, Frank Jenks—Good mystery drama. Running time, 65 minutes.—P. G. Held Theatre, Griswold, Iowa. Small town patronage.

SWING, SISTER, SWING: Ken Murray, Johnny Downs, Eddie Quillan—Better than average program calibre dealing with the jitterbug craze, but not too much of it. A real pleasing picture. I was glad to see Eddie Quillan back and hope to see him more often. This was doubled with "Drums."—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

"PUTTING IN HIS TWO CENTS WORTH"

This—my first contribution to this Department—is prompted not only by a swell picture, but by a genuine desire to put in my two cents to help a real outfit—Columbia. So I will greatly appreciate your printing this in the first possible issue.—C. A. SKELLY, New Arcade Theatre, Newark, Ohio.

Warner Brothers

CALL IT A DAY: Olivia de Havilland, Ian Hunter—Double billed this and it pleased.—Geo. Khatter, Casino Theatre, Whitney Pier, Sydney, Nova Scotia. General patronage.

DODGE CITY: Errol Flynn, Olivia de Havilland, Ann Sheridan—Yeah, boy, this is it, Vitagraph's contribution to the saga of the West and what a saga it is. Outclasses "Union Pacific" a mile, and then some. Percentage, of course, but what of that? I gladly send them their end, to have once more a satisfied audience. It is rough and rowdy, but from the business this picture did, that seems to be what they want for a change. Further, Vitagraph has shown more improvement in their product this season than I expected. Alan Hale to the fore again; swell performance as Errol's stooge.—A. E. Hancock, Columbia City, Ind. General patronage.

DODGE CITY: Errol Flynn, Olivia de Havilland, Ann Sheridan—Played this four days in town population 600. Picked up every day. Comment from clients 100% satisfactory. A natural for top coin in any spot. Running time, 104 minutes. Played, June 7-8-9-10.—R. A. Moore, State Theatre, Clarence, Iowa. Rural patronage.

KING OF THE UNDERWORLD: Kay Francis, Humphrey Bogart—Another smash and one that can't help but do your box office some good. By all means get your hands on those great pictures of Warners. Played, June 12-13.—Geo. Khatter, Casino Theatre, Whitney Pier, Sydney, Nova Scotia. General patronage.

OKLAHOMA KID, THE: James Cagney, Humphrey Bogart, Rosemary Lane—Very fine western. Warners, what about a sequel, "The Oklahoma Kid Returns," on new product, with Cagney?—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

PUBLIC WEDDING: Jane Wyman, William Hopper—A dandy. Warners should have given this a better title and it would have drawn double the crowds that came to see it. Played, June 7-8.—Geo. Khatter, Casino Theatre, Whitney Pier, Sydney, Nova Scotia. General patronage.

YES, MY DARLING DAUGHTER: Priscilla Lane, Jeffrey Lynn, Fay Bainter, May Robson—Another Warner hit. A swell comedy that pleased and did well at the box office. Running time, 86 minutes.—P. G. Held, Strand Theatre, Griswold, Iowa. General patronage.

Short Features

Columbia

SCREEN SNAPSHOTS, NO. 10: The Basil Rathbone's charity ball that brought out all of Hollywood's illustrious makes this an outstanding short. Running time, 9 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

WE WANT OUR MUMMY: Three Stooges—Three Stooges, enough said, and they all laughed. What else do you want from a comedy? Good. Running time, 17 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Educational

FEMININE FORM: Very poor print. Poorest short subject that I have received from any company.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can. Rural and small town patronage.

Metro-Goldwyn-Mayer

CLOWN PRINCES: Our Gang—The best of this always good series. "Alfalfa" sings in this one, so everyone was pleased. Running time, 1 reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

GLIMPSES OF AUSTRALIA: FitzPatrick Travel Talks—Average Travel Talk.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

NEW REPORTERS FROM OHIO AND CALIFORNIA

New contributors to "What the Picture Did for Me" include C. A. SKELLY, New Arcade Theatre, Newark, Ohio, *and* JAMES RUDDY, Riviera Theatre, Los Angeles.

Read the reports of these showmen on product exhibited in their theatres.

JITTERBUG FOLLIES: Cartoon—The best that Metro has given us in a long time. Very good. Running time, 6 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

LITTLE GOLDFISH, THE: Cartoons—Excellent cartoon in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

RURAL HUNGARY: FitzPatrick Travel Talks—Another beautiful and entertaining Travel Talk. Running time, 1 reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

SYDNEY, PRIDE OF AUSTRALIA: FitzPatrick Travel Talk—Very beautiful indeed.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can. General patronage.

WHILE AMERICA SLEEPS: Crime Doesn't Pay Series—Very good two-reeler from the Crime Doesn't Pay Series.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

WHILE AMERICA SLEEPS: Crime Doesn't Pay Series—A very timely and interesting short. My patrons are beginning to ask when I will show another of these shorts. Running time, 2 reels.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

Paramount

GOOD SKATES: Grantland Rice Sportlights—Good skating reel.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

POPULAR SCIENCE: No. 4—Average science reel.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

RKO Radio

HELLO MAMA: George Jessel—Poor entertainment except the hill-billy number. Pass it up. The man at the phone just terrible.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can. Rural and small town patronage.

MARCH OF TIME, NO. 11: Outstanding reel of the Coast Guard work for Uncle Sam. Running time, 18 minutes.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can. Rural and small town patronage.

Twentieth Century-Fox

FROZEN FEET: Terry-Toons—Average Terry-Toon cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Vitaphone

AFRICA SPEAKS ENGLISH: Edgar Bergen, "Charlie McCarthy"—Good reel in spite of its age. I am going to play more of them as my people like Bergen and "McCarthy."—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

ARTIE SHAW AND ORCHESTRA: Melody Masters—Not so good; too jazzy.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

MINUTE FROM DEATH, A: True Adventure—When we show a Gibbons the audience applauds. Something that does not happen on other reels of shorts. This one is very good. Plenty of suspense and drama. Running time, 11 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

RUSS MORGAN AND ORCHESTRA: Melody Master—Smooth, plenty smooth and enjoyed by all. Not so much jazz. Running time, 8 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

SOPHOMORE SWING: Broadway Brevities—Do not muff this one as it is a knockout. Very good. Plenty of talent and the finale by the Harvest Moon dancers is excellent. Running time, 19 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

THUGS WITH DIRTY MUGS: Merrie Melody—One of the best cartoons ever screened. If there ever was one to beat it we failed to see it.—Geo. Khatter, Casino Theatre, Whitney Pier, Sydney, Nova Scotia. General patronage.

Arrange Speakers For Film Festival

Lecturers, writers and editors will participate in the Second International Film Festival when this annual event begins its 10-week planned schedule of 54 motion pictures from 21 different countries at the Fifth Avenue Playhouse, New York, Saturday.

The countries represented, together with the dates of the introductory addresses and names of the speakers announced to date, are as follows:

France, July 1, Seymour Nebenzahl, producer of "Mayerling"; Hungary, July 20, Dr. Laszlo Telkes, director general of the Hungarian Reference Library and Research Museum; Germany, July 21, Dr. Paul Schwarz, author; Egypt, July 26, Andre Cattaui, former secretary of the Egyptian legation in Washington; Spain, July 27, The Rev. Herman F. Reissig, executive secretary of the Medical Bureau and North American Committee to Aid Spanish Democracy.

Mexico, August 8, Paul Strand, photographer and director of "The Wave"; United States, August 11, James Shelley Hamilton, chairman of the National Board of Review; Sweden, August 27, E. Theodore I. Thygeson, honorary vice-president of the John Ericsson Society; China, August 28, Co Tui, M.D., executive vice-president of the American Bureau for Medical Aid to China; Greece, August 29, Dr. Demitrius Callimachos, editor-in-chief of the National Herald, Greek daily newspaper.

Denmark, August 30, Albert Van Sand, editor-in-chief of the Nordlyset, Danish daily newspaper; Austria, August 31, Karl Burger, playwright and former European talent scout for Paramount; U.S.S.R., September 2nd, Oliver M. Sayler, author of "The Russian Theatre"; Switzerland, September 9, Dr. Richard Plant, former professor of motion pictures at the University of Basle.

Guest speakers for Ireland, Poland, Czechoslovakia, Palestine, England, Italy and Finland are to be announced later.

French Honor Bromfield

In a recent cable from Georges Bonnet, French Minister of Foreign Affairs, Louis Bromfield, novelist, was advised that he would be made a Chevalier of the Legion of Honor. Mr. Bromfield's novel, "The Rains Came," is now being filmed by Twentieth Century-Fox, and he is now working for the same studio on a life of Brigham Young.

Vitaphone Winners Announced

Winners of the first annual Vitaphone Decathlon, a competition based on 10 separate features of selling, booking and billing shorts, were Robert Smeltzer, Central District Manager; Harry See, Pittsburgh, branch manager, and Hal Walsh, St. Louis branch manager. Norman Moray, Vitaphone sales manager, acted as coordinator.

Filmack Appoints Silverman

The Filmack Trailer Company, of Chicago, has announced the appointment of Manning Silverman as Milwaukee representative. Mr. Silverman, who has spent more than 15 years in the Milwaukee territory, succeeds Harlan Croy, resigned.

For the man who borrows *your* copy of MOTION PICTURE HERALD

We all know him. He doesn't mean to bother you. He really means it when he says he'll return your copy.

But you know that for some reason or other he seldom does.

Give this man the coupon . . . tell him for $5 he can get his *own* copy for the next 52 weeks.



MOTION PICTURE HERALD
Rockefeller Center, New York, N. Y.

Here's my check for $5*; enter my name on your subscription list for one year (52 issues).

Name.....

Theatre.....

City..... State.....

What is your position?.....

* Subscription prices are $5 in the Americas, $10 foreign.

IN COURTS

Seek Goldwyn Suit Dismissal Again

Dismissal of the breach of contract suit brought by Samuel Goldwyn and Samuel Goldwyn, Inc., was again asked by United Artists Corporation, defendant, this week in the United States district court in Wilmington, Del., with former Senator George Wharton Pepper and Robert H. Richards, attorneys for the defendant corporation, filing briefs in answer to the Goldwyn reply to the previous United Artists motion for a dismissal.

The defense contention had been that the complaint must be dismissed because of the failure of Goldwyn to include Alexander Korda, London Film Productions, Ltd., Douglas Fairbanks, Sr., or the Elton Corporation as defendants in the action, to which the plaintiffs replied that none of these is an indispensable party to the action.

In the reply filed this week United Artists points out that at page 12 of plaintiffs supplemental memorandum defendant is charged with "tortured interpretation" of paragraph 39 of the complaint. United Artists claimed the charge was not justified.

UA contends that this is a case in which individuals (Samuel Goldwyn and Samuel Goldwyn, Inc.) who are strangers to the distribution contract between the defendant and Mr. Korda, and to the distribution contract between the defendant and Mr. Fairbanks, are seeking construction of those contracts as between the parties thereto.

Claim Holders File Appeal in Fox Case

Appeals have been filed in Atlantic City with Allen B. Endicott, Jr., federal referee in bankruptcy, by the United States Government, Chicago Title and Trust Company and the Capital Trust Company, holders of claims running into millions of dollars against William Fox. The appeals are against the order for a compromise in the suit for recapture of assets of the All-Continental Corporation, owned by Mrs. Fox and two daughters.

The order signed June 15th by Mr. Endicott directed Hiram W. Steelman, trustee for the bankrupt Fox estate, to drop recapture suit in exchange for $600,000 offered by Mrs. Fox and her daughters.

Court Weighs Suit

Harry A. Hollzer, United States district court judge in Los Angeles, this week took under advisement and reserved judgment the suit of Joan Storm against the National Broadcasting Company, Mae West and others charging the use of plagiarized material on the "Adam and Eve" broadcast on the Chase and Sanborn program which caused such a stir in December, 1937. NBC officials testified that Mae West, who did not appear in court, received $4,000 for appearing on the program and that NBC profit from sale of the time consumed by the skit was $122.50.

Uphold Fox Decision

The circuit court of appeals this week unanimously sustained a ruling of former Judge Martin T. Manton in the Fox Theatres Corporation receivership, denying the right to the Trust Company of Georgia to treat its claim of $400,000 against Fox Theatres as preferred and relegated it to the status of a general creditor. The Trust Company originally filed claim of $1,012,333, reduced to $400,000 against Fox Theatres for damages caused by the cancellation of leases on Atlanta theatre properties.

IN NEWSREELS

MOVIETONE NEWS—No. 82, Vol. 21.—Navy cruisers weather severe gale off Cape Horn....Peruvian president pays official call to U. S. cruiser....Head of Brazilian Army greeted in U. S.....Norwegian training ship arrives in New York harbor....Class Day at Harvard....Lou Gehrig stricken by infantile paralysis ..Trotting race in Melbourne....Galento and Louis in final training.

MOVIETONE NEWS—No. 83, Vol. 21.—New Mauretania sails on maiden voyage....Daladier inspects air raid precaution show....Franco observes anniversary of Bilbao capture....Refugees find haven in Antwerp ....French airliner leaves Port Washington.... Brazilian Army leader visits White House....McNutt returns home....Harvard oarsmen defeat Yale.... Japanese baseball series....Water skiing....Lew Lehr.

NEWS OF THE DAY—No. 280, Vol. 10.—Far East crisis nears showdown....Tornado kills 10 in Minnesota....Modern "Vikings" sail in to New York harbor ....Backyard "swimmin' hole" for New York youngsters....English girls in mass calisthenics.... Paralysis ends Gehrig career....Louis and Galento in training.

NEWS OF THE DAY—No. 281, Vol. 10.—Refugees find haven in Antwerp...."Citizenship Day" rally in New York...."Iron Lung" hero returns from abroad....New Mauretania arrives in New York.... "Bike family" sets pace awheel....Demonstrate way to develop body....Japanese baseball championship.

PARAMOUNT NEWS—No. 93.—Class Day at Harvard ....Hearings held on Squalus disaster....Tornado kills 10 in Minnesota....Brazilian Army leader greeted at Annapolis....Norwegian merchant cadets visit New York....Chinatown tenement fire takes eight lives....Lou Gehrig found to have paralysis ....National track meet....Louis and Galento in training.

PARAMOUNT NEWS—No. 94.—Newest Mauretania makes ocean debut....Brazilian Army leader at Langley Field....McNutt returns home....Italian warships get battle colors....Franco celebrates Bilbao victory....Refugees land in Antwerp....First passenger flight over Atlantic completed, second airliner takes off....War Admiral joins Man O' War in retirement....Women's skeet championships.... Harvard oarsmen win over Yale.

RKO PATHE NEWS—No. 97, Vol. 10.—U. S. welcomes Brazil's Army chief....Tornado rakes Minnesota.... English girls stage calisthenics drill....Naval board probes Squalus disaster....Search ocean depths for sunken treasure....New dance launched in New York ....Norwegian training ship arrives in New York harbor.

RKO PATHE NEWS—No. 98, Vol. 10.—Louisiana political set-up shaken....Haven in Antwerp for refugee ship....Jesse Jones outlines new duties.... Mauretania gets New York welcome....Brazil's Army chief tours U. S. posts....Ski stars furnish thrills on water....Blast rips granite mountainside....Yale crew trails Harvard on Thames.

UNIVERSAL NEWSREEL—No. 782, Vol. 11.—Midwest tornado kills 10....Sydney Fortel predicts a son but gets a daughter....Paralysis ends Gehrig career ....Square-rigger arrives in New York....Brazil's Army chief visits U. S.....Clip locks of "Baby" Sandy....Children see English military pageant.... Midget auto race....Water skiers display skill.... Show model of liner....50 felled in Philadelphia blaze.

UNIVERSAL NEWSREEL — No. 783, Vol. 11.—Fog delays clipper crossing....French submarine victims mourned....General Monteiro sees air display ....New Mauretania in New York....McNutt returns home....Bless banners for Italian warships ....Fog-bound freighter beached....Unique bicycles ....Floral festival....Gliding....Turf news....Rowing.

ASCAP Radio Suit Action in Montana

A temporary injunction restraining the American Society of Composers, Authors and Publishers, National Broadcasting Company and Columbia Broadcasting System from collecting the five per cent fee from any of Montana's seven radio stations was granted this week in Missoula by Ralph L. Arnold, district judge. He set July 12th for hearing on a permanent restraining order.

Edward T. Dussault, county attorney, charged in the complaint that ASCAP was a "monopolistic combination of publishing houses."

Paramount Files Answer To Stockholders' Action

Paramount was to have filed its anwer this week to a stockholders' suit brought in federal court in New York by Frank Jablow and Sam Acker. The $25,000,000 suit charges waste and mismanagement. Application of the company to dismiss the suit for lack of jurisdiction has been withdrawn.

OBITUARIES

Ben Berinstein, 53, Dies in Los Angeles

Ben N. Berinstein, 53, exhibitor of Southern California, died in Los Angeles June 22nd. Mr. Berinstein, who was born in Russia and went to Los Angeles 25 years ago, was a former president of the Motion Picture Theatre Owners of Southern California before its affiliation with the Independent Theatre Owners of Southern California. Surviving are his widow, a daughter, son, two brothers and three sisters. Funeral services were held at the Home of Peace Mausoleum Chapel in Los Angeles.

Miles Gibbons Dies; With Paramount News

Miles F. Gibbons, associated with the Paramount newsreel for the last 12 years, died June 21st at St. Luke's Hospital in New York. Mr. Gibbons was born in Pittston, Pa., in 1882. Prior to joining Paramount he was with Pathe. He joined Paramount News as a sales assistant in April, 1927. Funeral services were held from the family home at 409 Fowler Avenue, Pelham Manor, N. Y., and Saint Catherine's Chapel there.

John Medland Dies

John Medland, 58, scenic artist who designed the sets for John Gilbert's first picture, and for "The Connecticut Yankee," died June 25th in a Denver hospital of injuries received in a fall.

Peter Cella

Peter Cella, co-owner of Cella's Park Hotel in Fort Lee, N. J., which was the rendezvous of Mary Pickford, John Bunny, Broncho Billy Anderson, Clara Kimball Young and other stars of the era when Fort Lee was the motion picture center of the east, died June 23rd in Englewood, N. J., hospital of a heart ailment.

Examination Before Trial Sought in "Lincoln" Suit

Examination before trial of Darryl F. Zanuck and Charles E. McCarthy will be asked by Robert E. Sherwood and the Playwrights Producing Company, Inc., plaintiffs, in the suit seeking an injunction to halt the showing of the Twentieth Century-Fox film "Young Mr. Lincoln," according to notice filed Friday in New York supreme court.

Mr. Zanuck and Mr. McCarthy will be questioned on the good-will and publicity of "Abe Lincoln in Illinois" on the claim that there was no demand for a picture about the young Lincoln before the play had created it; that the defendant had the book "Young Lawyer of the West" for a long period without producing a picture, and figures on what "Young Mr. Lincoln" has grossed.

Order Amended Complaint

Rae Nasoff, plaintiff in a stockholder's suit against Paramount Pictures Corporation, was directed this week in New York supreme court to serve and file an amended complaint after Judge Lloyd Church ruled her previous complaint repetitious. An accounting and appointment of a receiver is sought on charges of waste and mismanagement.

Appeal Is Sought

Application by Abraham I. Kindler and the Empire State Motion Picture Operators Union, in the case of Joseph Kimmel versus the defendants, in the appellate division of the New York supreme court for an appeal to the court of appeals. Mr. Kimmel is suing the defendants for $25,000 damages for false arrest and malicious prosecution.

BRITISH TRADE CELEBRATES VICTORY IN CAMPAIGN TO MODIFY NEW TAXES

Removal of Excise Levy from Budget Comes Within Hours After Protest Is Launched; Import Tax Increase Remains

by AUBREY FLANAGAN
in London

Relaxing from the tension induced by weeks of vigorous and unprecedented protest the British industry this week contemplated the fact that, with one exception, the tax situation remains as it was before the introduction by Sir John Simon, Chancellor of the Exchequer, of the drastic increases in excise and import duties in his budget. The single exception is the import duty which has been increased to five pence per linear foot in first copies of all films, and one penny per foot on all subsequent copies. The former duty was two pence per linear foot for all copies.

No Protest Seen

The increase is expected to be accepted without protest by American interests, which are particularly concerned. It is anticipated that the former system of importing lavender prints will be abandoned and that negatives only will be imported, with consequent economies in printing and improved technical results.

Under the previous system American companies sent to England usually three copies of a film to handle the trade show requirements. Two copies were used for London trade shows and one for trade shows in other cities. Negatives were then made from the lavender prints and release prints followed. Lavenders are duplicating prints from which satisfactory negatives can be made.

Under the new method, necessitated by the new import duties, a negative will be sent, and all necessary prints, for trade shows and regular release, will be struck from that in England. Thus, the five pence per foot duty is paid on the negative or first copy, and no other import duty is required.

Nearly all major American companies are establishing laboratory facilities in England which are the equal of those available in the United States.

It is expected that the House of Commons will accept the Simon amendments which modified the original drastic film taxes.

Sir John on Wednesday introduced in the House of Commons amendments reducing the tax on imported newsreels to one penny per linear foot, as anticipated.

Public Protest Staged

The capitulation of the Government on the tax matter followed by only a few hours the launching of a united and vigorous protest campaign by the industry. The united front was achieved at a representative trade meeting where D. E. Griffiths, president of the Kinematograph Renters' Society, appealed earnestly and long for joint and forceful action. At that meeting it was decided to appeal to the public through the press and the screen and directly to members of Parliament.

The next day trailers, made with the cooperation of the trailer manufacturers were on the screens of London. Within 36 hours every cinema in the country told its patrons through the screen what the tax meant to them, that they would get shorter shows and less films for their money, that their fellow workers throughout the industry would suffer unemployment. Nearly two dozen leading newspapers carried large advertisements on similar lines. Members of Parliament from all constituencies had been enlightened on what the tax meant to the British industry and to the British public in general.

Next day the Commons committee considering the budget received the necessary Government amendments repealing the proposed duties and they were approved almost immediately.

CEA Scores Bank Night

The opening of the annual summer conference of the Cinematograph Exhibitors Association at Blackpool this week was featured by a heated discussion of Bank Night. The council characterized chance games as undesirable and a committee was named to study their extent and the possibility of curbing them. A. W. Jaratt, Gaumont executive, defended the use of the games but said his circuit would drop them if it could be assured that the CEA could bind its members not to use them.

Canadian Dividends

Famous Players Canadian Corporation has declared a dividend of 25 cents for the second quarter of 1939 on the common stock, payable June 30. Marcus Loew's Theatres, Ltd., of Toronto, has declared a dividend of three and one half per cent on the seven per cent preference shares for the six months ending December 31, 1936.

Stuart Lake Signed

Lichtig and Englander, motion picture and literary representatives, have signed Stuart N. Lake, *Saturday Evening Post* author and writer of "Frontier Marshal" and "Wells Fargo," to an exclusive agency contract.

MGM HAS "WORLD'S FAIR SERVICE"

A Loew-M-G-M World's Fair Information Centre, located in the "island" at 46th street, between Broadway and Seventh Avenue, was formally opened to the public and dedicated to the interests of World's Fair visitors Wednesday noon, with celebrities of stage, screen and radio present. Loew-MGM thus became the fourth film company to open a "World's Fair" service near headquarters in New York, following RKO, Warners, Paramount.

Designed to render a service to all visitors, film and others, to the city during the World's Fair, the Centre will answer queries relating to New York and the Fair. For visitors from foreign countries, attendants will be present speaking French, Spanish, German, Italian and Russian.

The Centre will be open from eight A.M. until midnight, seven days a week. The Centre will also cooperate with the police department on a campaign for traffic safety.

Giveaways and Chance Games Losing Ground

Giveaways and bank nights lost ground this week, as New York theatre operators voted to eliminate giveaways in certain of their theatres; while in Milwaukee, police took action against theatres playing Cash Night, following a recent decision of the State Supreme Court which declared Bank Night a lottery.

Beginning July 3rd, a number of theatres in the midtown section of Manhattan plan to eliminate giveaways of all kinds. The agreement, negotiated through the offices of the Independent Theatre Owners of America, will be followed by Loew's, RKO, Brandt, Consolidated Amusement, Yoost and other circuits.

Covered in the agreement are the areas from West 34th to West 72nd Streets, and from East 34th to East 59th Street. If the experiment works, the areas may be extended.

Attending the meetings were C. C. Moskowitz of Loew's, John O'Connor of RKO, Harry Brandt, and Laurence Bolognino, among others.

However, J. L. Morse, head of the Premium Promotion Syndicate, of Brooklyn, has forecast an increasing growth in book premiums, with six theatres reported as using them in the New York area.

Although the Wisconsin Supreme Court ruled last week that Bank Night was a lottery and as such violated the state's criminal laws, Milwaukee police steered clear of houses playing Bank Night in confiscating equipment at four theatres using Cash Night and Hollywood.

Both the Fox and the Warner-Saxe circuits in Milwaukee have dropped Bank Night "pending a study of the Supreme Court's ruling."

At La Crosse, Wisconsin, Frank L. Koppelberger, general manager of the LaCrosse Theatres Company, against which action was taken by Circuit Judge Robert S. Cowie, resulting in the high court decision, said that Bank Night would be continued by the circuit until the lower court decides against it. The Supreme Court decision held that lower courts have the right to halt Bank Night as a public nuisance.

In a unique suit filed against a Troy, Ohio, theatre operator, a jury returned the verdict for the defendant, C. F. Pfister, head of the Troy Amusement Company. The suit against Mr. Pfister had been filed by A. J. Attenweiler, who asked judgment for $28 covering admissions at the Mayflower Theatre's Bank Night over a period of two years, plus $100 damages under the Ohio lottery law. The same plaintiff has also filed a criminal charge against Mr. Pfister, charging violation of the lottery law.

Assistant Attorney General Franklin E. Reagan of Jefferson City, Missouri, has handed down an opinion holding that a motion picture theatre contest in which the winner is selected by photographs is a lottery.

Ontario's Attorney General Gordon Conant has placed a proposal before the Federal Government of Canada asking the elimination of those sections of the Criminal Code which prohibit games of chance.

Oakland, California, police have raided the T and D Theatre for the running of an "80 Spot" game, which Police Chief Brodie Wallman termed a lottery.

HOWDY, PARD!



There's more to this business than meets the eye —

The **NATIONAL SCREEN TRAILER** running in advance of your show is the only medium of advertising that gives you that double selling-punch!

For, while newspapers, magazines and posters **MAY** be seen by your customers—how can you tell ***how many?***

And, though radio advertising **MAY** be heard by your customers—how can you tell ***how many?***

But — with NATIONAL SCREEN TRAILERS on your screen — you are CERTAIN that your customers SEE *and* HEAR your sales message.

You KNOW because they are inside your theatre, watching your screen. A 100% audience every time you run the trailer.

That's what makes **NATIONAL SCREEN TRAILERS** the cheapest, most effective, most consistent advertising you can buy!

NATIONAL Screen SERVICE

PRIZE BABY OF THE INDUSTRY

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

-MIKE VOGEL, Chairman and Editor GERTRUDE MERRIAM, Associate Editor

THAT'S SHOUTING

Few weeks back, this page was devoted to the painful necessity of "old-fashioned, ditch-digging sweat," in the pursuit of successful operation and personal advancement. And sure enough, comes a reply from one of the boys (he asks his name not be used) which reads "your editorial is most commendable but it is often not carried out in practice." With that is attached what the dissenter calls a more accurate screen. Headed "Sez You," some of it goes like this:

"Unfortunately, today, most men are taken at face value, and consequently the man whose actions bespeak real ability and who obtains outstanding results, but who is unable or unwilling to shout from the housetops what a wonderful fellow he is, too often is left in a subordinate position while the loud-mouth gasbag steps forward without a backward glance and rides to glory on the ability of others or on his dexterity in fooling his boss."

Well, we don't suppose there is any great trick in fooling the boss for a limited time. The reason is that so many bossmen are very decent about leaning over backwards in giving a manager every reasonable benefit of the doubt. But even bosses who believe in Santa Claus sooner or later spot the "gasbags", who eventually wind up where they belong. That's an observation, ours and others, based upon experiences over a long stretch of years.

Neither is there any wholesale proof that a manager is required to "shout from the house tops" to be recognized. Of course, if a man has the goods and wishes to indicate that he has, we don't think there is any harm in that. But it isn't a "must." This business being what it is, of necessity good men are pushed ahead. They just have to be. The supply of top manpower has never come up to the demand and it is gratifying to note how often the bossman does the "shouting" on behalf of his managers who deliver.

For instance, on a following page is detailed the work of Manager Harry Greenberg, of Minnesota Amusement's State, in Virginia, Minn., in originating a day of special screenings of "Huckleberry Finn" for rural school children. Through this Round Tabler's efforts, what was intended to be a series of theatre parties became a civic promotion in which the merchants' association, newspapers, city heads, cooperated to put over one of the most successful box office and merchandising events in the history of the Iron Range country. The campaign was reported here and warmly praised by Charles Winchell, circuit head. Following, came a letter from John J. Friedl, president, Minnesota Amusement Co., saying:

"It is my opinion that this sales campaign put over by Harry Greenberg was one of the most effective things that has been done on any picture in quite some time."

On this desk is a campaign telling about the reserved seat preview screening put on by Manager Ken Grimes, at the Warner, in Erie, Pa., for "Dark Victory." Grimes obtained permission to open the date in so unusual and signal a fashion by pledging a complete sell-out. With the assistance of the house staff which sold, in advance, 2185 of the theatre's 2586 capacity away from theatre, the house went clean, with hundreds of others clamoring to get in.

It was a heart-warming job in all respects, as attested by Joseph Bernhard, Warner Theatres general manager, Harry Goldberg, circuit ad head, Harry M. Kalmine, Pittsburgh zone chief, and C. J. Latta, assistant zone chief, in personal letters to the theatreman. Mr. Bernhard wrote, in part:

"I can't let the opportunity go by without personally congratulating you on the remarkable work you did. . . . Our company is proud of your managerial ability."

"Shouting from the house tops?" Yes, sir. But please note the folks doing the shouting.

▽ ▽ ▽

NEVER HEARD OF THE WORD

It may be that the summer months act as a direct challenge to showmen in various parts. That might be a main reason for the unusual quality of exploitation displayed in campaigns currently reported to this department.

True, and for the best part, the boxoffice level of showmanship established by regular contributors maintains a pleasing consistency. But the way the members are tearing into it right now indicates that Round Tablers refuse to recognize any such opprobrious term as "summer slump".

A. Mike Vogel

Round Table in Pictures





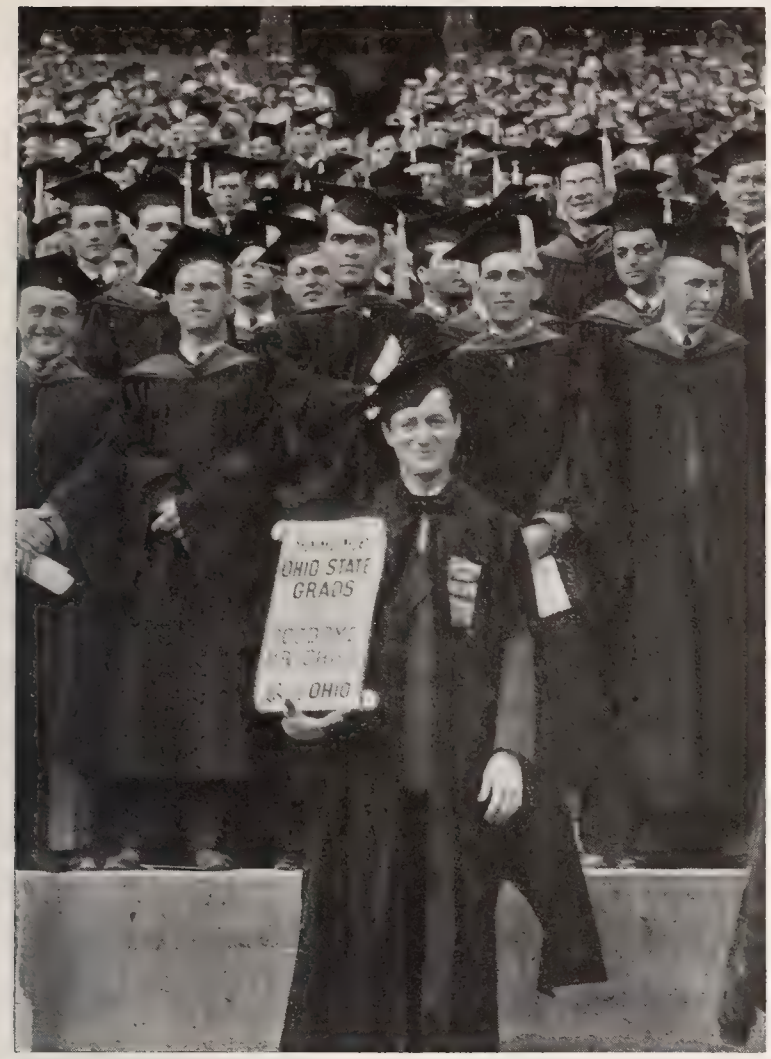
Above left is striking lobby display used by Al Sobler at the New Spreckels Theatre in San Diego for the engagement of "Juarez". An old Mexican ox cart served as the focal point for the display which concentrated on the Mexican motif. . . . Above is tieup effected by Manager Marlowe Conner for his "Midnight" date at the Rhodes in Chicago. Display was planted ahead in chain drug-store window and in lobby during run, consisting of large electric clock surrounded by smaller ones. A small card on each clock tells the time in other countries when it is midnight in Chicago. Entire cost of construction was met by the merchant.



Display above shows the evolution of firearms which made liberty possible shown through cooperation of Capt. Hennessy of the Toledo Police Department in advance of "Let Freedom Ring." Stunt was arranged by Round Tabler Wally Caldwell for the date at Loew's Valentine.



"Why leave Bridgeport to see the Fair? At the Majestic for 40 cents we give you the Fair and two features. Come up and see it sometime." Thus does Morris Rosenthal at the Majestic Theatre jestingly report on his lobby setpiece illustrated at right. The ball revolves and there is an actual miniature fountain working at all times. Color lights are flashed on and off from the background, and all in all it is an eye-compelling display.



When they were finished handing out diplomas at the recent solemn commencement exercises at Ohio State University, it was discovered there was an extra graduate. It developed he was one of Russ Bovim's able ballyhoo men from Loew's Ohio in Columbus who attired himself as young "Mr. Chips" and crashed the ranks of the Bachelors of Art. Lad unfurled scroll carrying greeting to the grads and picture copy. Reproduced above is but part of the hundreds of students and guests who attended the graduation exercises.

Conceived by Harry C. Lahr was the interesting "Kentucky" display shown at right for that date at the Whittier Theatre in Whittier, Calif. Cutout horseshoe with binocular-shaped frames and stills cut to fit was prominently placed. Aggregation, including cutout map of Kentucky painted gold with black lettering, blowup of Loretta Young and Richard Greene, in addition to blankets, bridle, blinkers, racing collar and other paraphernalia secured from one of the stables at the Santa Anita race track in exchange for a few passes.

On the strength of the goodwill and advertising value of a lobby setup which would place before the public a definite picture of the value of telephone service, City Manager Sid Holland for his "Alexander Graham Bell" engagement at the Elco, Elkhart, Ind., secured cooperation of telephone company officials for lobby stunt shown at right. Girls operating from a specially prepared canvass telephoned subscribers. Cost to theatre was lettering of background display.

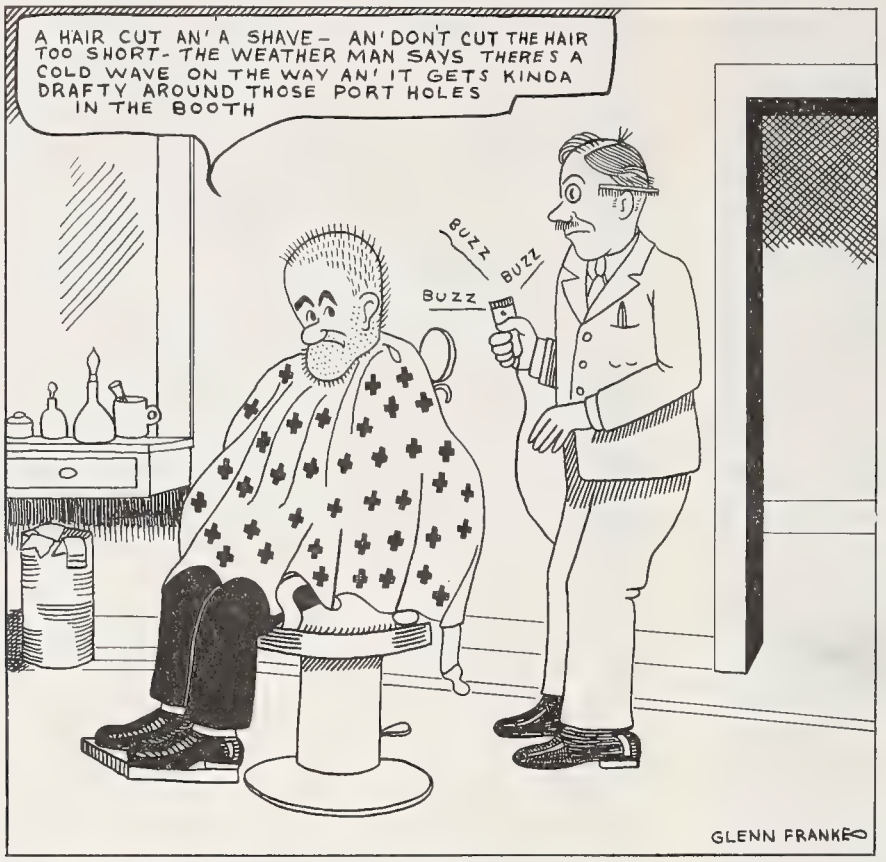


In order to arouse the interest of citizens of Prague in the day-and-date opening of "Too Hot To Handle" at the Blanik Svetozor Theatres, Alexander Lapiner of the MGM publicity department there created the street bally illustrated above. Planted securely on the bannered truck was a newsreel camera and tripod with giant cutouts of Gable and Loy supposedly shooting scenes.





SHOWMEN'S LOBBY LAFFS



Round Tabler Glenn Franke of Cheviot, Ohio, continues his series on the activities of the fictitious Oscar Oliver, projectionist at the Drofilm Theatre in the non-existent town of Beelerville.

Junior Lightman Works Contests on "Baskervilles"

Numerous contests highlighted the campaign put over by M. A. Lightman, Jr., for his "Hound of the Baskervilles" date at the Paramount, in Jackson, Tenn., one of which was for amateur detectives. Pictures were planted in cooperating newspaper, contestants invited to find out what was wrong with the pictures. To those discovering most errors, guest tickets were awarded. Second contest asked folks to draw the most horrible monster imaginable, with drawings posted on easel in front of theatres. Tickets were also awarded here, as they were to those submitting best essays on their most weird experiences.

Newspaper teasers week ahead, with progressively larger ads, carried such slogans as "beware the horror hound," "monster at large," etc., etc. Theatreman promoted free scene mats and four streamers across top of amusement pages in this connection. Outside promotion included advertising a free escort service of cheerful young men to escort nervous patrons home, announcements were made in schools, and monster footprints were stenciled all over town, tracks leading to the theatre.

"LET'S HEAR FROM YOU"

"St. Louis Blues" Brings Local Blues Singer Contest

A blues singer contest was staged by Bob Fulton at the Paramount, Waterloo, Ia. to exploit his opening of "St. Louis Blues." Thirteen local girls entered the contest which was held at a special midnight show and played to a reported capacity house. $25 in cash was awarded as first, second and third prizes in addition to a radio audition over Station WMT. Stunt was played up in local newspapers in advance, followed up with winners' photos and story after contest.

For "Little Princess," Fulton got out a special newspaper broadside 5,000 of which were put out house-to-house by a licensed distributor. Cost of papers was taken care of by merchants' ads which were sold on back of the paper.

"LET'S HEAR FROM YOU"

Subscribers Called On "Bell"

Local telephone company of Sac City, Iowa cooperated with Manager C. E. Mosher at the Casino Theatre by loaning ancient model instruments which were used for lobby display during run of "Alexander Graham Bell." Company also agreed to give a line ring to every rural phone subscriber day ahead of opening announcing the picture, star and playdates and also calling attention to the display in the lobby.

ROWE'S 16 MM SHOTS TIED TO SUB SINKING

During a vacation visit to the Isles of Shoals, prominent in the news recently because of the sinking of the submarine Squalas, Roy Rowe, operator of the Pender Theatre, Burgaw, N. C. had occasion to take some 16mm shots of the island and its surroundings. With the sinking of the Squalas Rowe dug up those clips for a special newsreel and advertised them as the first pictures from the scene of the tragedy.

Tully Trade-Card Market Tiein Nets Four-Month Deal

Now in the fifth week of operation and reported as mutually satisfactory for merchant and theatre is the "Trade Card-Movie Ticket Plan" devised by Manager Ralph L. Tully, Central, Biddeford, Me., to cover a four-month period including the summer season. Tiein made with two units of a super-market calls for distribution by merchant of a trade card representing $10 in sales. When a card is filled, it is good for an admission at the theatre, Tully receiving full admission rate from the market.

All clerks at both stores are entirely familiar with the plan and use the card to increase sales, each clerk equipped with punch for punching amount of sales on the border of the trade card, which is divided into sales units of five, ten, 25, 50 cents and one dollar. On face of card is space for name and address of customer with line for countersignature by manager of store. At the theatre, cashier accepts cards and notes in ink the amount of the admission. Cards are redeemed by the merchant every Saturday.

Stores Display Theatre Poster

To publicise the deal, one-sheet posters are planted in the store at meat counter, out front, in grocery department, and in windows. Each poster carries copy and stills of theatre current attraction, the store signman making up the cards at no cost to Tully. In the newspapers, the market ties in the theatre deal and pictures with a three-column spread across top of ads plugging weekend sales. Additional ad plugs are given in the store's layouts in rural weeklies. There is also an elaborate window display in the main store for the weekend devoted to theatre dates and details of plan. Window is backed by velour hangings and specially lighted. Store also stuffs theatre programs in all outgoing bundles.

Tully reports the merchant as enthusiastic over the plan since the returns so far indicate that whereas in former years patrons reluctant to come downtown in the summer heat to shop, were now buying at the market's units in the business area. If returns hold up as expected during the period of the promotion, store expects to continue the tiein through the fall.

"LET'S HEAR FROM YOU"

Kid Club Works for Brien

Lige Brien of the Prince Theatre, in Ambridge, Pa., believes in having members of his kid club work for him and so recently he distributed wrapping paper on which his double feature for the following week's show were plugged. Kids were invited to fold the sheets into "fireman's hat" so that the ad showed clearly and wear them home. Thus did Brien get his message over to the parents.

On "Young Dr. Kildare," theatreman planted a jumble word contest in paper for which guest tickets were awarded. Word to be deciphered was "diagnostician" and judging from the reported number of replies stunt proved mighty successful.

Loewmen Blanket Harrisburg With 'Maisie' Campaign

The boom-boom campaign for "Maisie" at Loew's, Harrisburg, Pa., was inaugurated by Sam Gilman with the aid of Jim Ashcraft, M-G-M exploiteer, with a three-week newspaper advance wherein the columnists, drama editors, etc., were overwhelmed with flowers, candy, arm-bands and other gag presents supposedly from Maisie, the gifts being acknowledged in print with plenty of laugh followups for the good of the date. Then, two days ahead, personals were planted in all the dailies, seeking information about Masie, known as an explosive blonde (the ad tie line) the personals asking that readers phone Slim, at the theatre number. Plenty of calls resulted and day ahead, there was an answering personal from Maisie asking Slim to meet her at the theatre on opening day.

Commencing with the first ad on Saturday before opening, the *Telegraph* started a contest asking readers to observe the ads in the series and forward opinions, for prizes, on the merits of the advertising in making people want to see the picture. Contest ran until after opening day. Drive was started by house staff, school children, and others contacted to make a citywide nickname of Maisie, and thousands of stickers lettered "Who is Maisie?" were planted in every available spot.

Leading Newsstands Promoted

For street attention, among the top stunts was tiein with 50 best situated newsstands, vendors supplied with sun helmets, brick-size weights and red wooden chairs with backs, all of this lettered with title. Also to attract attention were Western Union messengers carrying giant lettered posters with strips reading "Deliver to Loew's Theatre." Boys walked the main streets, rode busses and trolleys four hours daily. Girls were used also, six on bicycles, each with one letter of title on back, and six additional girls, in shorts, carried six-foot cutout letters in single file through the business section. Another female in western costume, shorts, sombrero, etc., rode about town.

Window display in main furniture store was utilized for another honey of a stunt. Furnished as bedroom, with blonde supposedly asleep in bed, alarm clock was placed alongside sleeper with poster introducing the girl as Maisie and inviting onlookers to guess the exact time she would awaken. Passes were given for nearest guesses.

"LET'S HEAR FROM YOU"

Vocational School Aids

Tying up with the Jamaica Vocational High School, Manager Herb Righthand at the Little Neck Theatre, in Little Neck, N. Y., promoted attractive lobby display for "Wings of the Navy." Showcase, planted in conspicuous spot with tiein copy contained ship models identical with those used in the picture. Entire cost to theatre was time expended to call for and return the models.

LAST CALL FOR 'QUARTER'

From date of this writing, there remains just one more Fortnight Period in the Second Quarter of the 1939 Quigley Awards. Until the morning of Monday, July 17, all entries received by then will be considered eligible for the Second Quarter-Master Plaques, Medals and Citations. That there will be plenty of action in voting these honors is indicated by the increasing number of Fortnight Appointments for the current period as here set down. In all, 33 "Fortnighters" were distributed among 34 entrants.

HAROLD BORRESEN
State, Winona, Minn.

RUSS BOVIM
Loew's Ohio, Columbus, O.

LOU BROWN
Loew's, Boston, Mass.

MOON CORKER
L&J Theatres, Athens, Ga.

JACK DAVIS
Monseigneur News Theatre
London, England

E. V. DINERMAN
RKO Palace, Cincinnati, O.

DON DUNGAN
Fox, Montrose, Colorado

TED EMERSON
Tri States, Omaha, Neb.

ED FITZPATRICK
Poli, Waterbury, Conn.

DOROTHY FLUKES
Warner's, Sydney, Australia

ED GIDLEY
Loew's, Washington, D. C.

JOHN GORDON
Regent, Springfield, Ohio

HARRY GREENBERG
State, Virginia, Minn.

KEN GRIMES
Warner's, Erie, Penna.

C. L. HOLLISTER
Babcock, Wellsville, N. Y.

HOBSON JOHNSON
Pal, Millen, Ga.

ELIAS LAPINERE
MGM, Paris, France

MEL LAWTON
HERMANN FLYNN
Prince Edward, Sydney, Aust.

GEORGE LIMERICK
Aztec, Enid, Okla.

P. E. McCOY
Georgia, Athens, Ga.

JIM O'DONNELL
Haines, Waterville, Me.

KEN PRICKETT
Dickinson, Junction City, Kan.

LES POLLOCK
Loew's, Rochester, N. Y.

H. W. REISINGER
Loew's, Dayton, Ohio

MORRIS ROSENTHAL
Majestic, Bridgeport, Conn.

HARRY ROSE
Globe, Bridgeport, Conn.

CHUCK SHANNON
Belmar, Pittsburgh, Pa.

HARRY SHAW
Loew's, New Haven, Conn.

LYNN SMITH
Crystal, Gonzales, Tex.

RALPH TULLY
Central, Biddeford, Me.

FRED FORRY
Colonial, Lancaster, Pa.

GLENN NELSON
Harris, Findlay, Ohio

BILL YEARSLEY
Circle, Philadelphia, Pa.

The current Fortnight was distinguished by the number of overseas entries which were accorded Fortnight Appointments. These included Jack Davis, managing director, Monseigneur News Theatre, London; Elias Lapinere, Continental publicity manager, M-G-M, Paris; Mel Lawton, general manager, Prince Edward, Sydney, Australia and Hermann Flynn, Paramount publicity director, Australia; Dorothy Flukes, exploitation director, Warner Bros. Pictures, Australia.

Morgan Lands Jobs for Girls On Lobby Tiein with "Victory"

Tying up with the local *News,* Russell Morgan, of the Alabama Theatre, in Birmingham, Ala., inserted an ad in the help-wanted column reading "Stenographers, secretaries wanted: Trained, skillful girls who want work are asked to report to the lobby of the Alabama Theatre and file applications. They will be seen and interviewed by office managers and employees from Birmingham's largest firms and will have a chance to obtain permanent office work. Only girls capable of achieving their own 'Dark Victory' need apply.—Bette Davis."

The theatre placed desks and typewriters in the lobby and applicants for the jobs were stationed at the desks to take dictation from patrons who wished to express themselves about the picture and Bette Davis. Prospective employers were invited to watch the girls at work and test their efficiency for future jobs. In addition, passes were awarded to patrons who gave the best dictated reason why Bette Davis should win a third Academy Award for her performance.

In addition to the unusual publicity the stunt obtained, four of the girls obtained positions immediately with a number of others slated for the near future.

"LET'S HEAR FROM YOU"

Americanism Programs Held by McCormack

Through the cooperation of the Frankford Morning Times, four free morning shows were given for children at the Roxy Theatre, Frankford, Indiana, and arranged for by Round Tabler W. Ray McCormack. These four shows were sponsored by a group of business firms and won much praise from the school teachers, PTA's and others interested in the welfare of the kiddies.

Planned to bring before the children four important subjects, 15 minute discussions were held on Americanism, safety, Boy Scouts and fire prevention, with leaders in each field presiding at the meetings. In addition to the talks, the children were given an hour and a half of pictures. Programs were covered generously by the paper with proper theatre credits.

FURTHER REPORTS ON FORTNIGHT WINNERS

Details of Other Entries Chosen for Appointment in Last Issue Reveal Wide Range Coverage

As has been the regular policy of the 1939 Quigley Awards, and to set down in print the details of all winning entries in each Fortnight period, as soon after selection as possible, below are explained the exploitations of other winners in the last judging which were not published in last week's issue.

Entries among the winners in last week's listing, and not detailed last week or this, have been written up in previous issues.

Murch Calls Attention to "Honolulu" With Mimeograph Stunt in Lobby

Promoting a mimeograph from his local dealer, usher was stationed in lobby by A. S. Murch to run off a stencil carrying "Honolulu" advertising, copies of which were distributed to patrons leaving the North Shore Theatre, in Gloucester, Mass. Theatreman reports this as particularly effective and it provided him with a novel way to procure an inexpensive herald. Automobile stickers with tiein copy were used on all cars a week ahead, numerous music store tieups were made, shops using the song hit covers provided them as well as theatre name and playdates.

Planted in a conspicuous spot directly over drivers' seats in busses were 13 by 26 cards selling the attraction. Entire staff wore paper leis two weeks ahead, various soda fountains and drug stores on the main street featured Honolulu Pineapple sodas and special posters were provided for the stores with theatre name and dates imprinted.

Bodoin Promotes Local Chamber To Stage Contest at Theatre

Getting aboard the publicity bandwagon as a result of the annual National Cotton Week celebration, Manager Rex Bodoin through the cooperation of the local Junior Chamber of Commerce arranged for the amateur and bathing beauty contests to be held on the stage of the Waco Theatre, in Waco, Texas. The selection of the young women entrants was made from his house at which time Miss Waco for 1939 was chosen to be crowned Cotton Queen. Local newspapers came through with abundant coverage, photographers coming to the theatre for shots of the event for their papers.

Hedding Revives Rooney Features For Special Double-Feature Show

Booking two old Mickey Rooney pictures, "You're Only Young Once" and "Family Affair," Manager Al Hedding, Uptown, in Indianapolis, advertised them as "Mickey Rooney's Double-Dip Party." Special advance trailer was made in which the entire continuity was in the form of a personal invitation from Mickey inviting the patrons to his surprise party showing himself, his family and sweethearts in two features he considered his best. The trailer, animated, brought out the highlights of his early efforts in his big features.

Theatreman sent postcards out over the signature of the star inviting patrons to the party, using the surprise angle and stressing the lines re-live, re-see, re-turn, etc., of Rooney's two best yesterday-hits. Picking up an old Columbia short in which Mickey is the star, the Round Tabler put it on as an added featurette and reports the whole event as boxoffice.

Graefe Stages Roller Skate Derby For Buildup on "Ice Follies" Date

Much goodwill and publicity was garnered for "Ice Follies" through the medium of a Roller Skating Derby staged by Herbert Graefe recently at the Badger Theatre, in Merrill, Wis. Children from five to 11 were eligible to enter, race starting from local high school and winding up in front of theatre. Through cooperation of chief of police, the route was cleared of traffic, police on hand to aid in handling the crowds.

Winner received a silver loving cup autographed by Joan Crawford and James Stewart, stars of the picture, which was presented by the Mayor. The next 10 crossing the line received tickets to see the show. Representatives from the American Legion acted as official judge and members of some of the city's civic groups aided in the conduct of the derby.

Ungerfeld Promotes School Heads For Oratory Contest on "Gunga Din"

What is reported to have been a first-time in Newark, N. J., was the oratory contest on "Gunga Din" arranged by Manager Bob Ungerfeld and publicist Monroe Nachemov for that opening at the RKO Proctor. A preliminary contest was conducted in each high school by the English department head, students permitted to recite any poem written by Rudyard Kipling. The winner in each school received a cash prize which was presented by the theatre, after which the seven school winners competed against each other from the theatre stage to select the best in the city.

Competition had the full support of the Board of Education and was covered in the local papers. Ungerfeld states that business the night of the contest was much above normal with an unusually large number of high school students attending.

Lamm Features Quizz Contest In Advance of "Dark Victory"

A Bette Davis film quiz contest was arranged by Louie Lamm, Palace, Lorain, Ohio, week ahead of "Dark Victory" opening, in which daily, two scene stills from previous Davis pictures were run. Scattered throughout the want ads each day were the titles and to those presenting correct list, guest tickets were awarded. Numerous effective window displays were promoted with leading merchants in which picture title and playdates were prominently mentioned, beauty salon featured a Bette Davis coiffure, which was advertised in newspapers and plugged storewide and personal endorsement messages were mailed to women's clubs and other local organizations.

Keene Organizes Juvenile Revues

Following up on his ten-year record in directing the annual Atlanta Kiddie Revue on behalf of the Milk Fund of the Scottish Rite Hospital for Crippled Children, Round Tabler Lionel H. Keene, formerly Loew Theatres' division manager and now headquartering in the Henry Grady Building, Atlanta, is engaged in putting on his "Juvenile Jamboree, a Quest for Talent," tieing in with leading local organizations and theatremen in various cities for benefit performances. Children up to the age of 16 are permitted to try out for parts in the performance, and for the majority of aspirants, Keene reports, it is their first opportunity of obtaining professional criticism.

Keene stresses the importance of the kiddie revue as a gross builder and also as a means of uncovering top juvenile talent for the screen and stage. Among those who started in his Atlanta shows, he points out, are Jane Withers and Dixie Dunbar. Many others who received their first billing in Keene's amateur presentations, have also, attained professional standing, he says.

Organizations in Georgia and Alabama cities cooperating with the Round Tabler include the Lions Club, of La Grange, Ga., the Hexagon Club, in presentations at Fairfax, Langdale and Lanett, Ala., among others. The shows have been highly successful in every situation, according to endorsements from heads of the participating organizations.

"LET'S HEAR FROM YOU"

Department Store Helps Neides Sell "Smart Girls"

Numerous tieups were effected by Hal Neides for his "Three Smart Girls Grow Up" date at the Orpheum, San Francisco, among which was floor space in leading department store devoted to life size cutouts of the girls with assorted stills mounted on cards made up by the store. Original dresses used by Durbin, Parrish and Grey were worn by models in the store cinema shop each day during run from ten to three. Store carried special newspaper ad. In addition, the Durbin perfume was plugged with counter displays, etc.

Shadow box display carried six weeks in advance contained colored photo enlargements of the girls illuminated and set against black velour. Numerous newspaper stories and art breaks were secured, traveling billboard truck was posted with two 24-sheets, truck equipped with sound played Durbin records and 100 word announcements were made daily over Stations KFRC and KJBS.

"LET'S HEAR FROM YOU"

Ties Into "Want Ad" Week

In the recent national want ad week, Bob Fulton, Paramount, in Waterloo, Ia., tied up the Waterloo Courier for a two column gratis ad each day for six days. Exchange was passes to those inserting ads for seven days and paying for them in advance, free theatre ads plugging current and forthcoming attractions.

SPECIAL SHOW FOR RURAL SCHOOLS TURNS INTO CITYWIDE CELEBRATION

Greenberg's "Finn" Screening at Three Virginia Houses Becomes Civic Promotion; All-Day Program Arranged

Last year Manager Harry Greenberg, of the State, Virginia, Minn., scored highly with a group of special showings of "Snow White" at regular prices for rural school children, some 1,500 coming from wide distances to take advantage of these performances scheduled so as not to conflict with the regular shows. Success of the first venture encouraged the theatreman to repeat the idea this year with "Huckleberry Finn," and so comprehensive were his plans that local organizations, headed by the retail merchants' association, agreed to underwrite the costs, including theatre admissions, as a development of a citywide sales promotion "Good Will Days' celebration, which stemmed from Greenberg's original conception.

The Round Tabler obtained immediate approval from the rural school heads. Then a civic program was arranged, after the special showings, wherein the children would be further feted in the city park and attend communal ceremonies, during which they would be served lunch as guests of the merchants' association. Three obstacles then arose which after much effort on the part of Greenberg were satisfactorily removed. The first was the cost of theatre admission for the visitors, and the second, expense of the transportation by bus from the various communities represented by the invited pupils, a matter of $300. The third, having to do with the second, was safety insurance to be in effect while the children were transported from and to their homes.

Merchants Underwrite Admissions

The merchants finally agreed to pay for the theatre admissions from their special funds for the occasion, and the children cooperated by agreeing to pay for the transportation through class entertainment funds, the cooperation of the local P. T. A.'s and their community clubs. As concerned the travel insurance for the visitors, this was solved by having releases made up and sent to the schools. The children were requested to have these signed by their parents, and only those pupils who returned the signed slips were allowed on the party. The releases stated that the celebration was independent of the school activities, the parents recognizing this by their signature, Harry reporting a 100 per cent return. At this point, the entire community realized how magnificently the project was developing which brought about a citywide movement for the abovementioned goodwill promotion.

All-Day Program Set

The day's program started with the picture showings at the three Minnesota Amusement houses, in Virginia, the first performance at 9:30, with the other two theatres some 35 minutes later to provide sufficient time for the print to clear. After the show, the visitors were taken to the local city park where lunch was served. Then followed a tour through the greenhouses, and zoo, a flag-raising ceremony, a tree-planting as a token of appreciation from the visitors, band concert and picnic games. The schedule concluded at 2:30 to allow all children to be back at their homes by six.



RURAL SCHOOL PUPILS AT FLAG-RAISING CEREMONY

As the children left their schools on the morning of the big day, each was tagged with guest ticket, carrying name and school number. Arriving in Virginia, they were met by the local police who guided each bus to the proper theatre, the busses being directed to the second house as soon as the first was filled, and so on. When the first theatre spilled, the same busses led by the police left the special parking place and picked up the same children who were called by name of their school. The procedure was followed at the three theatres, no local parking being allowed within a block of the houses.

Ceremonies at Local Park

At the city park, the busses had a definite route to follow and place to park after unloading. The park was marked with numbered pennants for each school, the pupils of that school gathering there to eat their lunches distributed at that time. After eating, the tour started, during which the visitors were treated to ice cream. With each group of 30 was assigned a uniformed boy scout and after the trips the pupils were assembled for the flag-raising ceremony sponsored by the Legion color guard, music furnished by the school band of 65 and the children pledging their allegiance to the flag, as is illustarted by the above. The tree-planting was conducted by the local Future Farmers of America heads and the picnic stunts concluded the program when a bugle squad announced assembly. The children then returned to the school pennants from where they marched to the parked busses for the trip home.

All City Heads Aid

Virginia's school heads cooperated by providing the band, excusing the Boy Scouts from classes as were 45 seniors to act as supervisors and attendants. The city furnished regular and extra police, and uniformed doctor and nurses were supplied by the health department as was a first-aid tent. Numerous meetings were held in advance so that all participating would be familiar with their duties, especially the rural school recreation department.

In all, 1,718 children arrived in 83 busses from as far away as 75 miles and a total of 2,300 people partook of lunch at the park. Fortunately, the celebration wound up without a single casualty outside of a few bruised shins and tummy aches. Greenberg reports a terrific favorable reaction from the children and school heads in the form of spoken comments and letters.

Many Extra Events Scheduled

The supplementary Good Will Days celebration was stressed with numerous page-one stories in both local papers, the theatre party headlined in most every instance. Cooperating merchants decorated their stores accordingly and advertised special sales. The streets were hung with flags, pennants and colored lights and many extra events scheduled which brought additional visitors from a wide area.

Virginia is a community of 12,000 and the three theatres involved are a unit of the Minnesota Amusement Co. The town is in the heart of the state's famed Iron Range and according to John J. Friedl, circuit head, the tiein was the biggest thing ever put on in that territory.

personalities

CHARLES MEEKER
manager of the State, in Amarillo, Texas, has been named assistant to James O. Cherry, Dallas Interstate city manager. CHARLES SNYDER goes to Amarillo.

▽

ALLAN NEWHALL
city manager for Warner's in Hornell, N. Y., has been transferred to Jamestown and Dunkirk. WILL LEGGERIO, manager of the Keeney and Regent in Elmira succeeds Newhall.

▽

GERRY DOIG
has been named city manager at Broken Bow, Okla., for the Lee Williams Theatres.

▽

JARRELL RHEA
has been promoted to manager of the Elk Theatre, Elk City, Okla.

▽

WALTER HINKS
formerly at the Alex Cinema, Paisley, Scotland, is now at the helm of the Rio Cinema, Pathhead, Kirkcaldy, Scotland.

▽

L. A. CHATHAM
has replaced TED SILVER as manager of the Booth and Mainstreet, Independence, Kansas, for the Griffith-Dickinson Theatres. SAM CARR is the new manager at Osage City, Kansas, succeeding ED SMITH, resigned. HAROLD SACHSE has gone to Slater, Mo., as manager of the Dickinson, succeeding GORDON HOWARD.

▽

LEON ABRAHAM
former head booker at the MGM exchange, Kansas City, has joined the RKO branch as office manager succeeding JOHN WANGBERG who moved to a post as home office representative in the south. AL ADLER succeeds Abraham.

▽

RALPH J. BATSCHELET
of the Fox Intermountain Bluebird, in Denver, dropped in to pay a visit.

▽

GEORGE HOOVER
manager of the Sheridan Theatre, in Miami Beach, assumes his new duties as manager of the Cinema Casino. CHARLES WHITTAKER, Cinema Casino manager, will act as relief manager for the Paramount circuit throughout the summer months and until the reopening of the Sheridan next fall.

▽

RUSS McKIBBON
of Famous Players' Royal Theatre, Guelph, Canada, was a visitor to the World's Fair.

▽

WALLACE MARTIN
former assistant at the Palmetto, in Columbia, S. C., has been appointed manager of the new Five Points theatre there. BRADLEY REESE, assistant of the Ritz, goes to the Palmetto while JOHN FITZGERALD, JR. replaces Reese.

▽

HARRY GOLDHAR
is constructing a new house at Galt, Ontario.

▽

D. P. BOWMAN
has reopened the Oakland Theatre, Marion, Ohio.



MARVIN LEE KAYE, born on June 16th to Mr. and Mrs. David Kaye. Proud father manages the Leader Theatre, Brooklyn, N. Y.

▽

JIMMY ADAMS
manager of the Warner Theatre, Oklahoma City, Okla., has resigned and is replaced by JULIUS KIRSCH, assistant booker, for Standard Theatres. PAUL RICE, chief usher at the Midwest, has been promoted to assistant manager of that house succeeding OWEN B. ROBERTS, resigned.

▽

HOWARD BURKHARDT
formerly manager of Loew's Capitol, Washington, has been appointed manager of Loew's Orpheum, Boston, replacing GEORGE JONES, resigned. GENE FORD replaces Burkhardt at the Capitol.

Birthday Greetings

Nelson S. Amos
L. S. Bach
Gene Basle
Irving Blumberg
Russell A. Bovim
D. O. Brantley
C. J. Brown
William G. Burke
Leo Albert Buskey
Daniel C. Clinton
Merrill I. Cowan
George A. Damon, Jr.
Jim B. Daugherty
Charles F. Deane
Irving Dreeben
Henry C. Earle
Charles L. Epler
Vernon H. Everroad
George Feder
Walter Feist
Paul A. Fiset
Jimmie Fisher
Harold Gabrilove
Edmond E. Gentes
J. B. Giachette
Marsh Gollner
Wayne Goodwin
J. Stoner Hadden
E. P. Hageman
Daniel Harris
Thor Hauschild
C. Spencer Hedge
Robert Heekin
Ken Henry
J. Dillard Hill
Ernest F. Ingram
Allen Kahn
La Mar H. Keen
Paul M. Ketchum
Ted Kirkmeyer
Mac Krim
Paul W. Kunze
Phillip Lerner
George Littman
Albert J. L. Livermore
Samuel J. London
Robert D. McGran
Christopher W. McHale
W. Ray McCormack
Charles H. McKinney
Stewart R. Martin
Edward C. May
Eugen Moll
Harold J. Murphy
Erik Paulson
Abraham I. Perlman
Roy O. Prytz
Thomas N. Pyke
Marshall Rooks
Cecil B. Rosson
Chuck Shannon
Howard Simerson
Charles E. Simpson
Louis Stone
J. Knox Strachan
H. P. Thompson
Jack G. Van
L. Vaughan
Bob Watson
Wallace T. Witt
William D. Yeakle
Clyde Young

R. M. HOUGH
purchased the Star at Imperial, Neb.

▽

FRANK MILTON
has resigned as manager of the Santa Fe Theatre, Denver, Col.

▽

JOSEPH REED
has opened the New Bantam, Bantam, Conn.

▽

E. E. HAM
is now managing the Roxy Theatre, in Buckeye, Arizona.

▽

FRANK RITTER
manager of the Fox Tower, Kansas City, and HARRY BIEDERMAN, assistant, have been shifted to the Uptown, occupying the same positions.

▽

FLOYD HENNINGER
formerly with RKO in Los Angeles, is head booker of the RKO Seattle exchange succeeding LOUIS GOLDSMITH, who represents the same company in eastern Washington.

▽

CHARLES KOSCO
Columbia salesman in West Virginia, has resigned to become booker for the Anderson and Urling Circuit with headquarters in Kingwood, West Virginia. GEORGE WHEELER, formerly with Grand National, succeeds Kosco at Columbia.

▽

MURRAY PECK
has been appointed manager of the Danz Colonial, Seattle, Wash.

▽

BOB DEITCH
is now managing Warners' Ritz, in Jersey City, N. J. And HAROLD WIDENHORN has been promoted to manager of the Central there.

▽

DICK MOSS
formerly at the Fox Carmel, in Hollywood, is now at the Fox Belmont, Los Angeles.

▽

GEORGE HARTTMANN
who operates in Kansas and Missouri, has taken over the Plaza and Little Plaza at Lamar, Mo., and the Plaza at Greenfield, Mo., from A. J. SIMMONS, who is temporarily retiring from showbusiness.

▽

ARTHUR NEWMANN
special representative for Republic in Albany, has been appointed branch manger.

▽

P. D. HOGUE
has taken over the Bell, Johnson, Kan., from FORREST WALKER.

▽

GEORGE CAMERON
formerly of Schine's Regent, Geneva, goes in as manager of the Geneva. ARCH ROGERS, formerly assistant of the Geneva, has been promoted to manager of the Regent, replacing JOHN TUCKER, who goes to the Monroe, in Rochester, succeeding PAUL KETCHUM, resigned. WILLIAM LE COMPTE goes in at Schine's Hurlock, Hurlock, Md., while EDWARD ELIOT of the Hurlock is transferred to the Music Hall, Easton, Md.

THE RELEASE CHART

INDEX

On this and the following page appears an alphabetical index to the titles of all features listed in this week's Release Chart, with additional information for the exhibitor.

The number immediately following the title is the production number. Also given is information regarding the classification of the subject matter. A melodrama is denoted by the abbreviation Mel., Comedy by Com., Comedy-Melodrama by Com.-Mel., Musical by Mus., Musical Comedy by Mus.-Com., Western by West. If the production is made in color, the letter "C" appears in parenthesis after the classification. Thus: Com.-Mel. (C) denotes a Comedy-Melodrama in Color.

At the extreme right of the line containing the title of the production is the name of the distributor.

A

Abused Confidence, Mel....Col
Across the Plains, 3855, West....Mono
Adventures in Sahara, Mel....Col
Adventure of Giacomo Casanova, Mel..Amerital
Adventures of Huckleberry Finn, The, 923 Com.-Mel. ....MGM
Adventures of Jane Arden, 321, Mel....WB
Adventures of Sherlock Holmes, The, Mel. 20th-Fox
After Schooldays, Mus....Univ
Alla en la Rancho Grande, Mus....Foreign
All This and Heaven Too, Mel....WB
Almost a Gentleman, 920, Mel....RKO
Always in Trouble, 914, Com....20th-Fox
Ambush, 3820, Mel....Para
Andy Hardy Gets Spring Fever, Com....MGM
Angels Wash Their Faces, The Mel....WB
Angels With Dirty Faces, 351, Mel....FN
Annabel Takes a Tour, 908, Com....RKO
Annie Laurie, Mel....Foreign
Are Husbands Necessary, Com....Para
Argentina, West. ....Para.
Arrest Bulldog Drummond, 3812, Mel....Para
Arizona Legion, 982, West....RKO
Arizona Wildcat, 929, Com....20th-Fox
Army Girl, 7002, Mel....Rep
Artists and Models Abroad, 3817, Com....Para
Ask a Policeman, Com....Foreign
At Your Age, Com....GN

B

Babes in Arms, Mus.-Com....MGM
Bachelor Mother, 932, Mel....RKO
Back Door to Heaven, 3833, Mel....Para
Bad Lands, 933, West....RKO
Balalaika, Mus. ....MGM
Ballerina, Mel. ....Foreign
Beachcomber, The, 3863, Mel....Para
Beau Geste, Mel....Para
Beauty for the Asking, 915, Com....RKO
Behind the Facade, Mel....Foreign
Behind Prison Gates....Col
Big Town Czar, 3018, Mel....Univ
Bizarre Bizarre, Com....Foreign
Billy the Kid Returns, 851, West....Rep
Blackmail, Mel. ....MGM
Blackwell's Island, 361, Mel....FN
Blind Alley, Mel....Col
"Blondie," Com. ....Col
Blondie Meets the Boss, Com....Col
Blondie Takes a Vacation, Com....Col
Blue Montana Skies, 844, West....Rep
Booloo, Mel. ....Para
Bouquets from Nicholas, Com....Foreign
Boy Friend, 943, Com....20th-Fox
Boy's Reformatory, 3823, Mel....Mono
Boy Slaves, 911, Mel....RKO
Boy Trouble, 3824, Mel....Para
Bridal Suite, 937, Com.-Mel....MGM
Bright Victory, Mel....Univ
Broadway Musketeers, 368, Mel....FN
Broadway Serenade, 931, Mus....MGM
Bronze Buckaroo, Mel....St. Rts.
Brother Orchid, Mel....WB
Brother Rat, 355, Com....FN
Burn 'Em Up O'Connor, 919, Com.-Mel..MGM
Bulldog Drummond's Secret Police, 3831, Mel. ....Para
Bulldog Drummond's Bride, Mel....Para

C

Cabira, Mel. ....Foreign
Cafe Society, 3826, Mel....Para
California Frontiers, West....Col
Calling Dr. Kildare, 932, Mel....MGM
Captain Fury, Mel....UA
Captain Scorpion, Com....Foreign
Career, 930, Mel....RKO
Career Man, Mel....WB
Cat and the Canary, The, Mel....Para
Charlie Chan at Treasure Island, Mel. 20th-Fox
Charlie Chan in Honolulu, 928, Mel..20th-Fox
Charlie Chan in Reno, 948, Mel....20th-Fox
Chalked Out, Mel....FN
Champ, The, Mel....MGM
Champs Elysees, Com-Mel....Foreign
Chasing Danger, 941, Mel....20th-Fox
Chicago Ben, Mel....GB
Chicken Wagon Family, Com....20th-Fox
Christmas Carol, 917, Com.-Mel....MGM
Chump at Oxford, Com....UA
Cipher Bureau, 312, Mel....GN
Climbing High, 8072, Com....GB
Clouds Over Europe, Mel....Col
Coast Guard, Mel....Col
Code of the Cactus, West....St. Rts.
Code of the Fearless, West....St. Rts.
Code of the Secret Service, Mel....FN
Code of the Streets, 3019, Mel....Univ
Colorado Sunset, West....Rep
Comet Over Broadway, 370, Mel....WB
Conspiracy, Mel. ....RKO
Convict's Code, 3822, Mel....Mono
Convicts at Large, Mel....St. Rts.
Coral Rocks, The, Mel....Foreign
Cowboy and the Lady, Com....UA
Cowboy Quarterback, The, 366, Com....WB
Crossroads, Mel. ....Foreign
Curtain Rises, The, Mel....Foreign

D

Dark Eyes, Mel....Foreign
Dark Sands, Mel....Foreign
Dark Victory, 354, Mel....FN
Daughters Courageous, 360, Mel....WB
Dawn Patrol, 303, Mel....WB
Day at the Circus, Com. Mus.-Com....MGM
Day the Bookies Wept., The, Com....RKO
Dead End Kids in Military School, Com.-Mel. Mel. ....WB
Dead or Alive, Mel....WB
Death of a Champion, Mel....Para
Desperate Trails, The, West....Univ
Devil's Island, 313, Mel....WB
Disbarred, 3818, Mel....Para
Disputed Passage, Mel....Para
Dock on the Havel, Mel....Foreign
Dr. Cyclops, Mel....Para
Dodge City, 304, Mel. (C)....WB
Double Crime in the Maginot Line, Mel. Foreign
Double Dyed Deceiver, Mus....Para
Down on the Farm, 920, Com....20th-Fox
Down the Wyoming Trail, 3864, West....Mono
Dramatic School, 915, Mel....MGM
Drifting Westward, 3853, West....Mono
Duke of West Point, Mel....UA
Dust Be My Destiny, Mel....WB

E

Each Dawn I Die, Mel....FN
East Side of Heaven, Mus.-Com....Univ
Elsa Maxwell's Hotel for Women, Mel.20th-Fox
Empty World, Mel....GB
Escape from Yesterday, Mel....Foreign
Escape, The, Mel....20th-Fox
Eternally Yours, Mel. ....UA
Everybody's Baby, 931, Com....20th-Fox
Everything's on Ice, Mel....RKO
Ex Champ, 3010, Mel....Univ
Exile Express, 301, Mel....GN
Exposed, 3032, Mel....Univ

F

Family Next Door, 3020, Com....Univ
Fast and Loose, 924, Mel....MGM
Federal Man Hunt, 820, Mel....Rep
Federal Offense, Mel....Para
Feud of the Range, West....St. Rts.
Fighting Thoroughbreds, 821, West....Rep
First Offenders, Mel....Col
Fisherman's Wharf, 844, Mus....RKO
Five Came Back, 927, Mel....RKO
Fixer Dugan, 922....RKO
Flight at Midnight, Mel....Rep
Flirting with Fate, 914, Com.-Mel....MGM
Flying Irishman, 919, Mel....RKO
Foggy Quay, Mel....Foreign
Forged Passport, 823, Mel....Rep
Forgotten Woman, The, Mel....Univ
For Love or Money, 3030, Mel....Univ
40 Little Mothers, Mel....Foreign
Four Feathers, Mel. (C)....UA
Four Girls in White, 921, Mel....MGM
Frog, The, Mel....GB
Frontier Marshal, West....20th-Fox
Frontier Pony Express, West....Rep
Frontiersman, 3856, West....Para
Frontiers of '49, West....Col
Fugitive at Large....Col
Full Confession, Mel....RKO
Full Speed Ahead, Mel....GN
Fury of the Tropics, Mel....Univ

G

Gambling Ship, 3023, Mel....Univ
Gang, The, Mel....St. Rts.
Gang Bullets, 3818, Mel....Mono
Gang's All Here, The, Com.-Mel....Foreign
Gang Smashers, Mel....St. Rts.
Gangster's Boy, 3801, Mel....Mono
Garden of the Moon, 358, Mus.-Com....FN
Geronimo, Mel. ....Para
Ghost Town Riders, 3054, West....Univ
Girl and the Gambler, 926, Mel....RKO
Girl Downstairs, The, 916, Com.-Mel....MGM
Girl from Mexico, 928, Com.-Mel....RKO
Girl from Rio, Mel....Mono
Girl Must Live, Com....20th-Fox
Girls on Probation, 369, Mel....FN
Glory of the Faith, Mel....Foreign
Going Places, 359, Com.-Mel....FN
Golden Boy, Mel....Col
Gold Is Where You Find It, Mel. (C)....FN
Goodbye, Mr. Chips, Com.-Mel....MGM
Good Girls Go to Paris, Com.-Mel....Col
Gorilla, The, 944, Com.-Mel....20th-Fox
Gracie Allen Murder Case, Com.-Mel....Para
Grand Jury's Secrets, Mel....Para
Great Man Votes, 913, Com....RKO
Great Waltz, The, 908, Mus....MGM
Gunga Din, 912, Mel....RKO
Gun Packer, 3851, West....Mono
Gunsmoke Trail, West....Mono

H

Hard to Get, 310, Com.-Mel....WB
Hardys Ride High, 934, Com.-Mel....MGM
Harlem Rides the Range, West....St. Rts.
Harmony at Home, Com....20th-Fox
Hatred, Mel. ....Foreign
Hawaiian Nights, Mus....Univ
Heart of the North, 362, Mel. (C)....FN
Heart of Paris, Mel....Foreign
Heaven on a Shoestring, Mel....Para
Heaven with a Barbed Wire Fence, Mel. 20th-Fox
Hell Bound, Mel....St. Rts.
Hell's Kitchen, 312, Mel....WB
Herbst Manover, Com....Foreign
Here I Am a Stranger, Mel....20th-Fox
Heritage of the Desert, Mel....Para
Hero for a Day, Mel....Univ
Heroes of the Desert, 7118, West....Rep
Heroes of the Marne, Mel....Foreign
Hidden Power, Mel....Col
His Exciting Night, 3036, Com....Univ
Hobby Family, The, Com....WB
Hollywood Cavalcade, Mel....20th-Fox
Home from Home, Com....Foreign
Home on the Prairie, 842, West....Rep
Homework, Com. ....Para
Homicide Bureau, Mel....Col
Honolulu, 922, Mus.-Com....MGM
Honor of the West, 3055, West....Univ
Hostages, The, Mel....Foreign
Hotel Imperial, 3836, Mel....Para
Hounds of the Baskerville, 936, Mel..20th-Fox
Housekeepers' Daughter, Com....UA
House of Fear, The, Mel....Univ
Human Beast, The, Mel....Foreign

I

I Am a Criminal, 3812, Mel....Mono
Ice Follies of 1939, 925, Com.-Mel....MGM
I Demand Payment, Mel....St. Rts.
Idiot's Delight, 920, Com.-Mel....MGM
If I Were King, 3810, Mel....Para
Illegal Traffic, 3809, Mel....Para
I'm from Missouri, 3830, Com....Para
Indianapolis Speedway, The, Mel....WB
Indiscretions, Mel. ....Foreign
In Early Arizona, West....Col
In Old Caliente, West....Rep
In Old Montana, West....St. Rts.
In Old Monterey, West....Rep
Inside Information, Mel....Univ.
Inside Story, 934, Mel....20th-Fox
Inspector Hornleigh, 945, Mel....20th-Fox
Intermezzo, Mel....UA
International Crime, Mel....GN
Invitation to Happiness, Com.-Mel....Para
Irish Luck, Mel....Mono
I Stole a Million, Mel....Univ
Island of Lost Men, Mel....Para
It Could Happen to You, 950, Mel...20th-Fox
It's a Wonderful World, 936, Mel....MGM
Itto, Mel. ....Foreign
I Was Made a Convict, 824, Mel....Rep

J

Jamaica Inn, Mel....Para
Jesse James, 921, Mel. (C)....20th-Fox
Jones Family in Quick Millions, Com. 20th-Fox
Jones Family in Hollywood, 946, Com.20th-Fox
Juarez, 301, Mel....WB
Juarez and Maximillan, Mel....St. Rts.
Just Around the Corner, 915, Mus.-Com. 20th-Fox

K

Kentucky, 923, Mel. (C)....20th-Fox
Kid from Kokomo, The, 363, Mel....FN
Kid Nightingale, Mel....WB
Kid from Texas, Mel....MGM
Kind Men Marry, The, 936, Mel....RKO
King of Chinatown, 3827, Mel....Para
King of the Turf, Mel....UA
King of the Underworld, 317, Mel....WB
Kreutzer Sonata, Mel....Foreign

L

Lady and the Knight, The, Mel. (C)....WB
Lady and the Mob, The, Com....Col
Lady of the Tropics, Mel....MGM
Lady's from Kentucky, The, 3834, Mel....Para
Lady Takes a Chance, The, Com.-Mel....GN
Lady Vanishes, 8011, Mel....GB
Lambeth Walk, The, Mus.-Com....Foreign
Last Express, 3028, Mel....Univ
Last Warning, The, 3027, West....Univ
La Vierge Folle, Mel....Foreign
Law Comes to Texas, The, West....Col

(Continued on following page)

[THE RELEASE CHART--INDEX CONT'D]

(*Continued from preceding page*)

Lawful Outlaws, West.....Para
Lawless Valley, 981, West.....RKO
Law of the Texan, West.....Col
Law West of Tombstone, 909, West.....RKO
Let Freedom Ring, 926, Mus.....MGM
Let Us Live, Mel.....Col
Lieble im ¾ Takt, Com.....Foreign
Light That Failed, The, Mel.....Para
Little Miss Broadway, Mus.....20th-Fox
Little Princess, The, 932, Mel. (C)..20th-Fox
Little Orphan Annie, 3814, Mel.....Para
Little Tough Guys in Society, 3011, Mel..Univ
Lone Star Pioneers, West.....Col
Lone Wolf Spy Hunt, The, Mel.....Col
Long Shot, The, 313, Mel.....GN
Lost Patrol, 991, Mel.....RKO
Lost Squadron, The, 994, Mel.....RKO
Love Affair, 916, Mel.....RKO
Lucky Night, 933, Com.....MGM

M

Made for Each Other, Mel.....UA
Magnificent Fraud, The.....Para
Maisie, Com.-Mel. .....MGM
Mamele, Com. .....Foreign
Man About Town, Com.....Para
Man and His Wife, A, Mel.....Foreign
Man from Sundown, The, West.....Col
Man in the Iron Mask, Mel.....UA
Man's Country, 3742, West.....Mono
Man of Conquest, 801, Mel.....Rep
Man Who Dared, 375, Mel.....FN
Mars Attacks the World, 3042, Mel.....Univ
Marseillaise, Mel. .....Foreign
Marusia, Mus. .....Foreign
Mexicali Kid, 3741, West.....Mono
Mickey the Kid, 814, Mel.....Rep
Midnight, 3828, Mel.....Para
Mikado, The, Mus. (C).....Univ
Million Dollar Legs, Mel.....Para
Mind of Mr. Reeder, The, Mel.....Foreign
Miracle on Main Street, Mel.....GN
Miracles for Sale, Mel.....MGM
Missing Daughters, Mel.....Col
Mr. Moto in Danger Island, 937, Mel.20th-Fox
Mr. Moto's Last Warning, 926, Mel..20th-Fox
Mr. Moto Takes a Vacation, 952, Mel. 20th-Fox
Mr. Smith Goes to Washington, Com.....Col
Mr. Wong in Chinatown, Mel.....Mono
Mob Fury, Mel.....Rep
Modern Cinderella, Com.-Mel.....Univ
Mothers of Today, Mel.....Apex
Mountain Rhythm, 845, West.....Rep
Murder in Soho, Mel.....Foreign
Mutiny on the Blackhawk, Mel.....Univ.
Mutiny on the Bounty, 536, Mel.....MGM
My Song of Love, Mel.....Foreign
My Son Is a Criminal, Mel.....Col
Mysterious Miss X, 809, Mel.....Rep
Mystery of Mr. Wong, The, 3806, Mel....Mono
Mystery of the White Room, 3037, Mel...Univ
Mystery Plane, 3809, Mel.....Mono
My Fifth Avenue Girl, Com.....RKO
My Wife's Relatives, 810, Com.-Mel.....Rep

N

Nancy Drew and the Hidden Staircase, Mel. WB
Nancy Drew, Detective, 318, Mel.....WB
Nancy Drew, Reporter, 372, Mel.....FN
Nancy Drew, Trouble Shooter, 324, Mel...WB
Naughty But Nice, 311, Com.-Mel.....WB
Navy Secrets, 3805, Mel.....Mono
Never Mind the Guard, Com.....GN
Never Say Die, 3832, Com.....Para
Newsboys Home, 3015, Mel.....Univ
News Is Made at Night, 953, Mel....20th-Fox
Next Time I Marry, 910, Com.....RKO
Night in Ghost Town, A, West.....RKO
Night on the Danube, Com.-Mel.....Foreign
90 Degrees South, Mel.....Foreign
Ninotschka, Mel. .....MGM
North of Shanghai, Mel.....Col
North of the Yukon, Mel.....Col
Not Wanted, Mel.....WB
Nurse Edith Cavell, Mel.....RKO

O

Off the Record, 314, Com.-Mel.....WB
Of Human Bondage, 993, Mel.....RKO
Oklahoma Kid, 308, Mel.....WB
Oklahoma Terror, West.....Mono
Old Bones of the River, Com.....Foreign
Old Maid, The, Mel.....WB
On Borrowed Time, Com.-Mel.....MGM
On Your Toes, Mus.....WB
One Third of a Nation, 3825, Mel.....Para
One Wild Night, Mel.....20th-Fox
Only Angels Have Wings, Mel.....Col
On Trial, 323, Mel.....WB
Orage, Mel. .....Foreign
Orphans of the Street, 819, Mel.....Rep
Our Leading Citizen, Com.....Para
Our Neighbors— the Carters, Com.....Para
Outpost of the Mounties.....Col
Outside These Walls, Mel.....Col
Outsider, The, Mel.....Foreign
Out West with the Hardys, 913, Com.-Mel. MGM
Overland Stage Raiders, West.....Rep
Over the Moon, Mel. (C).....UA

P

Pacific Liner, 914, Mel.....RKO
Panama Lady, 925, Mel.....RKO
Panama Patrol, 314, Mel.....GN
Pardon Our Nerve, 931, Mel.....20th-Fox
Parents on Trial, Mel.....Col
Paris Honeymoon, 3821, Mus.-Com.....Para
Peasant Wedding, Mel. (C).....Foreign
Peck's Bad Boy at the Circus, 908, Com..RKO
Persons in Hiding, 3823, Mel.....Para
Phantom Stage, 3056, West.....Univ
Pirates of the Skies, 3033, Mel.....Univ
Port of Hate, Mel.....St. Rts.
Prairie Justice, 3053, West.....Univ
Pride of the Navy, 822, Mel.....Rep
Prison Nurse, Mel.....Rep
Prison Without Bars, Mel.....UA
Pygmalion, 980, Com.-Mel.....MGM

Q

Queen of Destiny, Mel. (C).....RKO
Queer Money, Mel.....WB

R

Racketeers on the Range, 984, West.....RKO
Radio Troubadour, Mus.....Foreign
Raiders of the Wasteland, West.....Rep
Rains Came, The, Mel.....20th-Fox
Real Glory, The, Mel.....UA
Red River Range, 864, West.....Rep
Reform School, Mel.....St. Rts.
Renegade Trail, West.....Para
Return of Dr. X, Mel.....WB
Return of the Cisco Kid, Mel.....20th-Fox
Return of the Frog, Mel.....Foreign
Rhythm of the Saddle, 7108, West.....Rep
Ride a Crooked Mile, 3815, Mel.....Para
Ride 'Em Cowgirl, W1-2, West.....GN
Rio Grande, West.....Col
Risky Business, 3029, Mel.....Univ
Road Demon, 918, Mel.....20th-Fox
Roaring Nineties, The, Mel.....WB
Rolling Westward, 3863, West.....Mono
Roll, Wagons, Roll, West.....Mono
Romance of the Redwoods, Mel.....Col
Rookie Cop, Mel.....RKO
Rose Marie, 643, Mus.....MGM
Rose of Washington Square, 942, Mus.-Com. 20th-Fox
Rough Riders Round-up, 853, West.....Rep
Rulers of the Seas, Mel.....Para

S

Sacrifice d'Honneur, Mel.....Foreign
Saint in London, 929, Mel.....RKO
Saint Strikes Back, 918, Mel.....RKO
St. Louis Blues, 3822, Mel.....Para
Santa Fe Stampede, 863, West.....Rep
San Francisco, 636, Mel.....MGM
Say It in French, 3813, Com.....Para
School for Husbands, Com.-Mel.....Foreign
Second Fiddle, 949, Com.-Mel.....20th-Fox
Secret Service of the Air, 320, Mel.....WB
Secrets of a Nurse, 3022, Mel.....Univ
Sergeant Madden, 927, Mel.....MGM
Service De Luxe, 3013, Com.....Univ
Seventeen, Com. .....Para
Sharpshooters, 916, Mel.....20th-Fox
She Married a Cop, Mel.....Rep
Shine On Harvest Moon, 852, West.....Rep
Shining Hour, The, 912, Mel.....MGM
Should a Girl Marry? Mel.....Mono
Should Husbands Work? Com.....Rep
Silver on the Sage, 3858, Mel.....Para
Singing Charro, The, West.....Foreign
Singing Cowgirl, The, W1-3, West.....GN
Sin of Lena Rivers, Mel.....St. Rts.
Sisters, The, 302, Mel.....WB
Six-Gun Rhythm, W1-19, West.....GN
Six-Gun Trail, West.....St. Rts.
Slalom, Mel. .....Foreign
Smashing the Spy Ring, Mel.....Col
Smiling Along, 300, Com.....20th-Fox
Society Lawyer, 930, Mel.....MGM
Society Smugglers, 3024, Mel.....Univ
Some Like It Hot, 3837, Mus.....Para
Song of the Buckaroo, 3861, West.....Mono
Son of Frankenstein, 3004, Mel.....Univ
Sorority House, 924, Mel.....RKO
S.O.S.-Tidal Wave, 813, Mel.....Rep
So This Is London, Com.....Foreign
Southward Ho! 855, West.....Rep
Spellbinder, The, 931, Mel.....RKO
Spies of the Air, Mel.....Foreign
Spirit of Culver, 3014, Mel.....Univ
Spoilers of the Range, West.....Col
Spring Madness, 911, Com.-Mel.....MGM
Spy in Black, Mel.....Col
Stagecoach, Mel. .....UA
Stand Up and Fight, 918, Com.-Mel.....MGM
Stanley and Livingstone, Mel.....20th-Fox
Star Maker, The, Mus.....Para
Star of Midnight, 990, Mel.....RKO
Star Reporter, 3821, Mel.....Mono
Steeplechase, Mel. .....WB
Stolen Life, 3864, Mel.....Para
Storm, The, 3016, Mel.....Univ
Storm Over Bengal, 807, Mel.....Rep
Story of Alexander Graham Bell, The, 938, Mel. 20th-Fox
Story of Vernon and Irene Castle, The, 838, Mus. .....RKO
Strange Case of Dr. Meade, Mel.....Col
Strange Faces, 3035, Com.-Mel.....Univ
Street of Missing Men, 811, Mel.....Rep
Street Without a Name, Mel.....Foreign
Streets of New York, 3802, Mel.....Mono
Stronger Than Desire, Mel.....MGM
Student Nurse, Mel.....WB
Stunt Pilot, Mel.....Mono
Submarine Patrol, 909, Mel.....20th-Fox
Sudden Money, 3829, Com.-Mel.....Para
Sundown on the Prairie, 3862, West.....Mono
Sun Never Sets, Mel.....Univ
Sunset Murder Case, 345, Mel.....GN
Sunset Trail, 3857, West.....Para
Susannah of the Mounties, 954, Com.-Mel. 20th-Fox
Sweepstake Winner, Com.....FN
Sweethearts, 910, Mus. (C).....MGM
Swing, Sister, Swing, 3021, Mus.....Univ.

T

Tail Spin, 925, Mel.....20th-Fox
Tarzan Finds a Son! Mel.....MGM
Tell No Tales, 35, Mel.....MGM
Terror of Tiny Town, Mel.....Col
Texas Stampede, West.....Col
Texas Wildcats, West.....St. Rts.
Thanks for Everything, 917, Mus.-Com. 20th-Fox
Thanks for the Memory, 3811, Com.....Para
That Certain Age, 2007, Mus.-Com.....Univ
There Goes My Heart, Com.....UA
There's That Woman Again, Com.....Col
Tey All Came Out, 943, Mel.....MGM
These Glamour Girls, Mel.....MGM
They Asked for It, 3040, Mel.....Univ
They Drive by Night, Mel.....Foreign
They Made Me a Spy, 921, Mel.....RKO
They Made Me a Criminal, 307, Mel.....WB
They Shall Have Music, Mel.....UA
$1,000 a Touchdown, Com.....Para
Three Musketeers, 927, Mus.-Com.....20th-Fox
3 Smart Girls Grow Up, 3001, Mus.-Com. Univ
Three Texas Steers, 866, West.....Rep
Three Waltzes, Mel.....Foreign
Thunder Afloat, Mel.....MGM
Thundering West, The, West.....Col
Timber Stampede, 985, West.....RKO
Titans of the Deep, 326, Mel.....GN
Tom Sawyer, Detective, 3816, Mel.....Para
Topper Takes a Trip, Com.....UA
Torchy Blane in Chinatown, 371, Mel.....FN
Torchy Gets Her Man, 318, Mel.....WB
Torchy Runs for Mayor, 322, Mel.....WB
Tough Kid, 3819, Mel.....Mono
Trade Winds, Com.-Mel.....UA
Trapped in the Sky, Mel.....Col
Trigger Pals, W1-13, West.....GN
Trigger Smith, 3854, West.....Mono
Trouble Brewing, Com.....Foreign
Trouble in Sundown, 893, West.....RKO
Tumbleweeds, West. .....St. Rts.
12 Crowded Hours, 917, Mel.....RKO
Two Gun Justice, West.....Mono
Two Gun Troubador, West.....St. Rts.

U

Undercover Agent, 3824, Mel.....Mono
Undercover Doctor, Mel.....Para
Underpup, Mel. .....Univ
Unexpected Father, Com.....Univ
Union Pacific, 3835, Mel.....Para
Unmarried .....Para
Up the River, 924, Com.....20th-Fox

W

Wanted by Scotland Yard, 3829, Mel.....Mono
Ware Case, Mel.....20th-Fox
Waterfront, 325, Mel.....WB
Water Rustlers, W1-1, West.....GN
Way Down South, 947, Mus.....RKO
We Are Not Alone, Mel.....WB
Wedad, Mel. .....Foreign
Western Caravans, West.....Col
Western Jamboree, 841, West.....Rep
What a Man! Com.....Foreign
When the Husband Travels, Mus.-Com..Foreign
While New York Sleeps, 922, Mel....20th-Fox
Whispering Enemies, Mel.....Col
Wife, Husband and Friend, 930, Com.20th-Fox
Wild Horse Canyon, 3852, West.....Mono
Wings of the Navy, 309, Mel.....WB
Wings Over the Pacific, Mel.....GN
Winner Take II, 939, Mus.-Com.....20th-Fox
Winter Carnival, Mel.....UA
Witch Night, Mel.....Foreign
With a Smile, Mus.-Com.....Foreign
Within the Law, 928, Mel.....MGM
Wizard of Oz, Mus. (C).....MGM
Wolf Call, 3827, Mel.....Mono
Woman Doctor, 808, Mel.....Rep
Woman Is the Judge, A, Mel.....Col
Women, The, Com.-Mel.....MGM
Women in the Wind, 316, Mel.....WB
Wonder World, Mel.....GN
World on Parade, The, Mel.....Para
Wuthering Heights, Mel.....UA
Wyoming Outlaw, 867, West.....Rep

Y

Yes, Madam? Com.....Foreign
Yes, My Darling Daughter, 357, Com.....FN
You Can't Cheat An Honest Man, 3005, Com. .....Univ
You Can't Get Away with Murder, 364, Mel. .....FN
Young Dr. Kildare, 907, Com.-Mel.....MGM
Young in Heart, Com.-Mel.....UA
Young Mr. Lincoln, 947, Mel.....20th-Fox
Youth in Revolt, Mel.....Foreign

Z

Zaza, 3819, Mel.....Para
Zenobia, Com. .....UA
Zero Hour, The 812, Mel.....Rep

(THE RELEASE CHART--CONT'D)

THE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1938-39 season. Asterisk (*) after title of feature denotes first appearance of picture in Release Chart.

NOTE: The totals for running time are the official figures announced by the home offices of the distributing companies.

When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk (*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure in Sahara (G)	Paul Kelly-Lorna Gray	Nov. 15,'38†	58.	Dec. 24,'38
Blind Alley (G)	Chester Morris-Ralph Bellamy-Joan Perry-Rose Stradner	May 11,'39†	71.	Apr. 29,'39
Blondie (G)	Penny Singleton-Arthur Lake-Larry Simms-D. Mummert	Nov. 30,'38†	72.	Nov. 5,'38
(Exploitation: June 24,'39; p. 77.)				
Blondie Meets the Boss (G)	P. Singleton-A. Lake-L. Simms	Mar. 8,'39†	74.	Feb. 25,'39
(Exploitation: May 13,'39, p. 66.)				
California Frontier	Buck Jones-Carmen Bailey	Dec. 15,'38†	54.	
Clouds Over Europe (G)	Laurence Olivier-Valerie Hobson	June 20,'39†	79.	Mar. 11,'39
(Reviewed under the title, "Q Planes.")				
First Offenders	W. Abel-B. Roberts-J. Downs	Apr. 12,'39†	62.	
Frontiers of '49	Bill Elliott-Luana De Alcaniz	Jan. 19,'39†	54.	
(See "California Cavalcade," "In the Cutting Room," Nov. 19,'38.)				
Homicide Bureau (G)	Bruce Cabot-Rita Hayworth	Jan. 5,'39†	59.	Feb. 11,'39
In Early Arizona	Bill Elliot-Dorothy Gulliver	Nov. 2,'38†	53.	
Lady and the Mob, The (G)	F. Bainter-I. Lupino-L. Bowman	Apr. 3,'39†	66.	Mar. 11,'39
Law Comes to Texas, The	Bill Elliott-Veda Ann Borg-Dorothy Faye	Apr. 16,'39†	58.	
Let Us Live (G)	Henry Fonda-Maureen O'Sullivan-Ralph Bellamy	Feb. 28,'39†	69.	Feb. 18,'39
Lone Star Pioneers	Bill Elliott-Dorothy Gulliver	Mar. 16,'39†	56.	
Lone Wolf Spy Hunt, The (G)	Warren William - Ida Lupino - Virginia Weidler	Jan. 27,'39†	71.	Jan. 28,'39
Missing Daughters (A)	R. Arlen-R. Hudson-M. Marsh	May 22,'39†	59.	June 24,'39
My Son Is a Criminal	Alan Baxter-Jacqueline Wells	Feb. 22,'39†	59.	
North of Shanghai	Betty Furness-James Craig	Feb. 10,'39†	59.	
(See "In the Cutting Room," Nov. 12,'38.)				
North of the Yukon	Chas. Starrett-Linda Winters	Mar. 30,'39†	64.	
Only Angels Have Wings (G)	Cary Grant - Jean Arthur - Richard Barthelmess - Thos. Mitchell	May 25,'39†	121.	May 20,'39
(Exploitation: June 24,'39; p. 75.)				
Outside These Walls	Dolores Costello - M. Whalen - Virginia Weidler	May 4,'39†	59.	
Rio Grande	Charles Starrett-Ann Doran	Dec. 8,'38†	59.	
Romance of the Redwoods	Joan Parker-Chas. Bickford	Mar. 30,'39†	67.	
Smashing the Spy Ring	Fay Wray-Ralph Bellamy	Dec. 29,'38†	62.	
(See "International Spy," "In the Cutting Room," Dec. 3,'38; exploitation: Jan. 28,'39, p. 60.)				
Spoilers of the Range	Charles Starrett-Iris Meredith	Apr. 27,'39†	58.	
Strange Case of Dr. Meade	J. Holt-B. Roberts-N. Beery, Jr.	Dec. 15,'38†	67.	Oct. 29,'38
Terror of Tiny Town, The (G)	Billy Curtis	Dec. 1,'38†	63.	July 23,'38
(Exploitation: Feb. 25,'39, p. 68.)				
Texas Stampede	Chas. Starrett-Iris Meredith	Feb. 9,'39†	57.	
There's That Women Again (G)	Melvyn Douglas-Virginia Bruce-Margaret Lindsay	Dec. 24,'38†	74.	Dec. 17,'38
Thundering West, The	Chas. Starrett - Iris Meredith - Sons of the Pioneers	Jan. 12,'39†	57.	
Trapped in the Sky (G)	Jack Holt-Katherine DeMille	June 1,'39	61.	Feb. 18,'39
Western Caravans	Chas. Starrett - Iris Meredith - Sons of the Pioneers	June 15,'39†		
Whispering Enemies (G)	Jack Holt-Dolores Costello	Mar. 24,'39†	61.	Feb. 18,'39

Coming Attractions

Behind Prison Gates	Brian Donlevy-Jacqueline Wells	July 27,'39†		
Blondie Takes a Vacation	P. Singleton-A. Lake-L. Simms	July 20,'39†		
Coast Guard	Randolph Scott-Ralph Bellamy-Frances Dee-Walter Connolly	July 31,'39†		
Fugitive at Large	Jack Holt-Patricia Ellis			
Golden Boy	Wm. Holden-Barbara Stanwyck-Adolphe Menjou-Jos. Calleia			
Good Girls Go to Paris (G)	Joan Blondell-Melvyn Douglas-Walter Connolly	June 30,'39†	*70.	June 24,'39
Hidden Power (G)	Jack Holt-Gertrude Michael		*60.	May 27,'39
Man from Sundown, The	Chas. Starrett - Iris Meredith - Sons of the Pioneers	July 15,'39†	59.	
Mr. Smith Goes to Washington	Jean Arthur-Jas. Stewart-Edw. Arnold - Claude Rains - Guy Kibbee-Eugene Pallette			
Outpost of the Mounties	Chas. Starrett-Iris Meredith			
Parents on Trial	Jean Parker - Johnny Downs - Noah Beery, Jr.	June 29,'39†	61.	
(See "In the Cutting Room," May 27,'39.)				
Spy in Black (G)	C. Veidt-S. Shaw-V. Hobson		82.	Apr. 15,'39
Woman Is the Judge, A	Frieda Inescort-Rochelle Hudson-Otto Kruger	July 10,'39†		

FIRST NATIONAL

(See Warner Brothers)

GB PICTURES

(Distributed in part by 20th Century-Fox)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Climbing High (G) 8012	Jessie Matthews-Michael Redgrave-Noel Madison	Apr. 28,'39†	71.	Dec. 17,'38
Lady Vanishes, The (A) 8011	Margaret Lockwood-Paul Lukas-Michael Redgrave-Dame May Whitty	Jan. 6,'39†	88.	Sept. 3,'38
(Exploitation: June 10,'39, p. 60.)				

Coming Attractions

Chicago Ben				
Empty World	Nova Pilbeam			
Frog, The	Noah Beery-Gordon Harker			

GRAND NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cipher Bureau (G) 312	Leon Ames-Joan Woodbury	Nov. 4,'38†	70.	Oct. 22,'38
Exile Express 301	Anna Sten-Alan Marshal	May 27,'39†	71.	
(See "In the Cutting Room," Dec. 10,'38.)				
Long Shot, The (G) 313	Marhsa Hunt-Gordon Jones	Jan. 6,'39†	60.	Dec. 31,'38
Panama Patrol (G) 314	Leon Ames-Charlotte Wynters	May 20,'39†	69.	Feb. 25,'39
Ride 'Em Cowgirl (G) WI-2	Dorothy Page	Jan. 20,'39†	53.	Jan. 21,'39
Singing Cowgirl, The WI-3	Dorothy Page	May 31,'39†	57.	
Six-Gun Rhythm (G) WI-19	Tex Fletcher-Joan Barclay	May 13,'39†	57.	Feb. 18,'39
Sunset Murder Case 345	Sally Rand	Nov. 11,'38†	57.	
Titans of the Deep (G) 326	Dr. Wm. Beebe-O. Barton	Oct. 28,'38†	47.	Nov. 19,'38
(Short version—running time, 38 minutes.)				
Trigger Pals (G) WI-13	Art Jarrett-Lee Powell-Al St. John	Jan. 13,'39†	55.	Jan. 21,'39
Water Rustlers WI-1	Dave O'Brien-Dorothy Page	Jan. 6,'39†	56.	

Coming Attractions

At Your Age				
Full Speed Ahead				
Isle of Destiny	W. Ford-J. Lang-W. Gargan			
Lady Takes a Chance, The	Heather Angel-John King			
(See "Everything Happens to Ann," "In the Cutting Room," Mar. 25,'39.)				
Miracle on Main Street	Margo-W. Abel-L. Talbot			
Never Mind the Guard				
Wonder World				

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Huckleberry Finn, The (G) 923	Mickey Rooney - Walter Connolly - Lynne Carver - Rex Ingram	Feb. 10,'39†	92.	Feb. 11,'39
(Exploitation: Mar. 18,'39, p. 72; Apr. 7,'39, p. 73; Apr. 29,'39, pp. 74, 75; June 24,'39, p. 77.)				
Bridal Suite (G) 937	R. Young-Annabella-W. Connolly	May 26,'39†	70.	May 27,'39
Broadway Serenade (G) 931	Jeannette MacDonald-Lew Ayres-Ian Hunter-Frank Morgan	Apr. 7,'39†	113.	Apr. 8,'39
(Exploitation: Apr. 15,'39, p. 81.)				
Burn 'Em Up O'Connor (G) 919	Dennis O'Keefe-Cecilia Parker-Harry Carey-Nat Pendleton	Jan. 13,'39†	86.	Apr. 29,'39
Calling Dr. Kildare (G) 932	Lionel Barrymore-Lew Ayers	Apr. 28,'39†	86.	Apr. 29,'39
Christmas Carol, A (G) 917	Terry Kilburn-Reginald Owen-Lynne Carver-Ann Rutherford	Dec. 16,'38†	68.	Dec. 17,'38
(Exploitation: Jan. 7,'39, p. 53; Jan. 21,'39, p. 54.)				
Champ, The (reissue) (G) 201	W. Berry-J. Cooper-I. Rich	June 2,'39	86.	Oct. 17,'31
Dramatic School (G) 915	Luise Rainer-Paulette Goddard-Alan Marshal - Ann Rutherford-Lana Turner	Dec. 9,'38†	80.	Dec. 10,'38
Fast and Loose (G) 924	Robt. Montgomery-R. Russell	Feb. 17,'39†	79.	Feb. 18,'39
Flirting with Fate (G) 914	Joe E. Brown-Leo Carrillo	Dec. 2,'38†	70.	Dec. 3,'38
Four Girls in White (G) 921	Florence Rice-Kent Taylor-Ann Rutherord	Jan. 27,'39†	73.	Feb. 4,'39
(Exploitation: Mar. 11,'39, p. 54; Apr. 22,'39, p. 61; May 13,'39, p. 66.)				
Girl Downstairs, The (G) 916	Franchot Tone-Franciska Gaal-R. Gardner-W. Connolly	Dec. 23,'38†	77.	Dec. 24,'38
(Exploitation: May 20,'39, p. 63.)				
Great Waltz, The (G) 908	Luise Rainer-Fernand Gravet-Miliza Korjus	Nov. 4,'38†	104.	Nov. 5,'38
(Exploitation: Oct. 1,'38, p. 57; Nov. 12,'38, p. 69; Nov. 19,'38, p. 94; Dec. 17,'38, pp. 72, 74; Dec. 24,'38, pp. 55, 56; Dec. 31,'38, p. 66; Jan. 7,'39, p. 50; Apr. 8,'39, p. 82; Apr. 29,'39, p. 76.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Hardys Ride High, The (G) 934	M. Rooney-L. Stone-F. Holden-C. Parker-A. Rutherford	Apr.	21,'39†	81.	Apr. 22,'39
(Exploitation: May 20,'39, p. 64; June 3,'39, p. 65; June 24,'39, p. 76.)					
Honolulu (G) 922	Eleanor Powell-Robert Young-Burns and Allen	Feb.	3,'39†	83.	Feb. 4,'39
(Exploitation: Mar. 25,'39, p. 82; Apr. 15,'39, p. 84; May 6,'39, pp. 61, 64; May 13,'39, p. 67; June 24,'39, pp. 74, 77.)					
Ice Follies of 1939 (G) 925	Original Ice Follies Cast—Joan Crawford-James Stewart-Lew Ayres	Mar.	10,'39†	82.	Mar. 11,'39
(Exploitation: Apr. 29,'39, p. 76; May 20,'39, p. 61; June 10,'39, p. 60.)					
Idiot's Delight (A) 920	Norma Shearer - Clark Gable - Edw. Arnold-Burgess Meredith	Jan.	27,'39†	109.	Jan. 28,'39
It's a Wonderful World (G) 936	James Stewart-Claudette Colbert	May	19,'39†	86.	May 6,'39
(Exploitation: Mar. 11,'39, p. 56.)					
Kid from Texas, The (G) 929	Dennis O'Keefe-Florence Rice	Apr.	14,'39†	71.	Apr. 1,'39
Let Freedom Ring (G) 926	N. Eddy-V. Bruce-L. Barrymore - E. Arnold - G. Kibbee-V. McLaglen	Feb.	24,'39†	87.	Feb. 18,'39
(Exploitation: Apr. 8,'39, p. 79; Apr. 29,'39, p. 74; May 27,'39, p. 68.)					
Lucky Night (G) 933	Robert Taylor-Myrna Loy	May	5,'39†	81.	Apr. 29,'39
Maisie	R. Young-A. Sothern-R. Hussey	June	23,'39†	74.	
(See "Maisie Was a Lady," "In the Cutting Room," Apr. 29,'39.)					
Mutiny on the Bounty (reissue) (G) 536	C. Laughton-C. Gable-F. Tone	May	5,'39	133.	Nov. 9,'35
Out West with the Hardys (G) 913	Lewis Stone - Mickey Rooney - Cecilia Parker - Fay Holden	Nov.	25,'38†	85.	Nov. 26,'38
(Exploitation: May 20,'39, p. 62.)					
Pygmalion (A) 980	Leslie Howard-Wendy Hiller	Mar.	3,'39†	87.	Sept. 10,'38
(Exploitation: Feb. 18,'39, pp. 68, 70; Feb. 25,'39, p. 67; Mar. 4,'39, p. 70; Mar. 25,'39, p. 83; Apr. 1,'39, p. 76; Apr. 22,'39, p. 64; May 6,'39, p. 62; May 13,'39, pp. 68, 70.)					
San Francisco (reissue) (G) 636	C. Gable-J. MacDonald-S. Tracy	May	27,'39	115.	July 4,'36
Sergeant Madden (G) 927	Wallace Beery - Tom Brown - Alan Curtis-Laraine Day	Mar.	24,'39†	83.	Mar. 13,'39
(Exploitation: Apr. 22,'39, p. 60; Apr. 29,'39, p. 72; May 6,'39, p. 63; May 20,'39, p. 62; May 27,'39, p. 65; June 10,'39, p. 59.)					
Shining Hour, The (A) 912	Joan Crawford-Margaret Sullavan - Melvyn Douglas - Robert Young - Fay Bainter	Nov.	18,'38†	76.	Nov. 19,'38
6,000 Enemies (G)	Walter Pidgeon-Rita Johnson	June	9,'39†	62.	May 27,'39
Society Lawyer (A) 930	W. Pidgeon-V. Bruce-L. Carrillo	Mar.	31,'39†	78.	Apr. 1,'39
Spring Madness (G) 911	Lew Ayres-Burgess Meredith-Maureen O'Sullivan	Nov.	11,'38†	67.	Nov. 12,'38
(Exploitation: Dec. 17,'38, pp. 72, 74; Jan. 7,'39, p. 52.)					
Stand Up and Fight (G) 918	Robert Taylor-Wallace Beery-Florence Rice - Helen Broderick - Barton MacLane	Jan.	6,'39†	97.	Jan. 7,'39
(Exploitation: Jan. 21,'39, p. 52; Jan. 28,'39, p. 60; Feb. 4,'39, p. 85; Feb. 18,'39, pp. 68, 70.)					
Sweethearts (G) 910	Jeanette MacDonald - Nelson Eddy - Florence Rice - Frank Morgan - Mischa Auer	Dec.	30,'38†	114.	Dec. 24,'38
(Exploitation: Dec. 31,'38, p. 66; Jan. 21,'39, p. 54; Feb. 4,'39, pp. 82, 85; Feb. 18,'39, pp. 70, 71; Feb. 25,'39, p. 66; Apr. 1,'39, p. 75.)					
Tarzan Finds a Son! (G)	J. Weissmuller-M. O'Sullivan	June	16,'39†	82.	June 3,'39
Tell No Tales (G) 935	Melvyn Douglas-Louise Platt	May	12,'39†	69.	May 13,'39
Within the Law (G) 928	Ruth Hussey-Paul Kelly	Mar.	17,'39†	65.	Mar. 18,'39
Young Dr. Kildare (G) 907	Lew Ayres-Lionel Barrymore	Oct.	14,'38†	81.	Oct. 15,'38

Coming Attractions

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Andy Hardy Gets Spring Fever	M. Rooney-L. Stone-C. Parker-F. Holden-A. Rutherford	July	21,'39†		
(See "In the Cutting Room," May 6,'39.)					
Babes in Arms	Mickey Rooney-Judy Garland-Charles Winninger-Henry Hull				
Balalaika*	Nelson Eddy-Ilona Massey-Chas. Ruggles-R. Bolger-Edna May Oliver				
Blackmail	Edw. G. Robinson-Ruth Hussey				
Day at the Circus	Marx Bros.-F. Rice-K. Baker				
Goodbye, Mr. Chips (G)	Robert Donat-Greer Garson	July	28,'39†	114.	May 20,'39
Lady of the Tropics	Robert Taylor-Hedy Lamarr				
(See "In the Cutting Room," June 3,'39.)					
Miracles for Sale	R. Young-F. Rice-H. Hull	July	28,'39†		
(See "In the Cutting Room," June 17,'39.)					
Ninotschka*	G. Garbo-M. Douglas-I. Claire				
On Borrowed Time 942	Lionel Barrymore-Sir C. Hardwicke-B. Watson-U. Merkel-Beulah Bondi	July	7,'39†		
(See "In the Cutting Room," Apr. 29,'39.)					
Rose Marie (reissue) (G) 643	Jeanette MacDonald - Nelson Eddy			112.	Jan. 18,'35
Stronger Than Desire (A) 941	Virginia Bruce-Walter Pidgeon	June	30,'39†	*80.	June 4,'39
These Glamour Girls*	L. Ayres-L. Turner-A. Louise				
They All Came Out 943	Rita Johnson-Tom Neil	July	14,'39†		
(See "In the Cutting Room," June 24,'39.)					
Thunder Afloat	W. Berry-C. Morris-V. Grey				
Wizard of Oz	Judy Garland - Frank Morgan - R. Bolger-B. Lahr-B. Burke				
(See "In the Cutting Room," Dec. 3,'38.)					
Women, The	Norma Shearer-Joan Crawford-Rosalind Russell-Mary Boland				
(See "In the Cutting Room," June 10,'39.)					

MONOGRAM

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Across the Plains (G) 3855	Jack Randall	Apr.	30,'39†	59.	May 27,'39
Boy's Reformatory (G) 3828	Frankie Darro-Grant Withers	May	1,'39†	61.	May 13,'39
Convicts' Code (G) 3822	R. Kent-A. Nagel-S. Blackmer	Jan.	18,'39†	62.	Feb. 11,'39
Down the Wyoming Trail (G) 3864	Tex Ritter-Mary Brodell	May	18,'39	*60.	June 24,'39
Drifting Westward 3853	Jack Randall-Edna Duran	Jan.	25,'39†	55.	
Gang Bullets (G) 3818	Anne Nagel-Robert Kent	Nov.	16,'38†	63.	Dec. 10,'38
Gangster's Boy (G) 3801	Jackie Cooper	Nov.	16,'38†	80.	Nov. 12,'38
(Exploitation: Apr. 1,'39, p. 73.)					
Girl from Nowhere	A. Neagle-W. Hull-M. Methot	June	10,'39†		
(See "In the Cutting Room," June 17,'39.)					
Gun Packer 3851	Jack Randall	Nov.	9,'38†	49.	
I Am a Criminal (G) 3812	John Carroll-Mary Kornman	Dec.	7,'38†	73.	Dec. 10,'38
Mystery of Mr. Wong, The (G) 3806	Boris Karloff-Dorothy Tree	Mar.	8,'39†	66.	Mar. 18,'39
Mystery Plane (G) 3809	John Trent-Marjorie Reynolds	Mar.	8,'39†	60.	Feb. 25,'39
(Reviewed under the title, "Sky Pirate"; exploitation: Apr. 29,'39, p. 72.)					
Navy Secrets (G) 3805	Fay Wray-Grant Withers	Feb.	8,'39†	60.	Feb. 18,'39
Rolling Westward (G) 3863	Tex Ritter	Mar.	1,'39†	55.	Apr. 1,'39
Should a Girl Marry? 3830	Anne Nagel-Warren Hull	June	10,'39†		
Song of the Buckaroo (G) 3861	Tex Ritter-Jinx Falkenberg	Dec.	7,'38†	56.	Jan. 14,'39
Star Reporter (G) 3821	Warren Hull-Marsha Hunt	Feb.	22,'39†	62.	Apr. 15,'39
Streets of New York (G) 3802	Jackie Cooper-Marjorie Reynolds-Dick Purcell-Martin Spellman	Apr.	12,'39†	73.	Apr. 8,'39
(Exploitation: Apr. 22,'39, p. 62.)					
Sundown on the Prairie 3862	Tex Ritter	Feb.	8,'39†	59.	
Tough Kid (G) 3819	F. Darro-D. Purcell-J. Allen	Dec.	28,'38†	59.	Jan. 7,'39
Trigger Smith 3854	Jack Randall	Mar.	22,'39†	60.	
Undercover Agent 3824	Russell Gleason-Shirley Deane	Apr.	5,'39†	64.	
(See "In the Cutting Room," Apr. 8,'39.)					
Wanted by Scotland Yard 3829	James Stephenson-Betty Lynne	Apr.	19,'39†	65.	
Wild Horse Canyon (G) 3852	Jack Randall-Dorothy Short	Dec.	21,'38†	50.	Jan. 7,'39
Wolf Call (G) 3827	Movita-John Carroll	May	18,'39†	67.	May 20,'39

Coming Attractions

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Girl from the Rio	Movita	Aug.	14,'39†		
Irish Luck	Frankie Darro	Aug.	28,'39†		
Mr. Wong in Chinatown	Boris Karloff-Marjorie Reynolds	Aug.	7,'39†		
Oklahoma Terror	Jack Randall	Aug.	3,'39†		
Roll Wagons, Roll 3855	Tex Ritter	Aug.	16,'39†		
Stunt Pilot	J. Trent-M. Reynolds-M. Stone	July	1,'39†	61.	
(See "In the Cutting Room," June 3,'39.)					

PARAMOUNT

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Ambush (G) 3820	Gladys Swarthout-Lloyd Nolan	Jan.	20,'39†	62.	Jan. 21,'39
Arrest Bulldog Drummond (G) 3812	John Howard-Heather Angel	Nov.	25,'38†	60.	Jan. 21,'39
Artists and Models Abroad (G) 3817	Jack Benny-Joan Bennett-Yacht Club Boys-Mary Boland	Dec.	30,'28†	90.	Oct. 29,'38
Back Door to Heaven (G) 3833	Patricia Ellis-Wallace Ford	Apr.	21,'39†	85.	Apr. 15,'39
Beachcomber, The (A) 3863	Chas. Laughton-Elsa Lanchester	Mar.	10,'39†	88.	Nov. 26,'38
(Exploitation: Jan. 14,'39, p. 65.)					
Boy Trouble 3824	Charles Ruggles-Mary Boland	Feb.	17,'39†	74.	Feb. 4,'39
Bulldog Drummond's Secret Police (G) 3831	John Howard-Heather Angel	Apr.	14,'39†	55.	Apr. 8,'39
Cafe Society (G) 3826	Fred MacMurray - Madeleine Carroll - Shirley Ross	Mar.	3,'39†	76.	Feb. 11,'39
(Exploitation: Mar. 11,'39, p. 57; Apr. 22,'39, p. 60.)					
Disbarred (G) 3818	Gail Patrick - Otto Kruger - Robert Preston	Jan.	1,'39†	60.	Jan. 14,'39
Frontiersman (G) 3856	Wm. Boyd-R. Hayden-G. Hayes	Dec.	16,'38†	74.	Nov. 26,'38
Gracie Allen Murder Case (G)	Gracie Allen-Warren William-Kent Taylor-Ellen Drew	June	2,'39†	*72.	May 20,'39
Grand Jury's Secrets (G)	John Howard-Gail Patrick	June	23,'39†	*62.	June 10,'39
Heritage of the Desert (G)	Evelyn Venable-Donald Woods	June	23,'39†	*75.	Mar. 18,'39
Hotel Imperial 3836	Isa Miranda-Ray Milland	May	12,'39†	80.	May 13,'39
If I Were a King (A) 3810	Ronald Colman - Frances Dee - Basil Rathbone-Ellen Drew	Nov.	11,'38†	100.	Sept. 17,'38
(Exploitation: Dec. 17,'38, p. 73; Jan. 14,'39, p. 65.)					
Illegal Traffic (G) 3809	J. Carroll Naish-Mary Carlisle	Nov.	4,'38†	67.	Nov. 5,'38
I'm from Missouri (G) 3830	Bob Burns-Glayds George	Apr.	7,'39†	80.	Mar. 25,'39
(Exploitation: May 13,'39, p. 66; June 10,'39, p. 55.)					
Invitation to Happiness (G)	Irene Dunne-Fred MacMurray	June	16,'39†	95.	May 13,'39
King of Chinatown (G) 3827	Anna May Wong-A. Tamiroff	Mar.	17,'39†	57.	Mar. 18,'39
Lady's from Kentucky, The (G) 3834	George Raft-Ellen Drew-Hugh Travis	Dec.	2,'38†	58.	Dec. 3,'38
Little Orphan Annie (G) 3814	Herbert-Zasu Pitts-Ann Gillis - Robert Kent - June	Apr.	28,'39†	77.	Apr. 15,'39
Midnight (G) 3828	Claudette Colbert-Don Ameche-Francis Lederer - John Barrymore - Mary Astor	Mar.	24,'39†	94.	Mar. 18,'39
(Exploitation: May 27,'39, p. 68; June 3,'39, p. 66.)					
Never Say Die (G) 3832	Bob Hope-Martha Raye	Apr.	14,'39†	82.	Mar. 11,'39
One Third of a Nation (A) 3825	Sylvia Sidney-Leif Erikson	Feb.	24,'39†	76.	Feb. 18,'39
Paris Honeymoon (G) 3821	Bing Crosby - Franciska Gaal - E. E. Horton - Shirley Ross - Akim Tamiroff	Jan.	27,'39†	85.	Dec. 17,'38
(Exploitation: Apr. 1,'39, p. 73.)					
Persons in Hiding (G) 3823	L. Overman-Patricia Morison	Feb.	10,'39†	70.	Jan. 28,'39
Ride a Crooked Mile (G) 3815	Akim Tamiroff-Frances Farmer-Leif Erikson	Dec.	9,'38†	78.	Dec. 3,'38
St. Louis Blues (G) 3822	L. Nolan-D. Lamour-T. Guizar	Feb.	3,'39†	87.	Jan. 28,'39
(Exploitation: June 17,'39, p. 76.)					
Say It in French (G) 3813	Olympe Bradna-Ray Milland	Nov.	25,'38†	70.	Nov. 26,'38
Silver on the Sage (G) 3858	Wm. Boyd-Geo. Hayes	Mar.	31,'39†	68.	Feb. 11,'39
(Exploitation: Jan. 7,'39, p. 53.)					
Some Like It Hot (G) 3837	Gene Krupa and Orch.-Shirley Ross-Bob Hope-Una Merkel	May	19,'39†	64.	May 13,'39
(Exploitation: June 10,'39, p. 54; June 17,'39, p. 77.)					

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Stolen Life (A) 3864	Elisabeth Bergner - Michael Redgrave	May 26,'39†	92.	Feb. 18,'39
Sudden Money (G) 3829	B. Lee-M. Rambeau-C. Ruggles	Mar. 31,'39†	62.	Mar. 25,'39
Sunset Trail (G) 3857	Wm. Boyd-R. Hayden-G. Hayes	Feb. 24,'39†	68.	Oct. 22,'38
Thanks for the Memory (G) 3811	B. Hope-S. Ross-C. Butterworth	Nov. 18,'38†	75.	Nov. 12,'38
Tom Sawyer, Detective (G) 3816	Donald O'Connor-Billy Cook	Dec. 23,'38†	68.	Dec. 24,'38
Undercover Doctor (G)	L. Nolan-J. C. Naish-H. Angel	June 9,'39†	*65.	June 3,'39
Union Pacific (G) 3835	Joel McCrea-Barbara Stanwyck-Akim Tamiroff-Robt. Preston	May 5,'39†	125.	Apr. 29,'39
(Exploitation: Feb. 18,'39, p. 72; Mar. 11,'39, p. 57; Mar. 18,'39, p. 73; May 27,'39, p. 64; June 3,'39, p. 65; June 10,'39, pp. 54, 59, 60; June 17,'39, p. 75; June 24,'39, p. 76.)				
Unmarried (G)	Buck Jones-Helen Twelvetrees	May 26,'39†	*60.	May 27,'39
Zaza (A) 3819	C. Colbert-H. Marshall-B. Lahr	Jan. 13,'39†	86.	Jan. 7,'39

Coming Attractions

Argentina*	W. Boyd-R. Hayden-S. Duna
Are Husbands Necessary	F. MacMurray - M. Carroll - H. Broderick
Beau Geste	Gary Cooper - Ray Milland - Robert Preston-Brian Donlevy-Donald O'Connor
Bulldog Drummond's Bride	John Howard-Heather Angel — June 30,'39†
Cat and the Canary, The	Bob Hope-Paulette Goddard
Death of a Champion*	Lynne Overman-Susan Paley
Disputed Passage	Dorothy Lamour-Akim Tamiroff-John Howard
(See "In the Cutting Room," May 20,'39.)	
Double Dyed Deceiver	Tito Guizar-Gale Sondergaard
Dr. Cyclops*	Albert Dekker-Janice Logan
Geronimo	P. Foster-A. Devine-E. Drew
(See "In the Cutting Room, Apr. 15,'39.)	
Heaven on a Shoestring	P. O'Brien-O. Bradna-R. Young
(See "In the Cutting Room," June 24,'39.)	
Homework	Charles Ruggles-Mary Boland-Donald O'Connor
Island of Lost Men	Anna May Wong-Anthony Quinn — July 28,'39†
Jamaica Inn	Charles Laughton-Leslie Banks-Maureen O'Hara - Emlyn Williams — May 27,'39
Lawful Outlaws	William Boyd-Russell Hayden
Light That Failed, The*	R. Coleman-W. Huston-I. Lupino
Magnificent Fraud, The	A. Tamiroff-L. Nolan — July 21,'39†
(See "In the Cutting Room," June 24,'39.)	
Man About Town (G)	J. Benny-D. Lamour-E. Arnold — July 7,'39† — *85. June 17,'39
Million Dollar Legs	Betty Grable - John Hartley - Donald O'Connor-Jackie Coogan — July 14,'39†
(See "In the Cutting Room," May 6,'39.)	
Our Leading Citizen	Bob Burns-Susan Hayward — Aug. 11,'39†
Our Neighbors—the Carters*	Fay Bainter-Frank Craven
Renegade Trail	W. Boyd-R. Hayden-G. Hayes — Aug. 4,'39†
(See "Arizona Bracelets," "In the Cutting Room," Dec. 31,'38.)	
Ruler of the Seas	Douglas Fairbanks, Jr. - Mar't Lockwood-Will Fyffe
Seventeen*	J. Cooper-B. Field-O. Kruger
Star Marker, The	Bing Crosby-Louise Campbell-Ned Sparks
(See "In the Cutting Room," June 17,'39.)	
$1,000 a Touchdown*	Joe E. Brown-Martha Raye
What a Life	Jackie Cooper - Betty Field - Lionel Stander - John Howard
(See "In the Cutting Room," May 20,'39.)	
World on Parade, The*	William Henry-Judith Barrett

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blue Montana Skies (G) 844	G. Autry-S. Burnette-J. Storey	May 4,'39†	56.	May 6,'39
Come On, Rangers! (G) 818	Roy Rogers-Mary Hart	Nov. 25,'38†	57.	Nov. 26,'38
Federal Man Hunt (G) 820	Robt. Livingston-June Travis	Dec. 26,'38†	64.	Jan. 14,'39
Fighting Thoroughbreds (G) 821	R. Byrd-M. Carlisle-R. Allen	Jan. 6,'39†	65.	Jan. 21,'39
Forged Passport (G) 823	P. Kelly-L. Talbot-J. Lang	Feb. 24,'39†	61.	Feb. 11,'39
Frontier Pony Express (G) 854	Roy Rogers-Mary Hart	Apr. 19,'39†	58.	Apr. 15,'39
Home on the Prairie (G) 842	Gene Autry-Smiley Burnette	Feb. 3,'39†	58.	Feb. 11,'39
I Was a Convict (G) 824	Barton MacLane-Beverly Roberts	Mar. 6,'39†	65.	Feb. 25,'39
In Old Caliente 856	R. Rogers-M. Hart-G. Hayes	June 19,'39	57.	
Man of Conquest (G) 801	Richard Dix-Gail Patrick-Edward Ellis-Joan Fontaine	May 15,'39†	97.	Apr. 15,'39
(Exploitation: May 27,'39, pp. 64, 68.)				
Mexicali Rose (G) 843	Gene Autry-Smiley Burnette	Mar. 27,'39†	58.	Apr. 1,'39
Mountain Rhythm 845	G. Autry-S. Burnette-J. Storey	June 9,'39†	59.	
Mysterious Miss X (G) 809	M. Whalen-M. Hart-C. Chandler	Jan. 10,'39†	65.	Jan. 14,'39
My Wife's Relatives (G) 810	Gleasons, Jas., Lucille, Russell	Mar. 20,'39†	65.	Mar. 4,'39
Night Riders, The (G) 865	Three Mesquiteers-Ruth Rogers	Apr. 12,'39†	58.	Apr. 8,'39
Orphans of the Street (G) 819	Robt. Livingston - June Storey - Tommy Ryan	Dec. 5,'38†	64.	Dec. 17,'38
Pride of the Navy (G) 822	J. Dunn-R. Hudson-G. Oliver	Jan. 23,'39†	65.	Jan. 21,'39
Red River Range 864	Three Mesquiteers-Lorna Gray-Polly Moran	Dec. 22,'38†	56.	
(See "In the Cutting Room," Nov. 19,'38.)				
Rhythm of the Saddle (G) 7108	Gene Autry-Smiley Burnette	Nov. 5,'38†	58.	Nov. 12,'38
Rough Riders' Round-up (G) 853	Roy Rogers-Mary Hart	Mar. 13,'39†	58.	Mar. 25,'39
Santa Fe Stampede (G) 863	Three Mesquiteers-June Martel	Nov. 18,'38†	56.	Dec. 10,'38
Shine On Harvest Moon 852	Roy Rogers-Mary Hart	Dec. 23,'38†	57.	
(See "In the Cutting Room," Dec. 3,'38.)				
S.O.S.-Tidal Wave (G) 813	Ralph Byrd-Kay Sutton	June 2,'39†	61.	June 3,'39
Southward Ho! (G) 855	Roy Rogers-Mary Hart	May 19,'39†	58.	June 10,'39
Storm Over Bengal (G) 807	Patric Knowles - Richard Cromwell-Rochelle Hudson	Nov. 14,'38†	65.	Nov. 12,'38
Street of Missing Men (G) 811	Charles Bickford-Nana Bryant	Apr. 28,'39†	65.	Apr. 29,'39
Three Texas Steers (G) 866	Three Mesquiteers-Carole Landis	May 12,'39†	57.	June 17,'39
Western Jamboree (G) 841	Gene Autry - Smiley Burnette - Jean Rouverol	Dec. 2,'38†	56.	Dec. 24,'38
Woman Doctor (G) 808	Frieda Inescort-Henry Wilcoxon-Claire Dodd-Sybil Jason	Feb. 6,'39†	65.	Feb. 4,'39
Zero Hour, The (G) 812	Frieda Inescort-Otto Kruger	May 26,'39†	*65.	May 27,'39

Coming Attractions

Colorado Sunset	Gene Autry-Smiley Burnette-June Storey-Buster Crabbe
Flight at Midnight	Col. Roscoe Turner-Phil Regan
In Old Monterey*	G. Autry-S. Burnette-G. Hayes
Mickey the Kid 814	Bruce Cabot-Ralph Byrd-Zasu Pitts-Tommy Ryan — July 3,'39† — 65.
Mob Fury*	Rochelle Hudson-Geo. Barbier — *64. June 24,'39
Raiders of the Wasteland*	J. Wayne-R. Corrigan-R. Hatton
She Married a Cop (G)	Phil Regan-Jean Parker
Should Husbands Work?	Gleasons, James, Lucille, Russell - Marie Wilson - Tommy Ryan
Wyoming Outlaw 867	Three Mesquiteers — June 27,'39† — 56.

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Almost a Gentleman (G) 920	James Ellison-Helen Wood	Mar. 31,'39†	65.	Mar. 25,'39
Annabel Takes a Tour (G) 908	Jack Oakie-L. Ball-R. Donnelly	Nov. 11,'38†	67.	Oct. 22,'38
Arizona Legion (G) 982	George O'Brien-Laraine Johnson	Jan. 20,'39†	58.	Jan. 14,'39
Beauty for the Asking (G) 915	L. Ball-D. Woods-P. Knowles	Feb. 24,'39†	68.	Jan. 28,'39
Boy Slaves (G) 911	Anne Shirley-Roger Daniel	Feb. 10,'39†	72.	Jan. 14,'39
Fisherman's Wharf (G) 844	B. Breen-H. Armetta-L. Carrillo	Feb. 3,'39	72.	Jan. 28,'39
(Exploitation: June 3,'39, p. 64.)				
Five Came Back (G) 927	C. Morris-W. Barrie-L. Ball	June 23,'39†	*75.	June 10,'39
Fixer Dugan (G) 922	Lee Tracy-Virginia Weidler	Apr. 21,'39†	68.	Jan. 28,'39
Flying Irishman, The (G) 919	Douglas Corrigan - Paul Kelly - Robert Armstrong	Apr. 7,'39†	72.	Mar. 4,'39
(Exploitation: May 20,'39, pp. 61, 62; June 24,'39, p. 72.)				
Girl and the Gambler (G) 926	S. Duna-L. Carrillo-T. Holt	June 16,'39†	*63.	June 10,'39
Girl from Mexico, The (G) 928	Lupe Velez-Leon Errol	June 2,'39†	71.	May 20,'39
Great Man Votes, The (G) 913	John Barrymore - Katharine Alexander - Peter Holden - Virginia Weidler	Jan. 13,'39†	72.	Jan. 14,'39
Gunga Din (G) 912	Cary Grant - Victor McLaglen - D. Fairbanks, Jr.-J. Fontaine	Feb. 17,'39†	107.	Jan. 28,'39
(Exploitation: Feb. 18,'39, p. 72; Mar. 11,'39, p. 57; Mar. 25,'39, p. 84; Apr. 8,'39, p. 82; Apr. 15,'39, p. 80; Apr. 22,'39, p. 60; Apr. 29,'39, p. 77; May 6,'39, p. 61; May 13,'39, p. 65; May 27,'39, p. 66; June 3,'39, p. 68; June 10,'39, p. 60.)				
Lawless Valley (G) 981	George O'Brien-Kay Suton	Nov. 4,'38†	59.	Nov. 5,'38
Law West of Tombstone, The (G) 909	Jean Rouverol-Harry Carey-Tim Holt-Evelyn Brent	Nov. 18,'38†	73.	Nov. 19,'38
Lost Patrol (re-issue) (A) 991	V. McLaglen-B. Karloff-W. Ford	Feb. 17,'39†	73.	Feb. 3,'34
Love Affair (G) 916	I. Dunne-C. Boyer-L. Bowman	Apr. 7,'39†	89.	Mar. 18,'39
(Exploitation: Apr. 8,'39, p. 80; Apr. 15,'39, p. 82; Apr. 29,'39, pp. 72, 74; June 3,'39, p. 68.)				
Next Time I Marry (G) 910	Lucille Ball-James Ellison	Dec. 9,'38†	75.	Dec. 31,'38
Pacific Liner (G) 914	Victor McLaglen-Chester Morris-Wendy Barrie	Jan. 6,'39†	59.	Aug. 6,'38
Panama Lady (G) 925	Lucille Ball-Allan Lane	May 12,'39†	65.	May 13,'39
Peck's Bad Boy with the Circus (G) 948	Tommy Kelly-Ann Gillis-Edgar Kennedy-Spanky MacFarland	Nov. 25,'38†	68.	Nov. 26,'38
(Exploitation: Mar. 18,'39, p. 72.)				
Racketeers of the Range (G) 984	George O'Brien - Marjorie Reynolds - Ray Whitley	May 26,'39†	62.	June 3,'39
Rookie Cop (G) 923	T. Holt-V. Weidler-F. Thomas	Apr. 28,'39†	60.	May 13,'39
Saint Strikes Back, The (G) 918	George Sanders-Wendy Barrie	Mar. 10,'39†	64.	Feb. 18,'39
Sorority House (G) 924	Anne Shirley-James Ellison	May 5,'39†	64.	Apr. 22,'39
Star of Midnight (re-issue) (G) 990	Ginger Rogers-William Powell	Feb. 17,'39†	90.	Apr. 6,'35
Story of Vernon and Irene Castle, The (G) 938	Fred Astaire - Ginger Rogers - Edna Mae Oliver - Walter Brennan	Apr. 28,'39	93.	Apr. 1,'39
(Exploitation: Apr. 8,'39, p. 81; May 13,'39, p. 68; June 17,'39, p. 76.)				
They Made Her a Spy (G) 921	Sally Eilers-Allan Lane	Apr. 14,'39†	69.	Mar. 25,'39
Trouble in Sundown (G) 893	G. O'Brien-R. Keith-R. Whitley	Mar. 24,'39	60.	Mar. 18,'39
Twelve Crowded Hours (A) 917	Richard Dix-Lucille Ball	Mar. 3,'39†	64.	Feb. 18,'39

Coming Attractions

Bachelor Mother 932	G. Rogers-D. Niven-C. Coburn — Aug. 4,'39†
(See "Little Mother," "In the Cutting Room," Apr. 1,'39.)	
Bad Lands 933	Robert Barrat-Noah Beery, Jr.-Andy Clyde — Aug. 11,'39†
(Exploitation: June 3,'39, p. 66.)	
Career 930	Anne Shirley-Edward Ellis — July 7,'39†
(See "In the Cutting Room," May 6,'39.)	
Conspiracy*	Allan Hayes-Linda Hayes
Day the Bookies Wept, The*	Joe Penner-Betty Grable
Full Confession*	Victor McLaglen-Sally Eilers
Kind Men Marry, The 936	C. Lombard-C. Grant-K. Francis — Sept. 5,'39†
(See "Memory of Love," "In the Cutting Room," May 20,'39.)	
Lost Squadron, The (re-issue) (G) 994	J. McCrea-R. Dix-M. Astor — July 14,'39† — 79. Mar. 5,'32
My Fifth Avenue Girl	Ginger Rogers - James Ellison - Tim Holt-Walter Connolly
Nurse Edith Cavell	Anna Neagle-Edna Mae Oliver-M. Robson-G. Sanders-Z. Pitts
(See "In the Cutting Room," June 17,'39.)	

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Of Human Bondage (re-issue) (A) 993	L. Howard-B. Davis-F. Dee	July 14,'39†	83.	July 7,'34
Queen of Destiny (G) (Reviewed under the title, "Sixty Glorious Years.")	Anna Neagle-Anton Walbrook-C. Aubrey Smith		95.	Oct. 29,'38
Saint in London 929	George Sanders-S. Grey	June 30,'39†	72.	
Spellbinder, The 931 (See "In the Cutting Room," June 17,'39.)	L. Tracy-B. Read-P. Knowles	July 28,'39†		
Timber Stampede (G) 985	Geo. O'Brien-Marjorie Reynolds	June 30,'39†	59.	June 24,'39
Way Down South 947 (See "In the Cutting Room," June 3,'39.)	B. Breen-S. Blane-A. Mowbray	July 21,'39†		

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Always in Trouble (G) 914	J. Withers-R. Kellard-J. Rogers	Nov. 4,'38†	69.	Aug. 20,'38
Arizona Wildcat, The (G) 929	Jane Withers - Leo Carrillo - Pauline Moore-H. Wilcoxon	Feb. 3,'39†	69.	Nov. 19,'38
Boy Friend (G) 943	Jane Withers - Richand Bond - Arleen Whalen	May 19,'39†	72.	May 13,'39
Charlie Chan in Honolulu (G) 928	Sidney Toler-Phyllis Brooks	Jan. 13,'39†	68.	Dec. 24,'38
Charlie Chan in Reno (G) 948	S. Toler-P. Brooks-R. Cortez	June 16,'39†	71.	June 3,'39
Chasing Danger (G) 941	Preston Foster-Lynn Bari	May 5,'39†	60.	Jan. 14,'39
Down on the Farm (G) 920	Jed Prouty - Spring Byington - Louise Fazenda	Dec. 16,'38†	61.	Oct. 15,'38
Everybody's Baby (A) 935	J. Prouty-S. Byington-S. Deane	Mar. 24,'39†	62.	Nov. 26,'38
Gorilla, The (G) 944	Ritz Bros - Anita Louise - Bela Lugosi - Patsy Kelly	May 26,'39†	66.	May 27,'39
Hound of the Baskervilles, The (G) 936 (Exploitation: June 17,'39, p. 75.)	Richard Greene-Basil Rathbone-Wendy Barrie-Nigel Bruce	Mar. 31,'39†	80.	Apr. 1,'39
Inside Story (G) 934	Michael Whelan-Jean Rogers	Mar. 10,'39†	61.	Oct. 22,'38
Inspector Hornleigh (A) 945	Gordon Harker-Alistair Sim	Apr. 21,'39†	76.	Apr. 22,'39
Jesse James (G) 921 (Exploitation: Jan. 14,'39, p. 63; Jan. 21,'39, pp. 52, 54; Feb. 4,'39, p. 83; Feb. 11,'39, pp. 58, 61; Feb. 25,'39, pp. 69, 70; Mar. 4,'39, p. 70; Mar. 11,'39, p. 56; Apr. 1,'39, p. 76; Apr. 29,'39, pp. 75, 76; May 6,'39, p. 65; June 24,'39, p. 74.)	Tyrone Power - Henry Fonda - Nancy Kelly-Randolph Scott	Jan. 27,'39†	106.	Jan. 14,'39
Jones Family "In Hollywood" (G) 946	Jed Prouty-Spring Byington	June 2,'39†	60.	May 27,'39
Just Around the Corner (G) 915	Shirley Temple - Joan Davis - Chas. Farrell - Amanda Duff - Bert Lahr - Bill Robinson	Nov. 11,'38†	71.	Nov. 5,'38
Kentucky (G) 923 (Exploitation: Dec. 17,'38, p. 75; Jan. 7,'39, p. 53; Feb. 11,'39, p. 58; Feb. 25,'39, p. 67; Mar. 18,'39, p. 76; Mar. 25,'39, pp. 80, 85; Apr. 29,'39, p. 77; June 17,'39, p. 74.)	Loretta Young-Richard Greene-Walter Brennan	Dec. 30,'38†	96.	Dec. 24,'38
Little Princess, The (G) 932 (Exploitation: Apr. 15,'39, pp. 84, 85.)	Shirley Temple-Richard Greene-Anita Louise - Ian Hunter - Cesar Romero-Arthur Treacher	Mar. 17,'39†	93.	Feb. 25,'39
Mr. Moto in Danger Island (G) 937 (Reviewed under the title, "Danger Island.")	P. Lorre-J. Hersholt-A. Duff	Apr. 7,'39†	70.	Mar. 18,'39
Mr. Moto's Last Warning 926 (See "In the Cutting Room," Dec. 24,'38.)	Peter Lorre - Geo. Sanders - R. Cortez - Virginia Field	Jan. 20,'39†	71.	
Pardon Our Nerve (G) 931	Michael Whalen-Lynn Bari	Feb. 24,'39†	68.	Nov. 19,'38
Return of the Cisco Kid, The (G) 940	Warner Baxter-Lynn Bari-Henry Hull-Cesar Romero	Apr. 28,'39†	71.	Apr. 22,'39
Road Demon (G) 918	Henry Arthur-Joan Valerie	Dec. 2,'38†	70.	Aug. 27,'38
Rose of Washington Square (G) 942 (Exploitation: Apr: 22,'39, p. 62; May 6,'39, p. 64; June 24,'39, p. 73.)	T. Power-A. Faye-A. Jolson	May 12,'39†	86.	May 13,'39
Sharpshooters (G) 916	Brian Donlevy-Lynn Bari	Nov. 18,'38†	64.	Sept. 24,'38
Smiling Along (G) 933	Gracie Fields-Mary Maguire Roger Livesey	Jan. 20,'39†	83.	Oct. 22,'38
Story of Alexander Graham Bell, The (G) 938 (Exploitation: Apr. 22,'39, p. 60; May 6,'38, p. 60; May 13,'39, p. 64; May 27,'39, pp. 64, 68; June 17,'39, p. 75.)	Don Ameche - Henry Fonda - Loretta Young-Young Sisters	Apr. 14,'39†	97.	Apr. 8,'39
Submarine Patrol (G) 909 (Exploitation: Nov. 5,'38, p. 52; Feb. 11,'39, p. 58; Feb. 25,'39, p. 70; June 24,'39, p. 75.)	Richard Greene - Nancy Kelly - Preston Foster - Geo. Bancroft	Nov. 25,'38†	95.	Nov. 5,'38
Susannah of the Mounties (G) 954	Shirley Temple-Randolph Scott	June 23,'39†	*73.	June 24,'39
Tail Spin (G) 925 (Exploitation: Feb. 18,'39, p. 69; Mar. 18,'39, pp. 73, 74; Apr. 1,'39, p. 76; Apr. 8,'39, pp. 80, 82.)	A. Faye - C. Bennett - Nancy Kelly-J. Davis-Chas. Farrell	Feb. 10,'39†	84.	Feb. 4,'39
Thanks for Everything (G) 917 (Exploitation: Dec. 17,'38, p. 75.)	J. Haley-A. Menjou-A. Whelan-J. Oakie-T. Martin	Dec. 23,'38†	73.	Dec. 10,'38
Three Musketeers, The (G) 927	Ritz Brothers - D. Ameche - G. Stuart-Binnie Barnes	Feb. 17,'39†	73.	Feb. 11,'39
Up the River (G) 924 (Exploitation: Feb. 18,'39, p. 69.)	Preston Foster-Phyllis Brooks-Tony Martin-Arthur Treacher	Dec. 9,'38†	77.	Nov. 5,'38
While New York Sleeps (G) 922	Michael Whalen-Joan Woodbury	Jan. 6,'39†	61.	Aug. 27,'38
Wife, Husband and Friend (G) 930	Loretta Young-Warner Baxter-Binnie Barnes-Cesar Romero	Mar. 3,'39†	80.	Feb. 18,'39
Winner Take All (G) 939	Tony Martin-Gloria Stuart-Slim Summerville-Henry Armetta	Apr. 21,'39†	62.	Feb. 25,'39
Young Mr. Lincoln (G) 947	Henry Fonda-Marjorie Weaver-Arleen Whelan-Alice Brady	June 9,'39†	101.	June 3,'39

Coming Attractions

Title	Star
Adventurer of Sherlock Holmes, The*	B. Rathbone-I. Lupino-N. Bruce
Charlie Chan at Treasure Island	S. Toler-C. Romero-P. Moore
Chicken Wagon Family	Jane Withers - Leo Carrillo - Marjorie Weaver
Elsa Maxwell's Hotel for Women	Linda Darnell - Jas. Ellison - Ann Sothern - Elsa Maxwell - Lynn Bari
Escape, The (See "East Side, West Side," "In the Cutting Room," Apr. 22,'39.)	Amanda Duff-Kane Richmond
Frontier Marshal, The 951	Randolph Scott - Nancy Kelly - Cesar Romero-Binnie Barnes
Girl Must Live, A (A)	Lilli Palmer-Margaret Lockwood
Harmony at Home	Jean Rogers-Robert Kellard
Heaven with a Barbed Wire Fence*	Jean Rogers-Glen Ford
Here I am a Stranger	Richard Greene - Nancy Kelly - R. Dix-R. Young-G. George
Hollywood Cavalcade	Alice Faye - Don Ameche - Stuart Erwin-Buster Keaton
It Could Happen to You (G) 950	Gloria Stuart-Stuart Erwin
Jones Family in Quick Millions	Jed Prouty-Spring Byington
Mr. Moto Takes a Vacation (G) 952 (See "In the Cutting Room," May 20,'39.)	Peter Lorre - Virginia Field - John King-Joseph-Schildkraut
News Is Made at Night 953 (See "In the Cutting Room," May 27,'39.)	Preston Foster-Lynn Bari
Rains Came, The	T. Power-M. Loy-G. Brent
Second Fiddle 949 (See "In the Cutting Room," June 10,'39.)	S. Henie-T. Power-R. Vallee
Stanley and Livingstone	S. Tracy-R. Greene-N. Kelly-W. Brennan - C. Coburn - H. Hull - Sir C. Hardwicke
Ware Case, The (A) 8014	Clive Brook-Jane Baxter

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Captain Fury (G)	Brian Aherne-Victor McLaglen-Paul Lukas-June Lang	May 26,'39†	91.	May 6,'39
Cowboy and the Lady, The (G) (Exploitation: Dec. 24,'38, p. 54; Jan. 28,'39, p. 59; Mar. 4,'39, p. 69.)	Gary Cooper - Merle Oberon - David Niven-Walter Brennan-Thomas Mitchell-Patsy Kelly	Nov. 17,'38†	90.	Nov. 12,'38
Duke of West Point (G) (Exploitation: Jan. 14,'38, p. 64; Feb. 4,'39, pp. 82, 84; Feb. 11,'39, p. 59; Feb. 25,'39, p. 68; Mar. 4,'39, pp. 70, 72.)	Louis Hayward-Joan Fontaine-Richard Carlson	Dec. 29,'38†	109.	Dec. 17,'38
King of the Turf (G)	A. Menjou-R. Daniel-D. Costello	Feb. 17,'39†	88.	Feb. 11,'39
Made for Each Other (G) (Exploitation: May 6,'39, p. 60.)	Carole Lombard-James Stewart-Lucille Watson-Chas. Coburn	Feb. 10,'39†	94.	Feb. 4,'39
Prison Without Bars (A) (See "In the Cutting Room," May 13,'39.)	Corinne Luchaire-Edna Best	Mar. 10,'39†	79.	Apr. 15,'39
Stagecoach (G) (Exploitation: Mar. 25,'39, p. 81; Apr. 1,'39, pp. 72, 75; Apr. 15,'39, p. 80; May 13,'39, p. 67; May 20,'39, p. 60.)	Claire Trevor - Andy Devine - John Wayne-George Bancroft	Mar. 3,'39†	96.	Feb. 11,'39
There Goes My Heart (G) (Exploitation: Nov. 19,'38, p. 94; Nov. 26,'38, p. 49.)	Fredric March-Virginia Bruce-Patsy Kelly - Alan Mowbray - Nancy Carroll-Eugene Pallette	Oct. 14,'38†	84.	Oct. 1,38
Topper Takes a Trip (G) (Exploitation: Feb. 4,'39, p. 82; Mar. 18,'39, p. 73.)	Constance Bennett-Roland Young-Billie Burke-Alan Mowbray	Jan. 12,'39†	80.	Dec. 31,'38
Trade Winds (G) (Exploitation: Jan. 21,'39, p. 54; Feb. 18,'39, p. 69; Apr. 8,'39, p. 79.)	Fredric March - Joan Bennett - Ralph Bellamy-Ann Sothern	Dec. 22,'38†	95.	Dec. 24,'38
Wuthering Heights (A) (Exploitation: Apr. 2,'39, p. 62; May 13,'39, p. 68; May 27,'39, p. 65.)	Merle Oberon-Laurence Olivier-Flora Robson-David Niven	Apr. 7,'39†	104.	Apr. 1,'39
Young in Heart, The (G) (Exploitation: Dec. 17,'38, p. 73; Jan. 7,'39, p. 51; Jan. 14,'39, p. 65.)	Janet Gaynor-D. Fairbanks, Jr.-P. Goddard-B. Burke-R. Young	Oct. 27,'38†	90.	Nov. 5,'38
Zenobia (G)	Oliver Hardy - Harry Langdon - Billie Burke - Alice Brady - James Ellison - June Lang - Jean Parker	Apr. 21,'39†	73.	Mar. 18,'39

Coming Attractions

Title	Star
Chump at Oxford	Laurel and Hardy
Eternally Yours*	Loretta Young - David Niven - H. Herbert-B. Burke-2 Pitts
Four Feathers (A) (See "In the Cutting Room," Mar. 25,'39.)	John Clements - June Duprez - C. Aubrey Smith-Ralph Richardson
Housekeeper's Daughter*	Joan Bennett-Adolphe Menjou
Intermezzo*	L. Howard-I. Bergman-E. Best
Man in the Iron Mask	Louis Hayward - Joan Bennett - Warren William - Joseph Schildkraut - Alan Hale

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Over the Moon	Merle Aberon - Rex Harrison - Louis Borell			
Real Glory, The	G. Cooper-A. Leeds-D. Niven			
They Shall Have Music	Jascha Heifetz - Andrea Leeds - Joel McCrea	July 15,'39†		
(See "In the Cutting Room," May 27,'39.)				
Winter Carnival	Ann Sheridan-Richard Carlson	July 28,'39		
(See "In the Cutting Room," May 27,'39.)				

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Time Czar (G) 3018	Barton McLane-Tom Brown-Ed. Sullivan	Apr. 21,'39†	66.	Apr. 22,'39
Code of the Streets (G) 3019	Frankie Thomas - Harry Carey - "Little Tough Guys"	Apr. 14,'39†	69.	Feb. 4,'39
East Side of Heaven (G) 3006	B. Crosby-J. Blondell-M. Auer	Apr. 7,'39†	88.	Apr. 8,'39
(Exploitation: June 3,'39, p. 66.)				
Ex Champ (G) 3010	Victor McLaglen - Tom Brown - Nan Grey-Constance Moore	May 19,'39†	72.	May 20,'39
Exposed (G) 3032	Glenda Farrell - Otto Kruger - Herbert Mundin	Nov. 4,'38†	63.	Nov. 26,'38
Family Next Door (G) 3020	Hugh Herbert - Joy Hodges - Juanita Quigley-Eddie Quillan	Mar. 31,'39†	61.	Apr. 15,'39
For Love or Money (G) 3030	June Lang-Robert Kent	Apr. 28,'39†	67.	May 6,'39
Gambling Ship (G) 3023	Robert Wilcox-Helen Mack	Jan. 20,'39†	62.	Aug. 20,'38
Ghost Town Riders 3054	Bob Baker-Fay Shannon	Dec. 16,'38†	54.	
His Exciting Night (G) 3036	Chas. Ruggles-Ona Munson	Nov. 11,'38†	61.	Dec. 10,'38
Honor of the West 3055	Bob Baker	Jan. 13,'39†	58.	
Inside Information (G)	J. Lang-D. Foran-H. Carey	June 2,'39†	*62.	June 10,'39
Last Express, The (G) 3028	K. Taylor-Dorothea Kent	Oct. 28,'38†	63.	Oct. 1,'38
Last Warning, The (G) 3027	P. Foster-F. Jenks-F. Robinson	Jan. 6,'39†	63.	Dec. 10,'38
Little Tough Guys in Society (G) 3011	Mary Boland-Edw. E. Horton-Mischa Auer-Helen Parish	Nov. 25,'38†	73.	Nov. 26,'38
Mars Attacks the World (G) 3042	Larry Crabbe-Jean Rogers	Nov. 18,'38†	68.	Nov. 19,'38
(Exploitation: Dec. 10,'38, p. 62.)				
Mystery of the White Room 3037	B. Cabot-H. Mack-C. Worth	Mar. 17,'39†	57.	
(See "In the Cutting Room," Mar. 18,'39.)				
Newsboys Home 3015	Jackie Cooper - Wendy Barrie - Edmund Lowe - "Little Tough Guys"	Dec. 23,'38†	73.	
(See "In the Cutting Room," Dec. 17,'38.)				
Phantom Stage, The 3056	Bob Baker-Marjorie Reynolds	Feb. 10,'38†	57.	
Pirates of the Skies 3033	Kent Taylor-Rochelle Hudson	Feb. 3,'39†	61.	
(See "In the Cutting Room," Dec. 3,'38.)				
Prairie Justice 3053	Bob Baker-Dorothy Southworth	Nov. 4,'38	57.	
Risky Business (G) 3029	George Murphy-Dorothea Kent	Mar. 3,'39†	67½.	Mar. 11,'39
Secrets of a Nurse (G) 3022	E. Lowe-D. Foran-H. Mack	Dec. 9,'38†	75.	Nov. 16,'38
Service De Luxe (G) 3013	C. Bennett-V. Price-C. Ruggles-M. Auer - H. Broderick - Joy Hodges	Oct. 21,'38†	86.	Oct. 29,'38
Society Smugglers (G) 3024	Preston Foster-Irene Hervey	Feb. 24,'39†	70.	Mar. 4,'39
Son of Frankenstein, The 3004	Basil Rathbone - Boris Karloff - Bela Lugosi-Josephine Hutchinson	Jan. 13,'39†	94.	Jan. 21,'39
(Exploitation: Feb. 25,'39, p. 67; Mar. 4,'39, pp. 72, 73; Mar. 25,'39, p. 80; Apr. 8,'39, p. 78; Apr. 29,'39, p. 76; May 6,'39, p. 64; June 24,'39, p. 73.)				
Spirit of Culver (G) 3014	Jackie Cooper-F. Bartholomew-A. Devine-H. Hull-J. Moran	Mar. 10,'39†	90.	Mar. 4,'39
(Exploitation: Mar. 11,'39, p. 56.)				
Storm, The (G) 3016	Chas. Bickford-B. MacLane-P. Foster-Tom Brown-Nan Grey	Oct. 28,'38†	78.	Nov. 5,'38
(Exploitation: Mar. 4,'39, p. 69.)				
Strange Faces 3035	D. Kent-F. Jenks-A. Devine	Dec. 2,'38†	65.	Nov. 12,'38
Sun Never Sets, The (G) 3009	B. Rathbone-D. Fairbanks, Jr.	June 9,'39†	*100.	June 10,'39
Swing, Sister, Swing (G) 3021	Ken Murray - Ernest Truex - Kathryn Kane-Johnny Downs	Dec. 16,'38†	67.	Dec. 17,'38
That Certain Age (G) 2007	Deanna Durbin-Jackie Cooper-Melvyn Douglas - Irene Rich - John Halliday	Oct. 7,'38	101.	Oct. 8,'38
(Exploitation: Nov. 19,'38, p. 94; Dec. 17,'38, p. 74.)				
They Asked for It 3040	Michael Whalen - Joy Hodges - William Lundigan	May 26,'39†	61.	
(See "In the Cutting Room," May 6,'39.)				
Three Smart Girls Grow Up (G) 3001	D. Durbin-N. Grey-H. Parrish-C. Winninger-R. Cummings-William Lundigan	Mar. 24,39†	87.	Mar. 25,'39
You Can't Cheat An Honest Man (G) 3005	W. C. Fields - Edgar Bergen - "Charlie McCarthy"	Feb. 17,'39†	79.	Feb. 18,'39
(Exploitation: May 6,'39, p. 60.)				

Coming Attractions

After Schooldays	Deanna Durbin	Aug. 18,'39†		
Bright Victory	Jackie Cooper-F. Bartholomew			
Desperate Trails, The	John Mack Brown - Bob Baker - Frances Robinson - Fuzzy Knight			
Forgotten Woman, The	S. Gurie-D. Briggs-E. Arden			
(See "In the Cutting Room," June 24,'39.)				
Fury of the Tropics*	R. Arlen-A. Devine-B. Roberts			
Hawaiian Nights	J. Downs-C. Moore-M. Carlisle	July 7,'39†		
Hero for a Day	Charles Grapewin-Anita Louise-Dick Foran			
House of Fear, The (G)	Irene Hervey-William Gargan	June 30,'39†	66.	June 10,'39
I Stole a Million	George Raft - Claire Trevor - D. Foran-H. Armetta-V. Jory	July 14,'39†		
Mikado, The (G) 0904	Kenny Baker-Jean Cohn		91.	May 20,'39
Modern Cinderella	Irene Dunn-Charles Boyer	Aug. 4,'39†		
Mutiny on the Blackhawk	R. Arlen-A. Devine-C. Moore			
Underpup, The	Gloria Jean-N. Grey-R. Cummings-V. Weidler-A. Gillis			
(See "In the Cutting Room," June 17,'39.)				
Unexpected Father	Baby Sandy-Mischa Auer	July 7,'39†		

WARNER BROTHERS-FIRST NATIONAL

First National Pictures

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angels With Dirty Faces (A) 351	James Cagney - Pat O'Brien - Ann Sheridan-"Crime School Kids"-Humphrey Bogart	Nov. 26,'38†	97.	Oct. 29,'38
(Exploitation: Dec. 24,'38, p. 56; Jan. 7,'39, p. 52; Feb. 4,'39, p. 82; Feb. 25,'39, p. 66; Mar. 11,'39, p. 58; Apr. 8,'39, p. 82.)				
Blackwell's Island (G) 361	J. Garfield-R. Lane-D. Purcell	Mar. 25,'39†	71.	Mar. 11,'39
Broadway Musketeers (G) 368	Margt. Lindsay - M. Wilson - A. Sheridan - John Litel - Janet Chapman	Oct. 8,'38†	62.	Sept. 3,'38
Brother Rat (G) 355	W. Morris-P. Lane-J. Bryan	Oct. 29,'38†	89.	Oct. 15,'38
(Exploitation: Jan. 14,'39, pp. 64, 65, 66; Jan. 28,'39, p. 60; May 27,'39, p. 67.)				
Code of the Secret Service (G)	Ronald Reagan-Rosella Towne	May 27,'39†	58.	May 20,'39
Comet Over Broadway (G) 370	Kay Francis-Ian Hunter	Dec. 3,'38	69.	Dec. 17,'38
Confessions of a Nazi Spy (G) 353	Edw. G. Robinson - Francis Lederer - Paul Lukas	May 6,'39†	102.	Apr. 29,'38
Dark Victory (G) 354	Bette Davis - George Brent - Geraldine Fitzgerald - Ronald Reagan - Humphrey Bogart	Apr. 22,'39†	106.	Mar. 11,'39
(Exploitation: June 3,'39, p. 66; June 10,'39, p. 55; June 24,'39, pp. 75, 76.)				
Garden of the Moon (G) 358	Pat O'Brien-Margaret Lindsay-John Payne-Johnnie Davis	Oct. 1,'38	94.	July 30,'38
(Exploitation: Nov. 12,'38, p. 67.)				
Girls On Probation (G) 369	Ronald Reagan-Jane Bryan	Oct. 22,'38†	63.	Oct. 29,'38
Going Places (G) 359	D. Powell-A. Louise-A. Jenkins	Dec. 31,'38†	84.	Dec. 24,'38
Heart of the North (G) 362	D. Foran-Gale Page-G. Dickson-J. Chapman-A. Jenkins	Dec. 10,'38†	85.	Dec. 17,'38
(Exploitation: Jan. 21,'39, p. 53; Feb. 4,'39, pp. 83, 84; Feb. 25,'39, p. 70.)				
Kid from Kokomo, The (G) 363	Wayne Morris - Pat O'Brien - Joan Blondell - May Robson	June 24,'39†	92.	May 27,'39
Man Who Dared (G) 375	Chas. Grapewin-Jane Bryan	June 3,'39†	60.	Apr. 8,'39
(Reviewed under the title, "I Am Not Afraid.")				
Nancy Drew, Reporter (G) 372	Bonita Granville-John Litel	Feb. 18,'39†	68.	Feb. 4,'39
Sweepstakes Winner 373	M. Wilson-J. Davis-A. Jenkins	May 20,'39†	59.	
Torchy Blane in Chinatown (G) 371	Glenda Farrell-Barton MacLane	Feb. 4,'39†	58.	Feb. 11,'39
Yes, My Darling Daughter (A) 357	Jeffrey Lynn - P. Lane - Fay Bainter-M. Robson-R. Young	Feb. 25,'39†	86.	Feb. 11,'39
(Exploitation: Jan. 14,'39, p. 64; Apr. 15,'39, p. 80; Apr. 29,'39, p. 77.)				
You Can't Get Away with Murder (G) 364	Humphrey Bogart-Gale Page	May 20,'39†	75.	Jan. 21,'39
(Exploitation: June 17,'39, p. 74.)				

Coming Attractions

Cowboy Quarterback, The 366	Bert Wheeler - Marie Wilson - Gloria Dickson	July 29,'39†	56.	
(See "In the Cutting Room," June 3,'39.)				
Daughters Courageous (G) 360	Lane Sisters - John Garfield - F. Bainter - C. Rains - G. Page - J. Lynn-F. McHugh-M. Robson-D. Foran	July 22,'39†	*100.	June 24,'39
Each Dawn I Die	James Cagney - Jane Bryan - George Raft-George Bancroft			
(See "In the Cutting Room," Apr. 1,'39.)				

Warner Brothers

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Jane Arden, The (G) 321	Rosella Towne-William Gargan	Mar. 18,'39	58.	Feb. 11,'39
Dawn Patrol (G) 303	Errol Flynn - David Niven - Donald Crisp-Basil Rathbone	Dec. 24,'38†	103.	Dec. 17,'38
(Exploitation: Dec. 31,'38, p. 66; Jan. 14,'39, p. 64; Feb. 11,'39, p. 58; Feb. 18,'39, pp. 69, 71; Mar. 4,'39, pp. 69, 70; Mar. 18,'39, p. 74; Apr. 8,'39, p. 82; Apr. 22,'39, p. 64; May 27,'39, p. 67.)				
Devil's Island (G) 313	Boris Karloff-Nedda Harrigan	Jan. 7,'39†	62.	Jan. 7,'39
(Exploitation: Feb. 11,'39, p. 59; Feb. 25,'39, p. 69; Mar. 4,'39, p. 69.)				
Dodge City (G) 304	Errol Flynn-Olivia de Havilland-Ann Sheridan - Bruce Cabot - A. Hale-F. McHugh-V. Jory	Apr. 8,'39†	104.	Apr. 8,'39
(Exploitation: Mar. 25,'39, p. 82; Apr. 22,'39, p. 61; May 20,'39, p. 61; May 27,'39, pp. 65, 68; June 3,'39, p. 64; June 10,'39, p. 59; June 24,'39, p. 76, 77.)				
Hard to Get (G) 310	Dick Powell - O. de Havilland - C. Winninger-Allen Jenkins	Nov. 5,'38†	79.	Nov. 12,'38
Juarez (G) 301	Paul Muni - Bette Davis - B. Aherne-C. Rains-J. Garfield	June 10,'39†	127.	Apr. 29,'39
(Exploitation: May 13,'39, p. 64.)				
King of the Underworld (A) 317	Kay Francis-Humphrey Bogart	Jan. 14,'39†	69.	Jan. 14,'39
Nancy Drew, Detective 319	Bonita Granville-John Litel	Nov. 19,'38†	65.	
(See "In the Cutting Room," Oct. 22,'38.)				
Nancy Drew, Trouble Shooter 324	B. Granville-F. Thomas-J. Litel	June 17,'39†	69.	
Off the Record (G) 314	Pat O'Brien-Joan Blondell	Jan. 21,'39†	71.	Jan. 28,'39

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Oklahoma Kid (G) 308	J. Cagney-H. Bogart-R. Lane	Mar. 11,'39†	80.	Mar. 18,'39
(Exploitation: Mar. 11,'39, p. 57; Apr. 1,'39, pp. 74, 75; Apr. 29,'30, pp. 74, 75; May 13,'39, p. 67; June 10,'39, p. 60.)				
On Trial (G) 323	John Litel-Margaret Lindsay	Apr. 1,'39†	61.	Mar. 25,'39
Secret Service of the Air (G) 320	R. Reagan-I. Rhodes-J. Litel	Mar. 4,'39†	61.	Mar. 11,'39
Sisters, The (A) 302	B. Davis-E. Flynn-A. Louise-J. Bryan-D. Foran-I. Hunter	Oct. 15,'38†	99.	Oct. 8,'38
(Exploitation: Oct. 8,'38, p. 62; Oct. 22,'38, p. 66.)				
They Made Me a Criminal (G) 307	John Garfield - Ann Sheridan - "Crime School Kids"-C. Rains	Jan. 28,'39†	92.	Jan. 7,'39
Torchy Gets Her Man (G) 318	Glenda Farrell-Barton MacLane	Nov. 12,'38†	62.	Oct. 15,'38
Torchy Runs for Mayor (G) 322	Glenda Farrell-Barton MacLane	May 13,'39†	60.	Apr. 1,'39
Wings of the Navy (G) 309	George Brent-O. de Havilland-John Payne-F. McHugh	Feb. 11,'39†	89.	Jan. 21,'39
(Exploitation: Jan. 14,'39, p. 64; Feb. 4,'39, p. 85; Feb. 11,'39, p. 61; Feb. 25,'39, p. 69; Apr. 25,'39, pp. 75, 77; May 20,'39, p. 64.)				
Women in the Wind (G) 316	K. Francis-W. Gargan-V. Joy	Apr. 15,'39†	65.	Feb. 4,'39

Coming Attractions

All This and Heaven Too	
And It All Came True	
Angels Wash Their Faces, The	Ronald Reagan - Ann Sheridan - "Dead End Kids"—B. Granville
(See "Battle of City Hall," "In the Cutting Room," May 6,'39.)	
Brother Orchid	Edward G. Robinson - Wayne Morris - Gale Page
Career Man	Joel McCrea-Brenda Marshall-Jeffrey Lynn-Frank McHugh
Dead End Kids in Military School*	Dead End Kids-John Litel
Dead or Alive	Jane Wyman-Allen Jenkins
Dust Be My Destiny	John Garfield - Pat O'Brien - Priscilla Lane
(See "In the Cutting Room," June 10,'39.)	
Enemy Agent	Boris Karloff-Margaret Lindsay
Give Me a Child	Geraldine Fitzgerald - Jeffrey Lynn - Gladys George
(See "In the Cutting Room," May 6,'39.)	
Hell's Kitchen 312	Margt. Lindsay-Ronald Reagan-"Crime School Kids" — July 8,'39† — 81
(See "In the Cutting Room," Mar. 18,'39.)	
Hobby Family, The	Henry O'Neill-Irene Rich
Indianapolis Speedway	Pat O'Brien - John Payne - Ann Sheridan-Gale Page
(See "The Roaring Crowd," "In the Cutting Room," Mar. 4,'39.)	
Kid Nightingale	J. Payne-J. Wyman-W. Catlett
(See "In the Cutting Room," June 24,'39.)	
Lady and the Knight, The	Bette Davis - Errol Flynn - O. de Havilland-Vincent Price
(See "In the Cutting Room," June 10,'39.)	
Nancy Drew and the Hidden Staircase	B. Granville-F. Thomas-J. Litel
Naughty But Nice 311	Dick Powell-Gale Page-Ronald Reagan-Ann Sheridan — July 1,'39† — 90
(See "The Professor Steps Out," "In the Cutting Room," Jan. 7,'39.)	
Not Wanted	F. Stone-G. Dickson-D. Morgan
Old Maid, The	Bette Davis - Miriam Hopkins - Geo. Brent - Jas. Stephenson
(See "In the Cutting Room," May 6,'39.)	
On Your Toes*	Zorina-Eddie Albert-A. Hale-J. Gleason-G. Dickson
Queer Money*	Ronald Reagan
Return of Dr. X	Wayne Morris - H. Bogart - Lya Lys-Rosemary Lane
Steeplechase	Edith Fellows-James McCallion
Student Nurse	Marie Wilson-Marg't Lindsay-Rosella Towne
We Are Not Alone	Miriam Hopkins
Waterfront 325	G. Dickson-D. Morgan-M. Wilson — July 15,'39† — 59

STATE RIGHTS

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
Bronze Buckaroo, The	Negro Cast	Sack	Jan. 1,'39		
Code of the Cactus	Tim McCoy	Victory	Feb. 25,'39		
(See "In the Cutting Room," Jan. 14,'39.)					
Code of the Fearless (G)	Fred Scott	Record	Jan. 5,'39	56.	Jan. 21,'39
Convicts at Large	Ralph Forbes	Spectrum	Dec. 15,'38		
Feud on the Range	Bob Steele	Webb	Jan. 15,'39		
Gang, The	Gino Malo	Record	Dec. 1,'38	55	
Gang Smashers	Negro Cast	Popkin	Jan. 1,'39		
Harlem Rides the Range	Negro Cast	Sack	Feb. 1,'39		
Hell Bound (A) (reissue)	Leo Carrillo	Sack	Nov. 15,'38	Feb.	7,'31
I Demand Payment	Jack La Rue	Imperial	Nov. 15,'38	59	
In Old Montana	Fred Scott	Spectrum	Feb. 5,'39		
Port of Hate	Stock Cast	Webb	Jan. 15,'39		
Reform School (G)	Louise Beavers	Million	Apr. 27,'39	*80.	May 6,'39
Sin of Lena Rivers, The (A) (reissue)	Charlotte Henry	Sack	Dec. 1,'38	67.	May 28,'32
(Reviewed under the title, "Lena Rivers.")					
Six-Gun Trail	Tim McCoy	Victory	Nov. 25,'38†	59	
Texas Wildcats	Tim McCoy	Victory	Apr. 10,'39		
Tumbleweeds (G) (reissue)	William S. Hart	Astor	May 20,'39	88.	May 13,'39
Two-Gun Troubador	Fred Scott	Spectrum	Mar. 5,'39		

Coming Attractions

Headleys at Home, The	Evelyn Venable	Standard	59.	Nov.	12,'38
Juarez and Maximilian (G)	Conrad Nagel	Torres	*95.	Apr.	22,'39
Lure of the Wasteland (G)	Grant Withers		*55.	Mar.	18,'39

OTHER PRODUCTS (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Abused Confidence (A)	Danielle Darrieux	Columbia	Nov. 30,'38	87.	Dec. 10,'38
Adventure of Giacomo Casanova (G)	Nerio Bernardi	Amerital	Dec. 1,'38	70.	Dec. 10,'38
Alla en el Rancho Grande (G)	Tito Guizar	Atlas	Dec. 2,'38	86.	Nov. 7,'36
Annie Laurie	Will Fyffe	World	Apr. 15,'39		
Ask a Policeman (G)	Will Hay	MGM		83.	Apr. 29,'39
Ballerina (G)	Janine Charrat	Mayer-Burstyn	Dec. 3,'38	80.	Dec. 3,'38
(Exploitation: Jan. 28,'39, p. 60; Mar. 4,'39, p. 70.)					
Behind the Facade (A)	Lucien Baroux	Francinex		85.	May 27,'39
Bizarre Bizarre (A)	Louis Jouvet	Lenauer-Int'l	Mar. 20,'39	85.	Apr. 1,'39
Bouquets from Nicholas (G)	Noel-Noel	Walch		72.	Mar. 11,'39
Boys' School	E. Von Stroheim	Columbia	June 5,'39	90.	June 17,'39
Cabiria		Brodie	Feb. 3,'39	85	
Captain Scorpiob	Ecunomou	Brodie	Apr. '39	85	
Champs Elysees (A)	Sacha Guitry	Tri-National	Feb. 27,'39	89.	Mar. 4,'39
(Exploitation: Apr. 1,'39, p. 74.)					
Coral Rocks, The (A)	Jean Gabin	Alliance		100.	Mar. 11,'39
Crisis (G)		Mayer-Burstyn	Mar. 13,'39	96.	Mar. 25,'39
Crossroads (A)	Charles Vanel	Tri-National		80.	Dec. 31,'38
Curtain Rises, The (G)	Louis Jouvet	Kassler	May 13,'39	85.	Apr. 29,'39
Double Crime in the Maginot Line (A)	Victor Francen	Tower		83.	Apr. 22,'39
Escape from Yesterday (A)	Annabella	Hoffberg	Dec. 23,'38	90.	May 13,'39
Four Just Men, The (A)	Hugh Sinclair	A.B.F.D.		85.	June 24,'39
40 Little Mothers (A)	Lucien Baroux	National	May 2,'39	94.	Dec. 31,'38
Gang's All Here, The (A)	Jack Buchanan	Assoc. British		78.	Apr. 1,'39
Gaunt Stranger, The (A)	Wilfred Lawson	A. B. F. D.		72.	Nov. 19,'38
Glory of the Faith, The (G)	Gabrielle Farguette	French	Nov. 24,'38	75.	Dec. 3,'38
Hatred	Harry Baur	World	Feb. 15,'39		
Heart of Paris (A)	Raimu	Tri-National	Jan. 12,'39	85.	Jan. 14,'39
Herbst-Manover (G)	Leo Slezak	Casino	Mar. 17,'39	87.	Apr. 1,'39
Heroes of the Marne (A)	Raimu	Spectrum	Apr. 22,'39	88.	Apr. 29,'39
Hombres de Mar	Vilma Vidal	Atlas	Nov. 4,'38	87	
Home from Home (G)	Sandy Powell	British Lion		73.	June 3,'39
Hostages, The (A)	Annie Vernay	Nero		90.	Apr. 22,'39
Human Beast, The (A)	Simone Simon	Paris Film		110.	Apr. 1,'39
Ihr Leihauser (G)	Magda Schneider	Casino		80.	Nov. 12,'38
Indiscretions (A)	Sacha Guitry	Tri-National	Apr. 29,'39	80.	May 13,'39
Itto	Native Cast	World	Feb. 30,'39		
Kreutzer Sonata (A)	Gaby Morley	Foreign Cinema Arts	Feb. 1,'39	87.	Jan. 7,'39
Lambeth Walk, The (G)	Lupino Lane	MGM		84.	Apr. 22,'39
La Vierge Folle (A)	Juliette Faber	Walch	Dec. 28,'38	80.	Jan. 21,'39
Mamele	Molly Picon	Sphinx	Jan. '39	102	
Man and His Wife, A (A)	Harry Baur	French Film Ex	Mar. 27,'39	80.	Apr. 15,'39
(Reviewed under the title, "A Man with His Wife.")					
Marsellaise	Pierre Renoir	World	Mar. 30,'39		
Marusia (G)	S. Meinyk	Ukrafilm	Dec. 8,'38	105.	Dec. 31,'38
Mind of Mr. Reader, The (G)	Will Fyffe	Grand National		77.	Mar. 11,'39
Mothers of Today (G)	Esther Field	Apex	Feb. 27,'39	92.	Mar. 11,'39
Murder in Soho (A)	Jack La Rue	Assoc. British		70.	Mar. 4,'39
My Song of Love	Tito Schipa	World			
Night on the Danube, A (G)	Leo Slezak	Casino		*85.	Dec. 3,'38
Ninety Degrees South	Scott Expedition	World	July 1,'39		
Old Bones of the River (G)	Will Hay	G. F. D.		90.	Jan. 21,'39
Orage (A)	Charles Boyer	Tri-Nat'l Films	Dec. 10,'38	105.	Feb. 12,'38
Outside, The (A)	Mary Maguire	Assoc. British		91.	Feb. 25,'39
Peasant Wedding		Amer. Trading			
Puritan, The (A)	Jean-Louis Barrault	Lenaur-Int'l		85.	Mar. 25,'39
Radio Troubadour, The (G)	Tito Guizar	Paramount		*60.	Dec. 3,'38
Return of the Frog (A)	Gordon Harker	British Lion		*75.	Dec. 31,'38
Sacrifice d'Honneur (A)	Annabella	Tri-Nat'l	Nov. 30,'38	75.	Dec. 10,'38
School for Husbands (A)	Rex Harrison	Hoffberg	Feb. 6,'39	70.	Feb. 18,'39
Singing Charro, The (G)	Tito Guizar	Paramount		77.	June 3,'39
Slalom (G)	Hella Hartwich	World	Mar. 1,'39	66.	Jan. 23,'37
Sonadores de la Gloria	M. C. Torres	Atlas	Jan. 24,'39	108	
So This is London (A)	Alfred Drayton	20th Cent.-Fox		85.	Feb. 4,'39
Spain in Arms (A)		Film Facts		80.	Mar. 18,'39
Spies of the Air (A)	Barry K. Barnes	Assoc. British		77.	May 6,'39
Street Without a Name	Pola Illery	World	Mar. 15,'39		
There Ain't No Justice (A)	Jimmy Hanley	A.B.F.D.		83.	June 24,'39
They Drive by Night (A)	Emlyn Williams	First National		84.	Jan. 28,'39
Three Waltzes (G)	Yvonne Printemps	Vedis		90.	May 13,'39
Trouble Brewing (G)	George Formby	Assoc. British		87.	Mar. 11,'39
Wedad (A)	Egyptian Cast	Egyptian Film Co		110.	Nov. 28,'38
What a Man! (G)	Sydney Howard	British Lion		74.	Feb. 18,'39
When the Husband Travels	M. Phillipides	Brodie	Mar. '39	95	
Witch Night	Gosta Ekman	World			
With a Smile (G)	Maurice Chevalier	Malmar	Feb. 4,'39	79.	Feb. 18,'39
Yes, Madame? (G)	Bobby Howes	Assoc. British		79.	Dec. 31,'38
Youth in Revolt (A)	Jean-Louis Barrault	Columbia	May 15,'39	90.	May 27,'39

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (8-6-38) August 6, 1938. Numerals following review dates are production numbers.]

COLUMBIA

BROADWAY COMEDIES

Title	Rel. Date	Min.
A-Ducking They Did Go (4-22-39) 9406 (3 Stooges)	Apr.	7,'39†16½..
Boom Goes the Groom 9431 Andy Clyde	Mar.	24,'39†17½..
Chump Takes a Bump, The 9433 Charley Chase	May	5,'39.....
Home on the Rage (12-17-38) 9426 Andy Clyde	Dec.	9,'38†17....
Mutiny on the Body 9429 Smith & Dale	Feb.	10,'39†17½..
Nag in the Bag (12-24-38) 9425 Smith & Dale	Nov.	11,'38†17....
Nightshirt Bandit (10-28-38) 9424 Charley Chase	Oct.	28,'38†17....
Not Guilty Enough (10-29-38) 9423 Andy Clyde	Sept.	30,'38†17....
Now It Can Be Sold 9434 Andy Clyde	June	2,'39†17....
Pest from the West (6-17-39) 9435 Buster Keaton		18....
Pie a la Maid 9427 Charley Chase	Dec.	28,'38†18....
Rattling Romeo 9436 Charley Chase	July	14,'39.17....
Sap Takes a Wrap, The 9430 Charley Chase	Mar.	10,'39†15½..
Saved by the Bell 9408 (3 Stooges)	June	30,'39.....
Star Is Shorn, A 9432 (All Star)	Apr.	21,'39†.2 rls..
Sue My Lawyer (10-15-38) 9422 Harry Langdon	Sept.	16,'38†17....
Swing, You Swingers 9428 Andy Clyde	Jan.	20,'39†18½..
Three Little Sew and Sews 9404 (3 Stooges)	Jan.	6,'39†16....
Trouble Finds Andy Clyde 9437	July	28,'39.18....
We Want Our Mummy 9045 (3 Stooges)	Feb.	24,'39†17....
Yes, We Have No Bonanza 9407 (3 Stooges)	May	19,'39†16....

COLOR RHAPSODIES

Title	Rel. Date	Min.
Animal Cracker Circus (10-8-38) 9502	Sept.	23,'38†.7....
Gorilla Hunt, The 9507	Feb.	24,'39†.8....
Happy Tots (4-22-39) 9508	Mar.	31,'39†.7....
Horse on the Merry-Go-Round, The (3-26-38) 8505	Sept.	17,'38..8....
House That Jack Built, The 9509	Apr.	14,'39†.7....
Kangaroo Kid 9505	Dec.	23,'38†.7½..
Little Match Girl (reissue) (11-27-37) 8502	Dec.	16,'38..8½..
Little Moth's Big Flame (12-31-38) 9503	Nov.	3,'38†.8....
Lucky Pigs (6-17-39) 9510	May	26,'39†.7....
Midnight Frolics	Nov.	24,'38†.7....
Nells Yells 9511	June	30,'39..1 rl..
Peaceful Neighbors (2-18-39) 9506	Jan.	16,'39†.8....

COLUMBIA TOURS

Title	Rel. Date	Min.
Bermuda-Isle of Paradise 9551	Nov.	4,'38†10½..
Big Town Commuters (New York) 9553	Feb.	3,'39†.9....
Provincial Quebec (12-31-38) 9552	Dec.	15,'38†11....
Man-Made Island (6-17-39) 9554 (Frisco Fair)	May	26,'39..9....

COMMUNITY SING

Title	Rel. Date	Min.
No. 12 8862 (Scotch Songs)	Sept.	15,'38.10....
(New Series)		
No. 1 (10-15-38) 9651 (College Songs)	Oct.	1,'38.10....
No. 2 (11-12-38) 9652 (South Seas)	Nov.	4,'38†10....
No. 3 9653 (Seasons' Idea)	Dec.	2,'38†11....
No. 4 9654 (Sweetheart Melodies)	Dec.	30,'38†10½..
No. 5 (2-18-39) 9655 (Friendship Songs)	Jan.	27,'39†10....
No. 6 9656 (Moon Songs)	Feb.	24,'39†10½..
No. 7 9657 (Parade of Hits)	Mar.	24,'39†.9½..
No. 8 (4-29-39) 9658 (Strauss Music)	Apr.	21,'39†.8....
No. 9 9659 (Songs of the West)	May	19,'39†.1 rl..
No. 10 (6-17-39) 9660 (Romance Songs)	June	16,'39.10....

HAPPY HOUR

Title	Rel. Date	Min.
Know Your History (Remakes from "March of Years")		
No. 1 9471	Feb.	22,'39.10½..
No. 2 9472	Mar.	23,'39.10½..
No. 3 9473	Apr.	21,'39.11....

KRAZY KAT CARTOONS

Title	Rel. Date	Min.
27. Hot Dogs On Ice 9702	Oct.	21,'38†.6....
28. Lone Mounties, The 9703	Dec.	10,'38†.7....
29. Krazy's Bear Tale 9704	Feb.	17,'39†.7½..
30. Golf Chumps 9705	Apr.	6,'39†.1 rl..
31. Krazy's Shoe Shop 9706	May	12,'39†.1 rl..

MUSIC HALL VANITIES

Title	Rel. Date	Min.
Good Old American Home 9963	Apr.	21,'39†.1 rl..
Montmartre Madness (6-3-39)		10....
Night in a Music Hall, A (2-18-39) 9961	Jan.	20,'39†10½..
Night at the Troc 9962	Mar.	2,'39†10½..
Yankee Doodle Home (5-27-39) 9964	May	19,'39†10....

PICTUREGRAPH

Title	Rel. Date	Min.
No. 1 9951	Feb.	10,'39†.....

SCRAPPPY CARTOONS

Title	Rel. Date	Min.
Early Bird (10-1-38) 9751	Sept.	16,'38†.6½..
Happy Birthday (2-18-39) 9752	Oct.	7,'38†.6....
Scrappy's Added Attraction 9753	Feb.	3,'39†.6½..
Scrappy's Rodeo 9756	June	2,'39..1 rl..
Scrappy's Sideshow 9754	Mar.	3,'39†.7....
Worms Eye View, A (5-20-39) 9755	Apr.	28,'39†.7....

SCREEN SNAPSHOTS

Title	Rel. Date	Min.
(New Series)		
No. 1 9851	Sept.	16,'38†10....
No. 2 9852	Oct.	14,'38†10....
No. 3 9853	Nov.	20,'38†10....
No. 4 (2-4-39) 9854	Dec.	15,'38†10....
No. 5 9855	Jan.	3,'39†.9....
No. 6 9856	Feb.	17,'39†10½..
No. 7 9857	Mar.	17,'39†10....
No. 8 (4-29-39) 9858	Apr.	8,'39†.9½..
No. 9 (5-20-39) 9859	May	12,'39†10....
No. 10 9860	May	26,'39..1 rl..
No. 11 9861	June	15,'39..1 rl..

SPECIAL

SPORT THRILLS

Title	Rel. Date	Min.
Diving Rhythm (5-20-39) 9806	Apr.	21,'39†10....
Jockeys Up (6-17-39) 9807	June	2,'39..9½..
King Vulture (1-21-38) 9803	Jan.	6,'39†11....
Navy Champions (4-22-39) 9805	Mar.	17,'39†.9½..
Odd Sports 9804	Feb.	10,'39†10½..
Ski Rhythm (12-24-38) 9802	Nov.	4,'38†10....
Technique of Tennis (6-17-39) 9808	June	30,'39.10....

WASHINGTON PARADE

Title	Rel. Date	Min.
No. 1 (1-7-39) 9901 (Harry Newman)	Nov.	18,'38†10....
No. 2 (2-18-39) 9902 (Inside the White House)	Feb.	21,'39†11....
No. 3 (5-27-39) 9903 (Inside the Capitol)	Apr.	28,'39†10....

EDUCATIONAL

[Distributed through Grand National]

SONG AND COMEDY HITS

Title	Rel. Date	Min.
Cavalcade of Stuff, No. 1 E1-1	Jan.	6,'39†.9....
Cavalcade of Stuff, No. 2 E1-2	Jan.	20,'39†.9....

MGM

CAPTAIN AND THE KIDS (In Sepia)

Title	Rel. Date	Min.
Captain's Christmas, The (12-24-38) W-692	Dec.	17,'38†.8....
Mama's New Hat W-882	Feb.	11,'39†.9....
Old Smokey W-688	Sept.	3,'38..7....
Petunia Natural Park W-693 (Color)	Jan.	14,'39..9....
Seal Skinners W-881 (Sepia)	Jan.	28,'39†.8....
Winning Ticket, The W-690	Oct.	1,'38..9....

CARTOONS

Title	Rel. Date	Min.
Art Gallery (6-3-39) W-886 (Color)	May	13,'39†.9....
Bear That Couldn't Sleep W-887 (Sepia)	June	10,'39..9....
Goldilocks and the Three Bears W-888		
Jitterbug Follies (3-25-39) W-883 (Sepia)	Feb.	25,'39†.9....
Little Goldfish, The 4-22-39) W-86 (Color)	Apr.	15,'39†.8....
Wanted: No Master W-884	Mar.	18,'39†.8....

CRIME DOESN'T PAY

Title	Rel. Date	Min.
No. 19—Think It Over (11-19-38) P-616 Lester Matthews	Sept.	24,'38.20....
No. 20—"The Wrong Way Out" (1-21-39) Linda Terry-Kenneth Howell	Dec.	24,'38†17....
No. 21—Money to Loan (3-25-39) P-812 Alan Dinehart-Paul Guilfoyle	Mar.	11,'39†21....
No. 22—While America Sleeps (4-22-39) P-813 Dick Purcell	Apr.	15,'39†21....
No. 23——Help Wanted P-814	June	10,'39.21....

FITZPATRICK TRAVEL TALKS

Title	Rel. Date	Min.
Ancient Egypt (3-4-39) T-856	Jan.	21,'39†.9....
Colorful Curacao T-862	May	27,'39†.9....
Glimpses of Australia (5-27-39) T-859	Apr.	15,'39†.9....
Imperial Delhi (4-1-39) T-857	Feb.	18,'39†.8....
Java Journey (6-3-39) T-858	Mar.	18,'39†.8....
Madeira—Isle of Romance (12-3-38) T-851	Oct.	1,'38†.8....
Picturesque Udaipur T-861	May	13,'39†.8....
Rural Hungary (6-24-39) T-860	Apr.	29,'39†.9....
Singapore and Jahore	Dec.	31,'39† 9....
Sydney, Pride of Australia (2-4-39) T-854	Dec.	3,'38†.9....

HISTORICAL MYSTERIES

Title	Rel. Date	Min.
Nostradamus (10-22-38) H-730 John Burton	Sept.	24,'38.11....

MGM MINIATURES

Title	Rel. Date	Min.
Great Heart, The (2-4-39) M-875 Tom Neal	Dec.	31,'38†11....
Greener Hills, The M-880	May	27,'39†11....
Hollywood Hobbies (6-17-39) M-878 Sally Payne-Joyce Compton	May	13,'39†10....
Ice Antics (2-24-39) M-876 (Sepia)	Feb.	11,'39†.9....
Love on Tap M-877 (Sepia) Mary Howard	Mar.	18,'39†11....
Miracle of Salt Lake (12-31-38) M-874 Holmes Herbert	Nov.	12,'38†11....
Prophet Without Honor (6-17-39) M-879	May	20,'39†11....
Streamlined Swing (11-12-38) M-872 (In Sepia) Original Swing Band	Sept.	10,'38†.9....
They Live Again (2-18-39) M-873 Emmet Vogan-Rowland Varno	Oct.	22,'38†10....

MUSICAL COMEDIES

Title	Rel. Date	Min.
Dream of Love, A (3-4-39) R-803 (Sepia)	Jan.	28,'39†20....
Happily Buried (6-3-39) R-805 Anthony Allen-Rita Oehman	Apr.	15,'39†20....
Men of Steel (1-28-39) R-801 Doris Weston	Dec.	17,'38†21....
Once Over Lightly (2-4-39) R-802 Dixie Dunbar-Johnny Downs	Dec.	17,'38†19....
Somewhat Secret (4-22-39) R-804 Mary Howard-Tom Collins	Mar.	29,'39†21....

OUR GANG

Title	Rel. Date	Min.
Alfalfa's Aunt (2-4-39) C-935	Jan.	7,'39†11....
Clown Princess (6-3-39) C-938	Apr.	15,'39†10....
Cousin Wilbur (6-17-39) C-939	Apr.	29,'39†10....
Dog Daze C-941	July	1,'39†.....
Duel Personalities (4-8-39) C-937	Mar.	11,'39†10....
Football Romeo (1-21-39) C-933	Nov.	12,'38†10....
Joy Scouts	June	24,'39†10....
Men in Fright (11-19-38) C-392	Oct.	15,'38†11....
Party Fever (10-15-38) C-742	Aug.	27,'38.10....
Practical Jokers (2-18-39) C-934	Dec.	17,'38†.9....
Tiny Trouble (3-25-39) C-936	Feb.	18,'39†10....

PASSING PARADE (Sepia)

Title	Rel. Date	Min.
No. 1—(11-12-38) K-921	Oct.	15,'38†10....
No. 2—(3-4-39) K-922 (New Roadways)	Jan.	28,'39†10....
No. 3—(2-25-38) K-923 (Story of Alfred Nobel)	Feb.	18,'39†11....
No. 4—(4-22-39) K-924 (Story of Dr. Jenner)	Mar.	18,'39†10....
No. 5—(6-17-39) K-925 (Angel of Mercy) (Sepia)	May	20,'39†10....
No. 6—(6-17-39) K-926 (Yankee Doodle Goes to Town)		9....
No. 7—Giant of Norway K-927	June	24,'39.11....

PETE SMITH SPECIALTIES

Title	Rel. Date	Min.
Culinary Carving S-910	July	1,'39..9....
Double Diving (1-28-39) S-904 (Sepia)	Jan.	14,'39†.8....
Grid Rules (11-19-38) S-715	Oct.	15,'38..9....
Heroes at Leisure (3-4-39) S-905	Feb.	11,'39†10....
Hot on Ice (12-1-38) S-901	Oct.	22,'38†10....
Man's Greatest Friend (12-31-38) S-902	Nov.	19,'38†10....
Marine Circus (4-22-39) S-906 (Color)	Mar.	11,'39†.9....
Penny's Picnic (1-14-39) S-906 (Color)	Dec.	17,'38†10....
Poetry of Nature (Sepia)	May	20,'39.10....
Radio Hams (6-17-39) S-908	May	20,'39†10....
Weather Wizards (4-22-39) S-907	Apr.	8,'39†.9....

ROBERT BENCHLEY

Title	Rel. Date	Min.
Dark Magic (5-27-39) F-956	May	13,'39†10....
Home Early (6-17-39) F-957	May	27,'39†.9....
Hour or Lunch, An (4-22-39) F-955	Mar.	18,'39†.9....
How to Eat F-958	June	10,'39†10....
How to Sublet (2-4-39) F-954	Jan.	28,'39†.8....
How to Watch Football (11-19-38) F-951	Oct.	8,'38†.9....
Mental Poise (2-4-39) F-953	Dec.	10,'38†.7....
Opening Day (12-10-38) F-952	Nov.	12,'38†.9....

PARAMOUNT

BETTY BOOP CARTOONS

Title	Rel. Date	Min.
Musical Mountaineers (5-27-39) T8-3	May	12,'39†.7....
My Friend the Monkey (2-18-39) T8-6	Jan.	27,'38†.7....
On With the New (12-17-38) T8-3	Dec.	2,'38†.7....
Pudgy in Thrills and Chills (2-4-39) T8-5	Dec.	23,'38†.7....
Rhythm on the Reservation	July	7,'39†.1 rl..
Scared Crows, The T8-9	June	9,'39†.1 rl..
So Does an Automobile T8-7	Mar.	31,'39†.1 rl..
Yip Yip Yippy	July	28,'39†.1 rl..

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
COLOR CLASSICS		
Always Kickin' (2-25-39) C8-3	Jan.	27,'39†.7
Barnyard Brat	June	30,'39†.1 rl.
Small Fry (5-6-38) C8-4	Apr.	21,'39†.7
COLOR CRUISES		
Colombia	July	21,'39†.1 rl.
Costa Rica (12-10-38) K8-3	Dec.	2,'38†10
Jamaica	May	26,'39†.1 rl.
Land of the Inca Memories (2-4-39) K8-4	Jan.	27,'39†10
Mexico (10-15-38) K8-2	Oct.	7,'38†10
Republic of Panama K8-5	Mar.	24,'39†.1 rl.
Rio de Janeiro		1 rl.
HEADLINERS		
Busse Rhythm (10-22-38) A8-3 Henry Busse and Orch.	Oct.	7,'38†10
Champagne Music of Lawrence Welk (3-4-39) A8-8	Mar.	3,'39†10
Hal Kemp and His Orch. A8-5	Dec.	2,'38†.1 rl.
Music Through the Years (2-25-39) A8-7 Jan Garber and Orch.	Feb.	3,'39†11
Orrin Tucker and Orch. A8-4	Nov.	4,'38†.1 rl.
Paramount Presents Hoagy Carmichael (6-3-39)	May	5,'39†10
Song Is Born, A (12-24-38) A8-6 Larry Clinton and Orch.	Jan.	6,'39†10
Tempo of Tomorrow Richard Himber and Orch.	June	2,'39†.1 rl.
Three Kings and a Queen A8-9 Vincent Lopez and Orch.	Apr.	7,'39†.1 rl.
PARAGRAPHICS		
Circus Co-ed (3-11-39) V8-8	Mar.	10,'39†10
Farewell Vienna	June	23,'39†.1 rl.
Fisherman's Pluck V8-9	Apr.	14,'39†.1 rl.
Oh Say, Can You Ski (2-4-39) V8-5	Dec.	16,'38†10
Raising Canines (11-5-38)	Nov.	11,'38†10
Rube Goldberg's Travelgab (10-15-38) V8-3	Oct.	14,'38†.9
Schubert's Unfinished Symphony (11-26-38) V8-6	Jan.	13,'39†10
Swans (5-27-39)	May	19,'39†10
That's Africa (3-4-39) V8-7	Feb.	10,'39†10
PARAMOUNT PICTORIAL (New Series)		
No. 3—(9-24-38) P8-3	Oct.	7,'38†10
No. 4—P8-4	Nov.	4,'38†.1 rl.
No. 5—(12-3-38) P8-5	Dec.	9,'38†.1 rl.
No. 6—P8-6	Jan.	6,'39†.1 rl.
No. 7—(2-11-39) P8-7	Feb.	3,'39†.1 rl.
No. 8—(3-11-39) P8-8	Mar.	3,'39†10
No. 9—(5-20-39) P8-9	Mar.	31,'39†10
No. 10—P8-10	May	5,'39†.1 rl.
No. 11—(6-3-39) P8-11	June	2,'39†10
No. 12—(6-24-39) P8-12	July	7,'39†10
POPEYE THE SAILOR		
Aladdin and His Wonderful Lamp (4-29-39) EE8-1 (special)	Apr.	7,'39†22
Cops Is Always Right (1-21-39) E8-5	Dec.	30,'38†.7
Customers Wanted (2-18-39) E8-6	Jan.	27,'39†.7
Date to Skate, A (12-3-38) E8-4	Nov.	18,'38†.7
Ghost Is the Bunk	June	16,'39†.1 rl.
Goonland E8-3	Oct.	21,'38†.1 rl.
Hello How Am I	July	14,'39†.1 rl.
Leave Well Enough Alone (5-13-39)	Feb.	24,'39†.7
Mutiny Ain't Nice (10-15-38) E8-2	Sept.	2,'38†.7
Wotta Nitemare T8-8	Mar.	24,'39†.1 rl.
PARAMOUNT SOUND NEWS Two Editions Weekly		
POPULAR SCIENCE (In Color) (New Series)		
No. 1—(10-15-38) J8-1	Sept.	2,'38†10
No. 2—J8-2	Nov.	4,'38†.1 rl.
No. 3—J8-3	Jan.	6,'39†.1 rl.
No. 4—J8-4	Mar.	10,'39†.1 rl.
No. 5—(5-27-39) J8-5	May	12,'39†11
No. 6—J8-6	July	14,'39†.1 rl.
GRANTLAND RICE SPORTLIGHTS		
No. 54—Hunting Thrills (8-27-38) R8-2	Sept.	2,'38†10
No. 55—Racing Pigeons (10-15-38) R8-3	Sept.	30,'38†10
No. 56—Champion Air-hoppers (11-12-38) R8-4	Oct.	28,'38†10
No. 57—Super Athletes (11-19-38) R8-5	Nov.	25,'38†.1 rl.
No. 58—Frolicking Frogs R8-6	Dec.	23,'38†.1 rl.
No. 59—Two Boys and a Dog (12-31-38) R8-7	Jan.	20,'39†10
No. 60—Hold Your Breath (2-18-39) R8-8	Feb.	17,'39†10
No. 61—The Sporting Irish (3-4-39) R8-9	Mar.	17,'39†10
No. 62—Good Skates (5-6-39) R8-10	Apr.	14,'39†10
No. 63—Diamond Dust (6-3-39) R8-11	May	12,'39†10
No. 63—Death Valley Thrills (6-24-39) R8-12	June	9,'39†10
No. 64—Watch Your Step R8-13	July	7,'39†.1 rl.
UNUSUAL OCCUPATIONS (In Color) (New Series)		
No. 2—(10-22-38) L8-2	Oct.	7,'38†11
No. 3—(2-4-39) L8-3	Dec.	2,'38†11
No. 4—(1-28-39) L8-4	Feb.	3,'39†10
No. 5—(5-6-39) L8-5	Apr.	14,'39.11
No. 6—L8-6	June	16,'39†.1 rl.

RKO RADIO

Title	Rel. Date	Min.
LEON ERROL COMEDIES		
Crime Rave 93,703	Jan.	13,'39†18
Home Boner 93,704	Mar.	10,'39†20
Major Difficulties 93,702	Nov.	18,'38†10
Moving Vanities (5-6-39) 93,705	May	5,'39†17
Ring Madness 9370	June	30,'39†19
Stage Fright (9-3-38) 93,701	Sept.	23,'38†18
HEADLINERS		
No. 1—Sea Melody (10-1-38) 93,601	Oct.	21,'38†19
No. 2—Romancing Along 93,602	Dec.	30,'38†21
No. 3—Swing Vacation 93,603	Feb.	24,'39†17
EDGAR KENNEDY COMEDIES		
Baby Daze 93,405	May	19,'39†15
Beaux and Errors (10-8-38) 93,401	Oct.	7,'38†18
Clean Sweep, A, 93,402	Dec.	2,'38†17
Clock Wise (4-1-39) 93,404	Mar.	24,'39†18
Feathered Pests 93,406	July	14,'39†.2 rls.
Maid to Order 93,403	Jan.	27,'39†18
MARCH OF TIME 1938-39		
No. 3—Inside the Maginot Line (11-5-38) 93,103	Oct.	28,'38.20
No. 4—Uncle Sam the Good Neighbor (11-26-38) 93,104	Nov.	25,'38†19
No. 5—The Refugee—Today and Tomorrow (12-24-38) 93,105	Dec.	23,'38†18
No. 6—State of the Nation (1-28-39) 93,106	Jan.	20,'39†18
No. 7—Young America—Mexico's New Crisis (2-18-39) 93,107	Feb.	17,'39†19
No. 8—Background for War: The Mediterranean (3-18-39) 93,108	Mar.	17,'39†18
No. 9—Japan: Master of the Orient (4-15-39) 93,109	Apr.	14,'39†19
No. 10—Dixie-U.S.A. (5-13-39) 93,110	May	12,'39.19
No. 11—War, Peace and Propaganda (6-10-39) 9311	June	9,'39†19
NU-ATLAS PRODUCTIONS		
Arcade Varieties (5-20-39) 94,210 Lillian Roth	May	12,'39†11
Cafe Rendezvous (12-3-38) 94,205	Dec.	23,'38†10
Hello Mama (4-1-39) 94,209 George Jessel	Apr.	14,'39†11
Readin' Ritin' and Rhythm 94,207 Lucky Millinder and Orch.	Feb.	17,'39†10
Samovar Serenade 94,208 Luba Malina	Mar.	17,'34†.1 rl.
Talent Auction 94,203 Irene Beasley	Oct.	28,'38†10
Tropical Topics 94,206 Rosita Ortega	Jan.	20,'39†10
Under a Gypsy Moon (9-3-38) 94,201 J. Harold Murray	Sept.	2,'38†10
Venetian Moonlight 94,204 Mario Cozzi	Nov.	25,'38..1 rl.
PATHE NEWS Released twice a week		
PATHE REVIEWS Released once a month		
PATHE TOPICS Released seven times a year		
RADIO FLASH COMEDIES		
Hectic Honeymoon 93,201	Nov.	4,'37†17
Marriage Go-Round 93,204	July	28,'39†.2 rls.
Plumb Crazy 93,202	Feb.	3,'39†16
Dog-Gone 93,208	Apr.	21,'39†16
RAY WHITLEY COMEDIES		
Prairie Pappas 93,502	Dec.	16,'38†18
Ranch House Romeo (4-1-38) 93,503	Apr.	7,'39†17
Sagebrush Serenade 93,504	June	6,'39†19
Western Welcome, A 93,501	Sept.	9,'38†18
REELISMS		
Air Waves (3-17-39) 94,607	Mar.	10,'39†10
Dude Ranch (12-3-38) 94,603	Nov.	11,'38..9
Gold 94,606	Feb.	10,'39†.1 rl.
Newsreel (12-31-38) 94,604	Dec.	9,'38†10
Pilot Boat 94,605	Jan.	20,'39†.9
Soldiers of Sea 94,608	Apr.	7,'39†.9
Television (5-6-39) 94,609	May	5,'39†.9
Trans-America 94,602	Oct.	14,'38†11
Submarine Circus (10-8-38) 94,601	Sept.	16,'38†10
RKO PATHE SPORTSCOPE		
Big Leaguers (4-29-39) 64,309	Apr.	21,'39†.9
Bird Dogs (11-19-38) 94,303	Nov.	4,'38.10
Blue Grass (12-17-38) 94,304	Dec.	2,'38†10
Bow Strings 94,306	Jan.	27,'39†.9
Devil Drivers 94,311	June	16,'39†.9
On the Wing 94,305	Dec.	30,'38†10
Riding the Crest 94,312	July	14,'39†.1 rl.
Smooth Approach (5-20-39) 94,310	May	19,'39†.9½
Snow Falls (3-18-39) 94,307	Feb.	24,'39†.1 rl.
Sporting Wings (4-1-39) 94,308	Mar.	24,'39†.9
WALT DISNEY CARTOONS		
Autograph Hound 94,116	July	21,'39†.8
Brave Little Tailor (10-1-38) 94,101	Sept.	23,'38†.9
Beach Picnic (5-27-39) 94,114	June	9,'39†.8
Donald's Cousin Gus (5-20-39) 94,113	May	19,'39†.8
Donald's Golf Game 94,103	Nov.	4,'38..8
Donald's Lucky Day (10-1-38) 94,107	Jan.	13,'39†.8
Donald's Penguin (5-27-39) 94,117	Aug.	11,'39†.8
Farmyard Symphony (10-1-38) 94,102	Oct.	14,'38..8
Ferdinand the Bull (10-1-38) 94,104 (Exploitation: Jan. 7,'39, p. 50; Jan. 28,'39, pp. 59-60.)	Nov.	25,'38†.8
Goofy and Wilbur (10-1-38) 94,110	Mar.	17,'39†.8
Hockey Champ (5-20-39) 94,110	Mar.	17,'39†.7
Merbabies 94,105	Dec.	9,'38†.8
Mickey's Parrot (9-10-38) 84,118	Sept.	9,'38..8
Mother Goose Goes Hollywood (10-38) 94,106	Dec.	23,'38†.7½
Pointer (5-27-39) 94,118	Sept.	1,'38..8
Practical Pig, The (10-1-38) 94,109	Feb.	24,'39†.
Sea Scout 94,115	June	30,'39†.8
Society Dog Show (11-12-38) 94,108	Feb.	3,'39†.8
Ugly Duckling, The (10-1-38) 94,111	Apr.	7,'39†.8
Whalers, The (8-10-38) 84,117	Aug.	19,'38..8

20TH CENTURY-FOX

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Athletic Oddities 9204	Nov.	11,'38†.9
Daily Diet of Danger, A 9203	Dec.	9,'38†.9
Filming Big Thrills 9202	Sept.	30,'38†10
Sand Hogs 9205	May	12,'39†10
FASHIONS (In Color)		
Fashion Forecast, No. 1 (10-15-38) 9601	Sept.	16,'38†11
Fashion Forecast, No. 2 (12-31-38) 9602	Dec.	23,'38†10
Fashion Forecast, No. 3 9603	Mar.	31,'39†10
Fashion Forecast, No. 4 9604	July	14,'39†.1 rl.
LEW LEHR		
Muscle Maulers (5-6-39) 9404	Apr.	14,'39†11
What Every Boy Should Know 9401	Sept.	2,'38†10
What Every Girl Should Know (10-22-38) 9402	Nov.	25,'38†11
What Every Inventor Should Know 9403	Jan.	20,'39†11
MAGIC CARPET SERIES (Lowell Thomas)		
Good Neighbors 9106	May	26,'39†11
Land of Contentment 9102	Oct.	14,'38†.9
Isle of Pleasure (11-19-38) 9103	Feb.	3,'39†11
Mystic Siam (5-6-39) 9105	Mar.	17,'39†10
Tempest Over Tunis 9107	June	9,'39.11
Viking Trail (12-31-38) 9104	Feb.	17,'39†10
TERRY-TOONS		
Africa Squawks 9516	June	30,'39..7
Barnyard Baseball 9517	July	14,'39..7
Barnyard Egg-citement (5-6-39) 9528 (color)	May	5,'39†.7
Cuckoo Bird, The 9511	Apr.	7,'39†.7
Frozen Feet 9509	Feb.	24,'39†.7
Gandy Goose in a Bully Romance 9515	June	16,'39..7
Gandy Goose in G Man Jitters 9510	Mar.	10,'39†.7
Gandy the Goose in the Frame Up 9507	Dec.	30,'38†.7
Gandy Goose in Doomsday 9524 (color)	Dec.	16,'38†.7
Glass Slipper, The (10-22-38) 9522 (color)	Oct.	7,'38†.7
Goose Flies High, The 9502	Sept.	9,'38†.7
Housewife Herman (11-19-38) 9523 (color)	Nov.	18,'38†.7
New Comer, The 9504	Oct.	21,'38†.7
Nick's Coffee Pot 9513	May	19,'39†.7
Nutty Network, The 9527 (color)	Mar.	24,'39†.7
One Gun Gary in Nick of Time 9503	Jan.	27,'39†.7
Owl and Pussycat, The 9525 (color)	Jan.	13,'39†.7
Prize Guest, The, 9514	June	2,'39..7
Stranger Rides Again, The (12-3-38) 9505	Nov.	4,'38†.7
Their Last Bean (4-29-39) 9512	Apr.	21,'38†.7
Three Bears, The 9526 (color)	Feb.	10,'39†.7
Village Blacksmith 9506	Dec.	2,'38†.7
Wolf's Side of the Story 9503	Sept.	23,'38†.7
ED THORGERSEN (Sports)		
Hunting Dogs (5-6-39) 9303	Mar.	3,'39†11
Inside Baseball 9304	Apr.	28,'39†11
Shooting for Par 9302	Jan.	6,'39†11
Sports Immortals 9305	June	23,'39.11
Timber Toppers (11-12-38) 9301	Oct.	28,'38†11

UNITED ARTISTS

Title	Rel. Date	Min.
WORLD WINDOWS (Color)		
Arabian Bazaar (12-31-38)	Sept.	1,'39..1 rl.
Eternal Fire, The (1-28-39)		1 rl.
Fox Hunting (1-21-39)		1 rl.
Jersusalem (1-14-39)		1 rl.
Labanon Coast	Dec.	1,'39.
Petra (1-14-39)	Aug.	1,'39..1 rl.
Rome Symphony (12-31-38)		1 rl.
River Thames (4-15-39)	Nov.	1,'39..1 rl.
Ruins of Palmyra	Oct.	1,'39..1 rl.
Wanderers of the Desert	July	1,'39..1 rl.

UNIVERSAL

Title	Rel. Date	Min.
GOING PLACES WITH GRAHAM McNAMEE		
No. 55—(12-3-38) 3353	Oct.	3,'38†.9
No. 56—(11-26-38) 3354	Nov.	14,'38†19
No. 57—3355	Nov.	28,'38†.1 rl.
No. 58—(2-11-39) 3356	Dec.	26,'38†.9
No. 59—(2-25-39) 3357	Jan.	30,'39†.9
No. 60—(3-11-39) 3358	Feb.	20,'39†.9½
No. 61—(4-15-39) 3359	Mar.	13,'39†.9
No. 62—(5-20-39) 3360 (Reviewed under title, "America Takes to Skies")	Apr.	10,'39†.9
No. 63—(6-3-39) 3361 (Reviewed under the title, "Theatre of the Sky.")	May	15,'39†.9½

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
No. 64—3362	June 26,'39	†.1 rl..
No. 65—3363	July 17,'39	..1 rl..
LANTZ CARTUNES		
Baby Kittens (12-3-38) 3245	Dec. 19,'38	†.1 rl..
Birth of a Toothpick 3250	Feb. 27,'39	†.7½..
Bola Mola Land (5-27-39)	May 26,'39	†.7....
Cat and the Bell, The 3241	Oct. 3,'38	†.7....
Charlie Cucukoo (5-13-39) 3254	Apr. 24,'39	†.7....
Crack Pot Cruise 3253	Apr. 10,'39	†.6½..
Disobedient Mouse (12-3-38) 3244	Nov. 28,'38	†.8½..
I'm Just a Jitterbug (1-21-39) 3248	Jan. 23,'39	†.7....
Little Blue Blackbird (12-10-38) 3246	Dec. 26,'38	†.7....
Little Tough Mice (4-15-39) 3251	Mar. 13,'39	†.7....
Magic Beans (3-11-39) 3249	Feb. 13,'39	†.7½..
Nellie of the Circus (5-20-39) 3255	May 8,'39	†.7....
One Armed Bandit (4-8-39) 3252	Mar. 27,'39	†.7....
Rabbit Hunt (11-19-38) 3242	Oct. 10,'38	†.7½..
Sailor Mouse, The (11-19-38) 3242	Nov. 7,'38	†.7....
Soup to Mutts (2-4-39) 3247	Jan. 9,'39	†.7....
MENTONE MUSICAL COMEDIES		
Bank Notes (3-11-39) 3228. Gus Van	Mar. 15,'39	†19....
Cafe Boheme (4-1-39) 3229	Apr. 12,'39	†17....
Ray Smeck & Islanders		
Down on the Barn (2-26-38) 2167	Feb. 23,'38	.17....
Billy Jones-Ernie Hare		
Gals and Gallons (6-3-39) 3232	July 12,'39	†17½..
East and Dumke		
Music and Models (12-3-38) 3225	Dec. 14,'38	†18....
Jack Arthur		
Nautical Knights (1-28-39) 3226	Jan. 11,'39	†19....
Arthur & Morton Havel		
Patio Serenade (11-12-38) 3224	Nov. 16,'38	†17....
Titol Coral-Armida		
Pharmacy Frolics (5-20-39) 3230	May 17,'39	†18½..
Three Playboys		
Stars and Stripes (7-2-38) 2172	Feb. 15,'39	..2 rls.
Ed East-Ralph Dumke		
Swing Sanatorium (5-20-39) 3241	June 14,'39	†18....
Dorothy Stone-Chas. Collins		
Wild and Bully (2-18-39) 3227	Feb. 15,'39	.19....
J. Harold Murray		
With Best Dishes (6-3-39) 3233	Aug. 9,'39	†17....
Charles Kemper		
SPECIAL		
March of Freedom (5-20-39)	May 24,'39	.20....
STRANGER THAN FICTION SERIES		
No. 55—Novelty (10-8-38) 3366	Oct. 10,'38	†.9½..
No. 56—Novelty (12-3-38) 3367	Nov. 21,'38	†.9....
No. 57—Novelty (12-17-38) 3368	Dec. 5,'38	†.9....
No. 58—Novelty (1-28-39) 3369	Jan. 2,'39	†.9½..
No. 59—Novelty (3-4-39) 3370	Feb. 6,'39	†.9....
No. 60—Novelty (3-4-39) 3371	Mar. 6,'39	†.9....
No. 61—Novelty (4-22-39) 3372	Apr. 3,'39	†.9....
No. 62—Novelty (5-20-39) 3373	May 1,'39	†.9....
No. 63—Novelty (6-3-39) 3374	June 5,'39	†.9....
No. 64—Novelty 3375	July 3,'39	†.1 rl..

VITAPHONE

BROADWAY BREVITIES

Title	Rel. Date	Min.
Toyland Casino (10-22-38) 4011	Oct. 8,'38	†22....
Two Shadows 4012	Oct. 22,'38	†.2 rls.
Ken and Ray Paige		
Cleaning Up (10-29-38) 4014	Nov. 12,'38	†20....
Cross and Dunn		
Star Dust (12-3-38) 4015.. Benny Davis	Dec. 12,'38	†22....
Boarder Trouble 4016	Dec. 17,'38	†.2 rls.
Joe and Asbestos		
Swing Time in the Movies (1-7-39) 4003	Jan. 7,'39	†20....
Fritz Feld (color)		
Hats and Dogs 4017	Dec. 31,'38	†20....
Wini Shaw		
Sophomore Swing (2-4-39) 4021	Jan. 21,'39	†20....
Harvest Moon Dancers		
Sundae Serenade 4020	Feb. 25,'39	†.2 rls.
Rosie Moran		
Projection Room 4022	Mar. 4,'39	†.2 rls.
Arthur and Case		
Small Town Idol, A (3-11-39)	Feb. 11,'39	†20....
Ben Turpin		
Home Cheap Home 4023	Mar. 18,'39	†.2 rls.
Henry Armetta		
A Fat Chance 4024	Mar. 25,'39	†.2 rls.
Johnny Perkins		
Rollin' in Rhythm 4025	Apr. 15,'39	..2 rls.
Seeing Spots 4026	Apr. 29,'39	..2 rls.
Duke McHale		
You're Next to Closing 4027	May 13,'39	..2 rls.
Cross and Dunn		
Broadway Buckaroo (6-17-39) 4028	June 3,'39	†20....
Red Skelton		
Quiet Please (5-27-39)	July 1,'39	.20....
Fritz Feld (color)		
Wardrobe Girl 4029	June 17,'39	.....
Ginger Manners		
COLOR PARADE		
China Today (11-12-38) 4602	Oct. 1,'38	†11....
Nature's Mimics (2-4-39) 4604	Dec. 3,'38	†10....
Points on Pointers 4606	Jan. 28,'39	†.1 rl..
Mechanix Illustrated, No. 3 (3-4-39) 4607	Feb. 25,'39	†10....
The Roaming Camera (4-15-39) 4608	Mar. 25,'39	†11....
Mechanix Illustrated, No. 4 (5-27-39) 4609	Apr. 22,'39	.10....
For Your Convenience (6-17-39) 4610	May 20,'39	.10....
Mechanix Illustrated, No. 5 4612	June 17,'39	†.1 rl..
Modern Methods 4611	July 15,'39	.....
FLOYD GIBBONS' "YOUR TRUE ADVENTURE"		
Defying Death (12-10-38) 4303	Oct. 15,'38	†12....
Toils of the Law 4302	Nov. 12,'38	†.1 rl..
Treacherous Waters (12-17-38) 4304	Dec. 10,'38	†10....
The Human Bomb (1-28-39) 4305	Jan. 7,'39	†12....
High Peril (3-4-39) 4306	Feb. 18,'39	†12....
A Minute from Death 4307	Mar. 4,'39	†.1 rl..
Chained (4-15-39) 4308	Apr. 1,'39	†12....
Voodoo Fires (5-27-39) 4309	May 6,'39	.12....
Haunted House (6-24-39)	June 3,'39	†12....
Lives in Peril 4311	July 1,'39	.....
HISTORICAL TECHNICOLOR FEATURETTES		
Declaration of Independence The (10-15-38) 4002	Nov. 28,'38	.19....
John Litel (color)		
Lincoln in the White House (1-14-39) 4004	Feb. 11,'39	†20....
Frank McGlynn (color) (Exploitation: Feb. 25,'39, p. 68; May 20, '39, p. 61.)		
Sons of Liberty (3-25-39)	May 20,'39	†20....
Claude Rains		
LOONEY TUNES		
No. 59—Porky's Naughty Nephew 4802	Oct. 15,'38	†.1 rl..
No. 60—Porky in Egypt 4803	Nov. 5,'38	†.1 rl..
No. 61—Daffy Doc, The (12-3-38) 4804	Nov. 26,'38	†.7....
No. 62—Porky the Gob (12-31-38) 4805	Dec. 17,'38	†.7....
No. 63—The Lone Stranger and Porky 4806	Jan. 7,'39	†.7....
No. 64—It's an Ill Wind 4807	Jan. 28,'39	†.1 rl..
No. 65—Porky's Tire Trouble 4808	Feb. 18,'39	†.1 rl..
No. 66—Porky's Movie Mystery (3-24-39) 4809	Mar. 11,'39	†.7....
No. 67—Chicken Jitters (4-1-39) 4810	Apr. 22,'39	†.1 rl..
No. 68—Porky and Teabiscuit (5-20-39) 4811	Apr. 1,'39	†.7....
No. 69—Kristopher Kolumbus, Jr. 4812	May 13,'39	..1 rl..
No. 70—Polar Pals (6-17-39) 4813	June 3,'39	†.7....
No. 71—Scalp Trouble 4814	June 24,'39	..1 rl..
MELODY MASTERS		
Merle Kendricks and Orch. (10-22-38) 4704	Nov. 12,'38	†10....
Music With a Smile (7-30-38) 4705	Dec. 3,'38	†10....
Dave Apolion and Orch. (12-17-38) 4706	Dec. 24,'38	†11....
Clyde Lucas and Orch. (1-21-39) 4707	Jan. 7,'39	†10....
Blue Barron and Orch. 4708	Jan. 21,'39	†.1 rl..
Jerry Livingston and Orch. 4709	Feb. 4,'39	†.1 rl..
Russ Morgan and Orch. (3-4-39) 4710	Feb. 25,'39	†10....
Dave Apollon and Orch. 4711	Apr. 22,'39	†.1 rl..
Clyde McCoy and Orch. (5-27-39) 4712	Mar. 18,'39	†10....
Artie Shaw and Orch. (4-8-39) 4713	Apr. 29,'39	†10....
Larry Clinton and Orch. 4714	May 20,'39	..1 rl..
Leith Stevens and Orch. (6-17-39) 4715	June 10,'39	†10....
Rita Rio and Orch. 4716	July 1,'39	..1 rl..
MERRIE MELODIES (In Color)		
No. 66—Little Pancho Vanilla (10-22-38) 4502	Oct. 8,'38	†.7....
No. 67—Johnny Smith and Poker Huntas 4503	Oct. 22,'38	†.1 rl..
No. 68—You're an Education (12-3-38) 4504	Nov. 5,'38	†.7....
No. 69—Night Watchman, The (11-26-38) 4505	Nov. 19,'38	†.7....
No. 70—Daffy Duck in Hollywood 4506	Dec. 12,'38	†.1 rl..
No. 71—Count Me Out (12-31-38) 4507	Dec. 17,'38	†.7....
No. 72—The Mice Will Play 4508	Dec. 31,'38	†.7....
No. 73—Dog Gone Modern (1-21-39) 4509	Jan. 14,'39	†.7....
No. 74—Ham-ateur Night 4510	Jan. 28,'39	†.7....
No. 75—Robin Hood Makes Good (3-4-39) 4511	Feb. 11,'39	†.7....
No. 76—Gold Rush Daze 4512	Feb. 25,'39	†.1 rl..
No. 77—A Day at the Zoo 4513	Mar. 11,'39	†.1 rl..
No. 78—Presto Chango 4514	Mar. 25,'39	†.1 rl..
No. 79—Bars and Stripes Forever 4515	Apr. 8,'39	†.1 rl..
No. 80—Daffy Duck and Dinosaur (4-22-39) 4516	Apr. 22,'39	†.7....
No. 81—Thugs with Dirty Mugs 4517	May 6,'39	..1 rl..
No. 82—Naughty But Mice 4520	May 10,'39	†.1 rl..
No. 83—Believe It or Else	June 3,'39	†.1 rl..
No. 84—Hobo Gadget Band (6-17-39) 4518	June 17,'39	..7....
No. 85—Old Glory (6-17-39) 4521	July 1,'39	.10....
TECHNICOLOR SPECIALS		
Immortal Brush (10-22-38) 4402	Nov. 19,'38	†.9....
The Master's Touch 4408	Feb. 18,'39	†.1 rl..
SPECIAL		
Nine Million, The (2-18-39)		.9....
VITAPHONE VARIETIES		
Table Manners 4902	Oct. 15,'38	†11....
Ruth Aarons		
Vaudeville Interlude 4903	Nov. 19,'38	†.1 rl..
Robbin' Good (12-3-28) 4904	Dec. 10,'38	†10....
Luis Zingone		
Ski Girl (1-28-39) 4905	Jan. 14,'39	†10....
"Gadgeteers" 4906	Feb. 18,'39	†.1 rl..
Tax Trouble 4907	Mar. 18,'39	†.1 rl..
Grouch Club		
The Crawfords "at Home" 4909	Apr. 15,'39	†.1 rl..
Dean of the Pasteboard (5-27-39) 4910	May 27,'39	.10....
Luis Zingone		
Right Way, The (6-17-39) 4908	July 1,'39	..9....
Irene Rich		

OTHER PRODUCT

A. B. F. D.

Title	Rel. Date	Min.
Legend of Norfolk, A (12-31-38)		.....

ABPC

Come Back to Erin (5-20-39)		.33....

AMERICAN RED CROSS

Footsteps (5-27-39)		.11....

AMERICAN TRADING

La Traviata		.....
Little Journeys to Distant Lands		.....
Travel Talks		.....

ASSOC. OF SCHOOL FILM LIBRARIES

New World for Old (6-3-39)		.25....

BRITISH

Londoners, The (4-29-39)		.35....
Reporter Investigates Liberty (5-6-39)		.17....
Warning, The (4-1-39)		.35....

CENTRAL

Chinook's Children (6-3-39)		.10....

CIVIC

City, The (5-20-39)		.44....

G. P. O.

Spare Time (6-17-39)		.....
Men in Danger (6-17-39)		.....

LENAUER

Frosty Frolics (12-24-38)		.11....
Getting Your Money's Worth (12-31-38)		.11....
North Sea (7-9-38)		.24....

MOTION PICTURE INDUSTRY

For Auld Lang Syne (4-22-39)		.10....

SANDERS FILM

Midsummer in Sweden (11-5-38)		.10....
Fishing in the Fjords (11-12-38)		.10....
Dalecarlia, The Heart of Sweden (11-19-38)		.10....

SPECTATOR-DENNING

Point of View (6-3-39)		.....

WORLD

Andante et Dondo		.....
Ave Marie		.....
Children's Corner		.....
Jeune Fille Au Jardin		.....
Les Berceuses		.....
Song of Ceylon		.....
Valse Brilliante		.....

WPA

Shock Troop of Disaster (2-25-39)		.10....

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Title	Rel. Date	Min.
Flying G-Men (2-18-39)	Jan. 28,'39	†18....
James Craig-Lorna Gray		
Mandrake, the Magician (5-13-39)	May 6,'39	†.....
Warren Hull-Doris Weston		(1st episode 27 min.)
Overland with Kit Carson	Aug. 12,'39	†.....
Bill Elliott-Iris Meredith		
Spider's Web, The (11-5-38) 9120	Oct. 22,'38	†19....
Warren Hull-Iris Meredith (15 episodes)		(each)

REPUBLIC

Title	Rel. Date	Min.
Daredevils of the Red Circle (6-10-39)	June 10,'39	†18.... (each)
Charles Quigley-Herman Brix		
Hawk of the Wilderness		
Dick Tracy's G-Men	Sept. 2,'39	.....
Ralph Byrd		
(15 episodes)		
(12-10-38) 7301	Dec. 3,'38	†.2 rls.
H. Brix-J. Martin-Mala		(each)
		(1st episode 29 min.)
Lone Ranger Rides Again	Feb. 25,'39	†.2 rls.
Robert Livingston-Chief Thunder Cloud		(each)
(15 episodes)		1st episode 30 min.)
(Exploitation: Nov. 11,39, p. 55.)		

UNIVERSAL

Title	Rel. Date	Min.
Buck Rogers (2-11-39) 3881-92	Apr. 11,'39	†.....
Buster Crabbe		
Oregon Trail, The (5-20-39)	July 4,'39	†21....
John Mack Brown-Louise Stanley (15 episodes)		(each)
Phantom Creeps, The	Oct. 17,'39	.....
Bela Lugosi-Dorothy Arnold		
Scouts to the Rescue (12-31-38) 3781-92	Jan. 17,'39	†.....
Jackie Cooper-Vandell Darr		
(Exploitation: Jan. 14,'39, p. 65.)		

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BENNY · LAMOUR · ARNOLD

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"MAN ABOUT TOWN"

with

Binnie Barnes · Phil Harris · Betty Grable · "Rochester"

Matty Malneck and Orchestra · Original Screen Play by Morrie Ryskind

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SONG HITS! "Strange Enchantment" · "Man About Town" · "That Sentimental Sandwich" · "Fidgety Jo

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■ ■ ■

Television turns to Independents and Foreign sources for film to broadcast

March of Time gives the motion picture screen its story of itself, from Then to Now

Defendant Industry files denial of Government charges—Charges Allied unfair rejecting code

VOL. 136, NO. 2 JULY 8, 1939

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Film Daily

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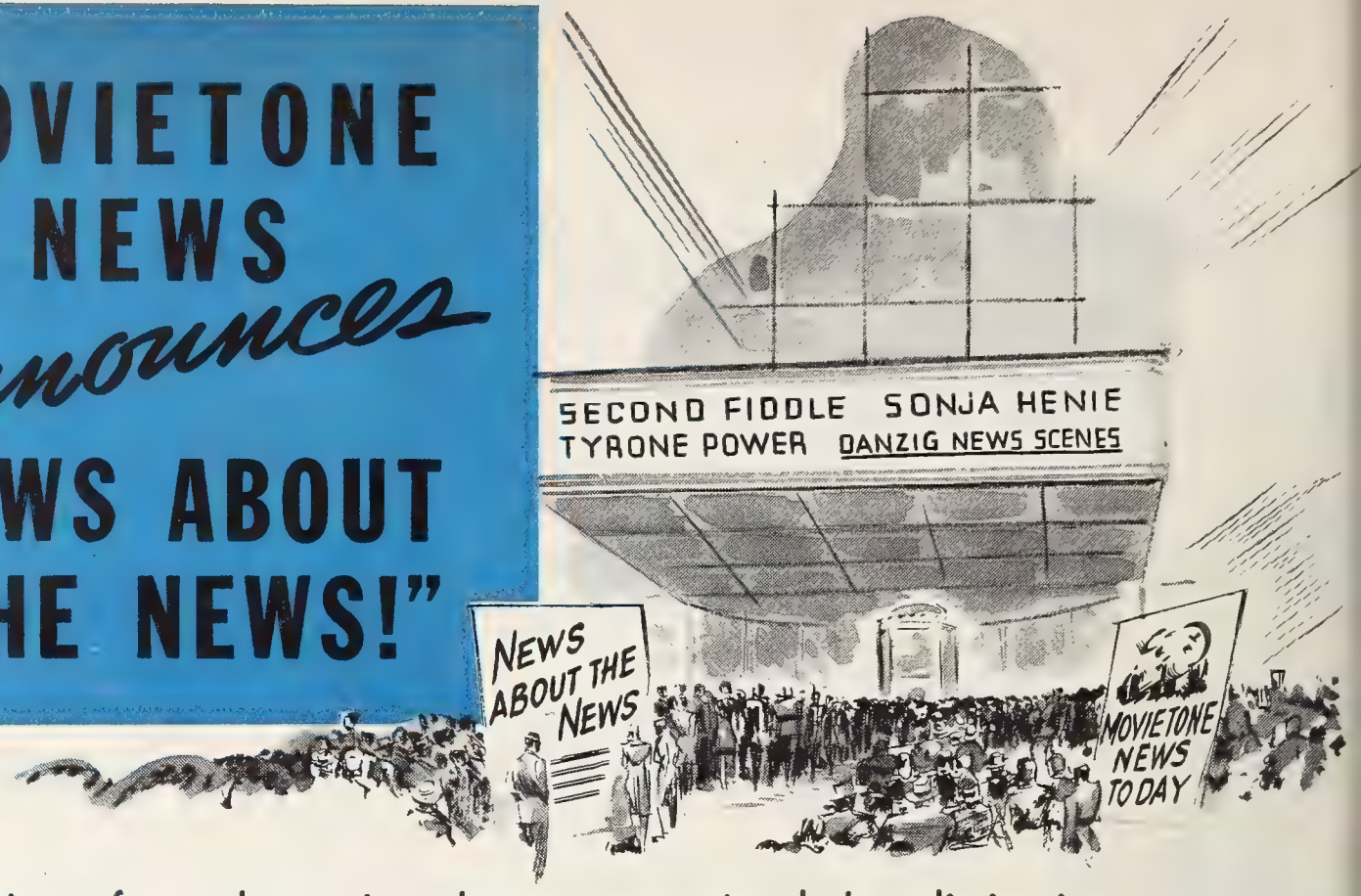
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MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 136, No. 2 — July 8, 1939

PROSPECTS

NOW that it has been amply proved that the box office curve has inevitably to follow employment and payrolls, the general business index has assumed more than an academic interest to showmen. At the moment, which is to say the first week in July, the indications are taken by the experts to be looking up, just a trifle more than a shade.

The New York *Times* "Business Index" is up again, with gains something more than the seasonal graph would anticipate. Not terrific, mind you, but better.

Meanwhile all of the experts of the trade associations are talking in cautious optimism, considering generally that the coming fall and winter will be somewhat better, if—the if being the worry and wonder about war over There and its implications over Here.

THE first world war was the making of the American motion picture industry, delivering to it in formative years substantial monopoly. Part of the preparations for the next world war have tended no little to the unmaking of that same world dominion by Hollywood. Meanwhile there is more than fair prospects that the world's market for American production will not meet important further shrinkage, may in fact show betterment. Important new competition for the more important markets is not in sight.

The third and Fourth of July brought surprise and phenomenal days to the box offices of Broadway, with lines forming by 10:30, long queues by 11:00, and calls for extra ushers, for the first time since the opening of the World's Fair competition over on Flushing Meadows. New York was full of people with holiday money in pocket and loosed from their daily routines by the long week-end. Saturday and Sunday presumably had exhausted their devices of self-entertainment and brought them to a willingness to sit down and take effortless diversion.

△ △ △

BLACK & WHITE

THE conspicuous success of "Rochester," otherwise Mr. Eddie Anderson, in "Man About Town," wherein he plays the valet extraordinary to Mr. Jack Benny, makes also conspicuous the fact that the negro comes but rarely to the laurels of the screen. And this too, is in the face of the fact of his abilities in mimicry, syncopation and his inherent dramatic emotionalism.

In the New York *Herald Tribune*, Mr. Howard Barnes makes this the text of argument, urging: "What baffles me is why the motion picture does not use their acting skill more frequently, why they are not given bigger parts or why, for that matter, there are virtually no films in which they have the major responsibility."

In strict technical objectivity, the argument is right. But in any reduction to practise it is not correct.

Mr. Barnes and that school of criticism to which he pertains tend to view the screen of the theatre as art, and they can be entertained by art. Art is not necessarily, or commonly, entertainment in the broader sense, and not staple fare for the many.

Most considerably stardom, and what Mr. Barnes calls "the major responsibility," is a job of vicarious attainment for the customers. The starring player becomes the agent-in-adventure for the box office customer. The spectator tends to identify himself with the glamorous and triumphant player, just as the tense, weakling little ribbon clerk in the last rim of seats clenches his fists and wins with the winner at the prize fight—at the moment he's in trouble, too, because the winner is probably Joe Louis.

JUST incidentally if you think the simile is in trouble, reflect on the fact that the big turn out at the Yankee stadium the other night was there, not to see Louis win, but to see spunky, clowning Tony Galento take a chance.

Inevitably the motion picture tends to place the negro in the screen drama in the same relation as that which he occupies in the nation's social and economic picture. In other words the screen public takes the negro as the average of 135,000,000 take him.

The fact that the negro is better accepted on his merits as an artist by the stage is but another of the endless and obvious evidences of the devotion of the stage to minorities of more sophistication, more erudition, more capacity for intellectual adventure.

The multitude can chuckle at Step'n Fetchit and laugh with Rochester, but they will woo and win with the Gables, the Taylors and the Coopers. That's "the major responsibility"—the white actor's burden.

△ △ △

"UTTERLY DIFFERENT"

WORD has got around that "On Borrowed Time," from MGM, is something very special, utterly different. By way of corroboration, comes a personal letter to the editor from Mr. William R. Weaver, the Herald's Hollywood editor, saying: "It is amazing fantasy, told without being fantastic. It must be seen to be believed and when you see it you believe it.

"I think that one way showmen might tell their audiences about it would be to mention maybe 'Death Takes a Holiday,' or 'Earthbound,' or 'Berkeley Square' as films in general kind and then immediately to specify that 'On Borrowed Time' is like none of them. Incidentally Lionel Barrymore gives his most flawless performance to date, and that's something.

"Also, it would be, I think, an important service if you would see that the Herald tells the showmen that 'On Borrowed Time' positively must be seen from the beginning. Patrons admitted as much as one minute late will not find out what it is about and they will miss the rich satisfaction it contains for a reasonably intelligent audience."

△ △ △

CURTAIN

ONCE in a while "the hand that feeds," after being gnawed on enough, is capable of giving a bust in the nose. This seems to be what has happened in the discontinuance of the Federal Theatre Project by the terms of the 1940 Relief Bill.

The House contended that the WPA plays contained "seditious lines." Any unbiased spectator at such performances as

[*Continued on following page, column* 1]

This Week

In the Classroom

After three years' ascertaining necessity and practicability, and of preparation with leading educators, the motion picture industry, on Thursday, formally entered the business of supplying films to this country's schools. Announcement of an industry library of 600 subjects, in one and two reels, with sound, was made on Thursday night to the 77th annual convention of the National Education Association, in San Francisco, by Will Hays, president of the Motion Picture Producers and Distributors of America, and Dr. Mark May, of Yale University, representing the film committee of educators. The library is thought the largest ever presented to the schools at one time. Industry contributors are Columbia, Walt Disney, Educational, Loew's, RKO, Twentieth Century-Fox, and Warner Brothers. Prints will be shipped to schools directly from these companies' laboratories. "Promotional" activities will be handled by the Teaching Film Custodians, Inc., in New York City.

The new developments and their background are described in a story starting on page 15 *which reports the announcement of the service.*

CURTAIN

[*Continued from preceding page*]

"Injunction Granted," to name but one of a category, could confirm that judgment. Had the screen ventured such intemperate expression for the wide audiences of the motion picture, a storm of protest would have arisen, immediately, and far more violent than the somewhat belated objections of the Dies committee.

Unhappily, despite the dominant coloration imposed by the hell-raising militant interlopers of the WPA theatre, there has been and remains a body of legitimate players quite as much entitled to relief as other recipients and beneficiaries of made work. They are now the victims of those ideological banditti, interested in revolution, not art or entertainment.

There remains, to be sure, ever the question of the legitimacy of what seems to be so much the contemporary demand of the specialist to be supported in his specialty, be he piccolo player or ham Hamlet. Few of us indeed have ever enjoyed completely free choice of vocation or employment. It is not clear that the relief roll should pave the path for wishing. Relief is one thing, career another.

—*Terry Ramsaye*

Embroiled

The International Alliance of Theatrical and Stage Employees became involved in two more fights over jurisdiction of studio craft workers this week as it demanded return of control over cameramen and had its own jurisdiction threatened before the Labor Relations Board by an anonymous group claiming support of a majority by the 12,000 workers now in IATSE ranks in Hollywood.

The American Society of Cinematographers, in a bitter fight in 1934 gained jurisdiction over cameramen for five years. Photographers Local 659 of the IATSE now claims jurisdiction in a petition to Pat Casey, labor representative for producers.

A complaint was filed on Thursday with the NLRB against the IATSE by the United Studio Technicians Guild, asking certification as bargaining agency for all 12,000 IATSE studio workers. The Guild move was the first attempt to bring vertical unionism to Hollywood and was laid by International leaders to CIO activity. Charles J. Katz was listed as attorney of the Guild but officers and membership were not disclosed.

Other union developments on page 28.

Patent Changes

Legislation limiting the effective period of patents applied for and obtained and providing for a single circuit court of appeals to handle infringement cases, was ordered favorably reported to the Senate Thursday by the Senate Patents Committee. A bill introduced by Senator Bone of Washington at the request of the Patent Office limits the life of patents to 17 years and the over-all protection afforded by the filing of a patent application to 20 years, as a means of preventing patentees from postponing the effective date of a patent by filing innumerable amendments. Another bill provides that infringement issues may be tried in the proposed special court, from which appeal could be taken direct to the Supreme Court, thus preventing the bringing of cases in several jurisdictions where conflicting decisions might be secured. The measures are an outgrowth of the patent investigations of the Temporary National Economic Committee, of patent privilege abuses.

Neely Pressing

Senator Matthew M. Neely (Dem., W. Va.) after several efforts succeeded late Thursday in having his anti-block and blind-selling bill made the unfinished business of the United States Senate with an understanding that it would be debated and voted upon Friday afternoon. A voice vote from the floor made the bill the unfinished business, carrying without a single objection.

In Spain

The first word of the reestablishment of the Spanish motion picture industry came Thursday by cable from Barcelona, disclosing that under the new Franco Government the Spanish Film Board, an association of distributors, has been converted into an official syndicated service to embrace all Spanish motion picture activities. It will be directly responsible to the chief of the Spanish Syndical Service—the Syndical is the labor organization.

First president is Nazi Ufa's Vallescar, and the regional chairman and national vice-president is Enrique Aquilar, managing director of Hispano-American Films, Universal's Spanish subsidiary. Vidal Batep of Paramount is also an official.

New Exhibitor

Ray Lewis of Toronto, publisher of Canadian Motion Picture Digest, in New York for the weekend announced her entry into the business of exhibition as an independent. Her theatre, the Pylon, in College Street, Toronto, is scheduled to open October 1. It will have 750 staggered seats, with "front row vision." Her beginning in the motion picture business was just 25 years ago, with the sale of a script, "The Garden of Dreams," to the late Arthur Speigel's Equitable Pictures Corporation.

MOTION PICTURE HERALD

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Fox Foreign Sales

His company is rocketing to the best foreign sales record of its history, and Latin America is a prime contributor, Walter Hutchinson, foreign department head of Twentieth Century Fox, said in New York on his return, Wednesday, from three months in Europe, and in Central and South America. Latin America offers increased sales, however, he said, if Hollywood studios pay more attention to Latin film tastes. Mr. Hutchinson remarked that this was done for European countries, and that Latin America was surely as important. He noted that the new sales record was being achieved in the face of chronic international tensions. Anent Spain, he said the company operating offices there were being moved from Barcelona to Madrid.

Happy Holiday

The Fourth of July holiday weekend, ordinarily causative of a drought at the boxoffices of the nation, instead became a cheerful four days for exhibitors of many sectors. The good fortune was most evident in New York, where both Broadway-first-run and neighborhood houses had suffered badly since the opening of that great counter-attraction, the New York World's Fair. All Broadway first run houses were crowded over the weekend. Records were set at the Loew's State, where Eddie Cantor appeared on the stage and Metro's "It's a Wonderful World" on the screen; and at the Paramount, where Gene Krupa and band appeared on the stage, and Paramount's "Man About Town" on the screen.

FOR READY REFERENCE

Editorial	Page 7
This Week in Pictures	Page 10
The Hollywood Scene	Page 34
In the Cutting Room	Page 41
Managers' Round Table	Page 47
Release Chart	Page 59
Asides and Interludes	Page 31
Showmen's Reviews	Page 35
In the Courts	Page 44
Deaths of a Week	Page 44
In the Newsreels	Page 44
Short Subjects on Broadway	Page 57
What the Picture Did for Me	Page 55

Pulling the Curtains

The Federal Theatre Project is officially dead. The curtains in all Federal theatres descended for the last time June 30. Payrolls for administrative employees and those desperately needing relief will be continued one month and 90 days from the June 30 date, respectively, under an ameliorating provision contained in the national relief funds bill, passed by both House and Senate. The House was the first, several weeks ago, to attack, and eliminate the Federal Theatre project from its relief appropriation. The Senate, besieged by notables of the theatre and politics, considered a clause allowing continuation of the project if local, as well as Federal, funds supported it. House leaders would not even consider this; and the Senate dropped the project entirely. Chief reason for the unanimity of bitterness in House and Senate was the belief of Congressmen that the project produced plays of a "Communistic" tendency and that its administrative and acting personnel was "radical."

The darkening of the houses is reported on page 42.

In Abeyance

RKO's lesser creditors are holding up the reorganization, approved by the majority, and proposed by the Atlas Company. While decisions on their appeals against the reorganization confirmation were awaited from the United States Circuit Court of Appeals, arrangements for underwriting the $1,500,000 issue of new capital were being held in abeyance, as were the election of new officers and the first meeting of the board of the new company. However, the proponents of the reorganization, who have already battled their way to court acceptance of the plan in essentials, are readying final papers, in hope that the company's reorganization may be completed by the end of summer. Simpson, Thacher and Bartlett, counsel for the Atlas Corporation, are preparing the certificate of incorporation, new stock certificates, and the by-laws of the new company. Hearings on the reorganization plan have been postponed to July 20th.

135 Minutes

Occupying the attention of Illinois exhibitors, and excluding all other topics, is the new bill, passed by that state's legislature, providing that motion picture programs be limited to two hours and 15 minutes. Governor Horner's signature is awaited; so, also, is his veto. Opinion is divided on his probable action, as it is on the efficacy of the bill, which is intended to prevent double feature programs. Allied of Illinois is reported favoring the bill.

See legislative news, page 29.

Refunding

Warners this week began the cash redemption of about $6,000,000 optional 6 per cent convertible debentures, due September 1, 1939, with accrued interest from March 1, 1939, to date. Holders may turn in their bonds for cash at the Manufacturers Trust Co., trustee, 55 Broad Street, New York.

This will complete the refunding or retirement of an original amount of $29,400,000 debentures outstanding. Of this amount, some $19,400,000 have been exchanged for new debentures maturing in 1948 and bearing the same rate of interest.

Of the balance of approximately $10,000,00 debentures outstanding, the company has retired some $4,000,000.

In the last eight years Warners have retired or refunded more than $40,000,000 indebtedness.

The six per cent convertible debentures due September 1, this year, were issued in 1929 in a total amount of $44,064,500. Of this, $14,664,500 was retired prior to the exchange plan issued July 25, 1938.

Television Films

Only partly thwarted by the "boycott" imposed unofficially upon it by the motion picture industry, the television industry this week made it known, that it has secured enough feature films, from independent and foreign film distributors, to last through the summer. "Generals Without Buttons," and "Carnival in Flanders" are among the approximately 15 features contracted for, at this mid-week. Among the distributors are Astor Pictures, Mayer and Burstyn, Tri-National. Other television news includes the notation that the first television "network" may become actuality this Fall, with the establishment of relay stations from New York to the General Electric transmitter at Schenectady.

The news is detailed on page 16.

Commerce Study

"Two or three months more"—is the estimate of the time necessary to complete the study of the motion picture industry, United States Department of Commerce officials said in Washington on Wednesday. The Department started discussions with industry leaders several weeks ago on "broad and economic problems of the industry."

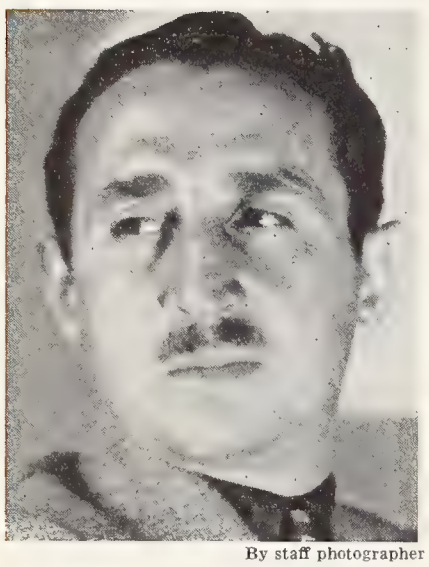
Remaining to be seen by Department officials, in their program of consulting with every branch of the industry, are Harry Brandt, president of the New York Independent Theatre Owners Association, on July 18; and leaders of the Allied States Association, at an unspecified time.

Meanwhile, the industry was going ahead with its own program for self regulation (see page 23), while the majors in Federal Courts were categorically denying the Government's charge of conspiracy (page 25).

This Week In Pictures



SUMMERTIME IN CHICAGO, above, and Chicago film men are guests of Tom Flannery of the Whiteway Sign Co. at the Nippersink Country Club. Left to right: James Caston, Clyde W. Eckhardt, Simon Simansky, Harry Smythe and Sam Myers.



By staff photographer

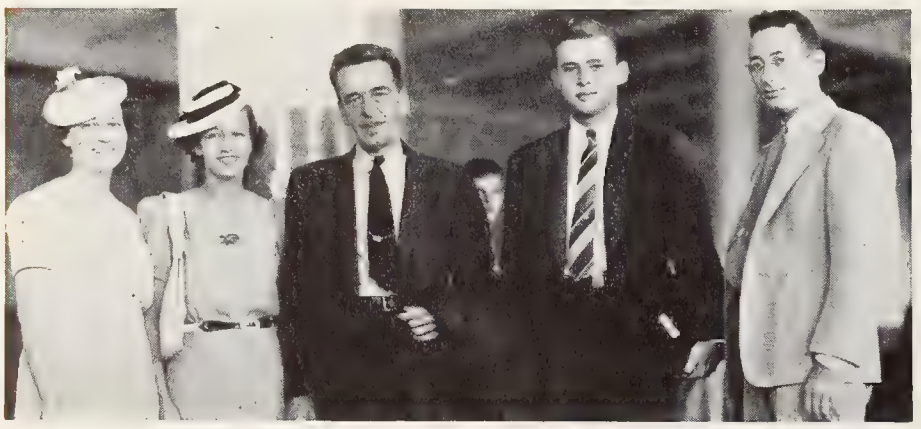
CONSIDERING PRODUCTION, above. J. D. Trop, independent producer, is planning to film a series of Hollywood stories.

HOMECOMING, below. A. L. Pratchett, center, Paramount Caribbean manager, arrives in Havana from the convention. Greeting him are J. D. Rapoport, right, manager for Cuba; Mrs. C. E. Molins, Mrs. Rapoport, and his son, Robert.



By staff photographer

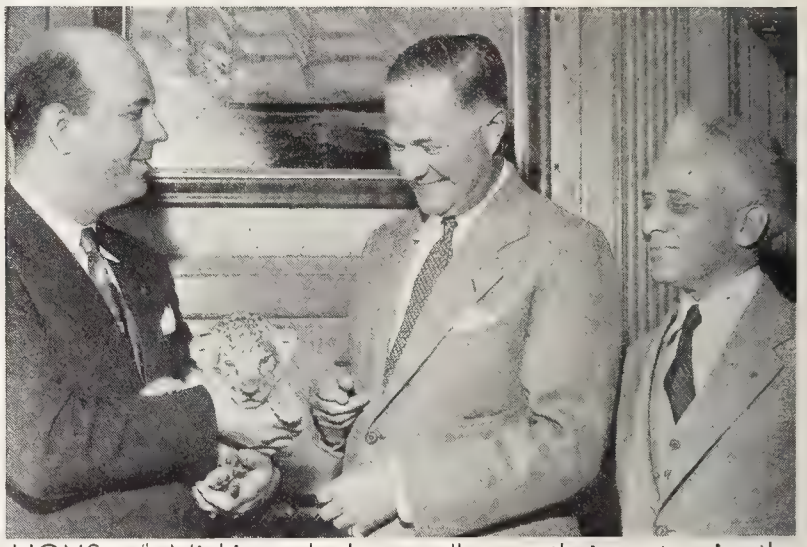
VISITOR, above. Roy Lockwood, director of the British "Mutiny of the Elsinore," visits America to study production possibilities for his own company, New Georgian Productions.





By staff photographer

CONGRATULATIONS complete with cake are paid Graham McNamee, center above, for 16 long years of radio commentating and 10 years of similar service in films by Lenox R. Lohr, left, for NBC, and W. A. Scully, right, for Universal Pictures.



LIONS of Michigan look proudly on their entry in the MGM hunt for a new personification of Leo. Handing the Michigan club's entry to Mayor Arthur Blakeslee of Kalamazoo is Phillip Maher, district deputy. Watching is A. R. Grabowsky, Lions state secretary and treasurer.

THE GENTLEMAN FROM INDIANA, below right, attends the wedding of his son, Will H. Hays, Jr., who with his bride, the former Margaret Louise Chapin of Indianapolis, dominates the foreground of the picture. The ceremony was in the Church of the Advent in Indianapolis.





MANAGER of the Interstate circuit's newest neighborhood house in Alamo Heights, San Antonio, will be Henry Bergman, above, former vaudeville headliner. The theatre cost $125,000.



ANNIVERSARY cake and fixings, above, prepared by Nathan Salmon, John Greer (to the right of the cake) and Frank Mahboub for the employees of their Lensic theatre in Santa Fe, New Mexico, on the house's eighth birthday.

Exhibitors in Hollywood

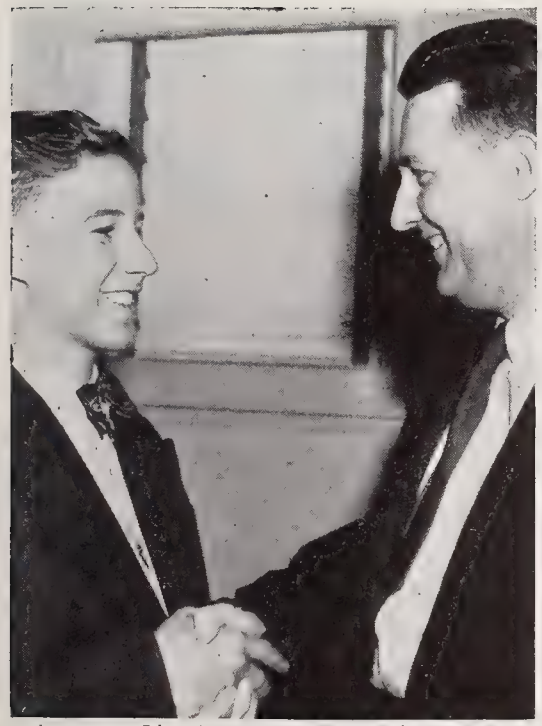
WITH two Fair's tempting them to sample the showmanship wares of another branch of the entertainment business exhibitors continue to spend their vacations in Hollywood seeing at first hand the product they later will have to sell. Below are the week's visitors.



Above. Sidney Epstein who operates 15 houses in the Omaha territory, and members of his family with Denis Morgan.



Above. Abe Finkel, left, of the Finkel circuit, Pittsburgh, and Mrs. Finkel with Alan Hale at Warners.



Above. Charles Sweet of the Stacey theatre, Trenton, N. J., is greeted by Bobby Jordan, presently with the Dead End Kids at Military School in the Warner picture of that name.



Above. John Anderson and Mrs. Anderson having leased the Princess at Boone, Iowa to Blank Enterprises after 32 years of continuous family operation, visit the coast and, here, Rosemary Lane. Mr. William R. Weaver, Herald Hollywood editor, was the orchestra for Mr. Anderson's shows circa the days of the "Million Dollar Mystery."

Below. Steve Farrar, Egyptian Theatres, Harrisburgh, Ill., a contributor to What the Picture Did for Me as far back as 1920, with Jeffrey Lynn.





A rapt audience of the 1914 period watches William S. Hart in "The Fugitive" portend no good for the villain.



Rudolph Valentino in "The Four Horsemen of the Apocalypse" at the start of a meteoric career which now is legend.

Below. John E. Abbott and Iris Barry in the projection room of the Museum of Modern Art Film Library.



OF TIME

MANY a year ago your editor, then in production, discussed with Will Hays assorted projects for pictures to deal with the traditions of our industry and its personalities. He seemed to like the notion, remarking we can importantly use material *"on the screen for the screen."*

At long last it has been done in "The Movies March On", the new issue of "The March of Time," in the intensive, dramatic, documentary technique of Louis DeRochemont—reviewed in this issue.

This opus is a compact twenty-one minutes of speeding narrative ranging in its coverage over as diverse materials as the May Irwin-John C. Rice kiss scene from the 1896 Broadway hit, "The Widow Jones" to pictorial portraiture of today's figures, including, for example, Cecil B. DeMille and Nicholas M. Schenck.

This is the first screen telling of the screen's story—sounds like an autobiography—in entertainment guise available to the box office public in competent amusement capsule form. One is not to forget, the while, a feature length effort of this order made some years ago by Commodore Stuart Blackton, pioneer, but failing of wide distribution, and, for special audiences and research students, "The March of the Movies," compiled under the attentions of Wilton Barrett for the National Board of Review's film archives, nor yet the large array of historical film compiled by the Film Library of the Museum of Modern art, where John Abbott and Iris Barry are documenting the evolution of the art so exhaustively. Access to the Film Library, of course, has been important to the current production. This is, however, not a mere excursion to the movies' attic relics. It pertains to now.

—Terry Ramsaye.

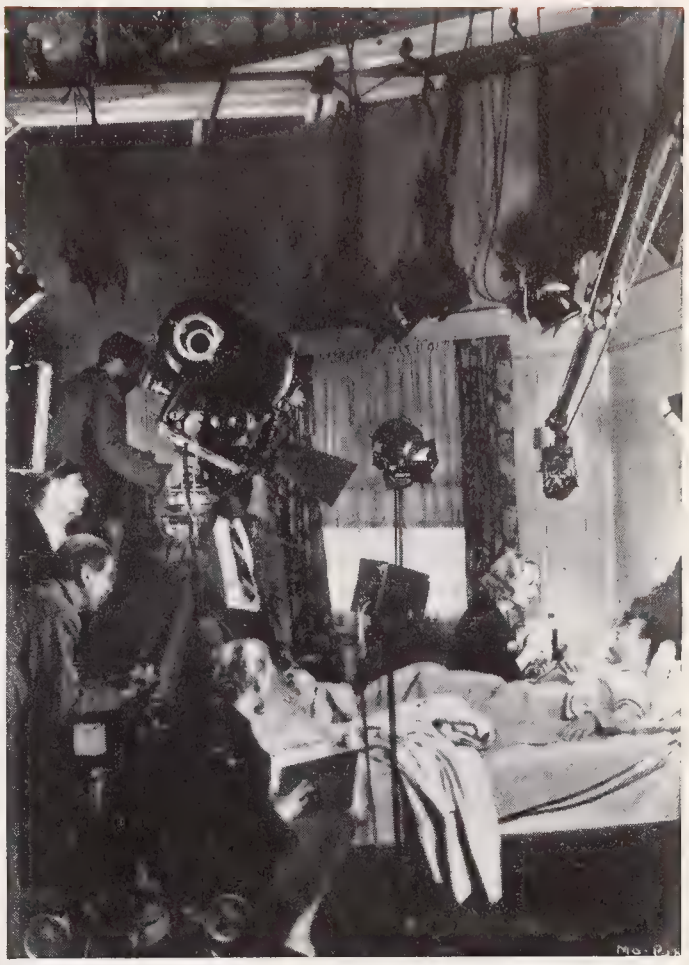


Charles Chaplin at play after the years during which he entertained uncounted millions.

and the FILMS



Cecil B. DeMille and the camera with which he filmed "The Squaw Man."



Above, as they are made in Hollywood today.



Above, David Wark Griffith, who attended the adolescent years of the screen.

Below, Walter Wanger.



Below, Hal Roach, veteran of the comedies, long and short.

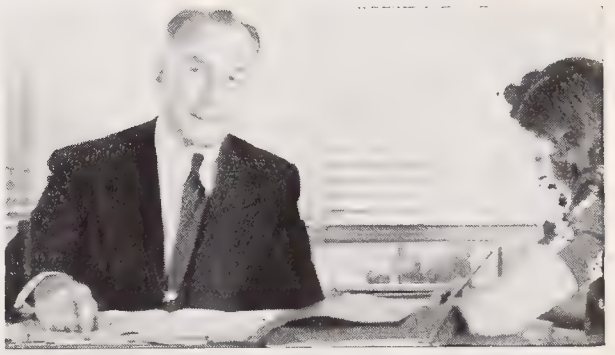


Right, George Schaefer, veteran of sales and distribution.





The brothers Schenck, Twentieth Century-Fox's Joseph (above) and MGM's Nicholas.



Two of the Warner brothers: Harry, company head (above), and Jack, production chief.





VACATION ROLL CALL

NEW YORK more than ever this year is the objective of vacation bound exhibitors, and guests are many in the reception lounges provided especially in distributor home offices. Pictured on this page are the week's registrants in the Paramount and RKO rooms.

(Photos by staff photographer)



By Paramount

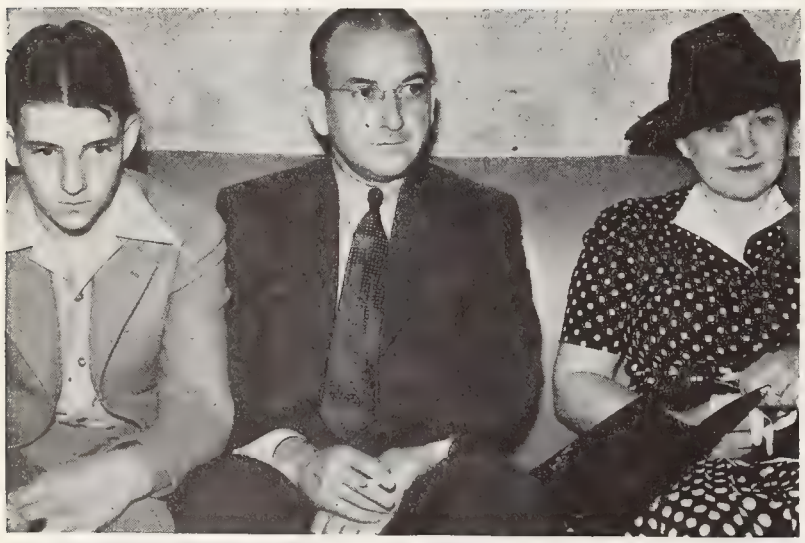
Above. Roy E. Harrold of the Princess and Castle theatres in Rushville, Ind.; Mrs. Harrold and daughters, Jo Anne and Patricia Jane, in the Paramount lounge.



Above. Lane King, projectionist in the Adrian, Adrian, Minn., owned by his father.



Above. H. F. Kennedy of the Lyric and Bow theatres, Broken Bow, Neb.



Above. Nat Williams of the Interstate Enterprises, Thomasville, Ga., Mrs. Williams, and their son.

Right. H. M. Loewenstein, treasurer of the Griffith Amusement Company of Oklahoma, and family.



Above. Nate Evans, co-operator of the Orpheum and Savoy in Memphis, stops in the RKO lounge.



Above. A. R. Cooper of the Prince Edward, Capitol and Strand, Charlottetown, Prince Edward Island, and Mrs. Cooper.



Above. Mr. and Mrs. M. E. Kenworthy and family of the Kenworthy theatre in Moscow, Idaho.



Above. Grady Murdock, of the Interstate circuit advertising department in Houston, Texas.

Below. Marlowe Conner, manager of the Rhodes theatre, Chicago, and Mrs. Conner.





MAJORS FORMALLY ENTER SCHOOL FILM BUSINESS WITH 600 PICTURES

Promotional and "Sales" Activities Will Be Conducted by Teaching Film Custodians, a Non-Profit Corp. of Educators

The major motion picture producer-distributors on Thursday formally entered the business of supplying films to the schools of the country, in a joint project.

After three years of preparation by virtually all of the companies, working with leading educators, Will H. Hays, for the majors, and Dr. Mark A. May, of Yale, for the film committee of educators, announced to the teaching profession the availability of an industry library of 600 regular theatrical subjects which have already played theatres, in one and two reels, all sound. It is probably the largest film library ever to be turned over to schools at one time.

Rentals Fixed

The announcement was made Thursday night by Mr. Hays and Dr. May before the 77th annual convention of the National Education Association in San Francisco. The NEA is composed of 195,000 teachers and superintendents of the country's elementary, secondary and high schools, 85 per cent from public, 15 per cent from private schools.

The licensing of pictures will be for from one-half a school year to three whole school years, and not on any single-booking basis, at rentals running from $10 for one-half a school year to $15 for one whole school term, $25 for two, $30 for three, for each black-and-white reel, all 16mm width.

Participating are Columbia, Disney, Educational, Loew's, RKO, Twentieth Century-Fox and Warner Brothers. Not participating are Paramount, United Artists or Universal, of the "Big Eight," nor Grand National, Monogram or Republic.

There will not be set up, as originally planned, any national system of exchanges operated jointly by and for the participating companies. Instead, each company will ship it own prints direct from its own laboratories. The promotional and "sales" activities will be conducted by a new company, called Teaching Film Custodians, Inc., with headquarters in the same building as the Hays organization, at 28 West 44th, running through to 25 West 43rd, the MPPDA always using the 44th Street address, the new Film Custodians adopting the 43rd Street number.

Teaching Film Custodians will issue licensing agreements to the schools, handle all of the bookkeeping and collecting, and pay the distributor as it is billed by the company. All licensing will be for spot cash.

Non-Profit Project

Film Custodians state that in the first three years of experimentation, there will be no profits accruing to the companies. As it now stands the project is a non-profit corporation composed exclusively of educators.

"Prints will be furnished only to bona fide educational institutions; the exhibitions shall be before classroom or kindred groups composed only of bona fide students or enrolled members of such educational institutions, and such exhibitions shall be an integral factor of class or group study," according to the license, which also provides, "Admission fees, directly or indirectly, shall never be charged or permitted to be paid for admission at the door or otherwise in advance or afterwards, for the right to attend either single exhibitions, or a series of such exhibitions."

The distributors and the educators feel that the project has been so set up so as to be entirely non-competitive to established theatres. No film will be made available until it is a year old. Features, or parts therefrom have not been included so far.

The distributors reserve the right to withdraw any picture listed in the library "in protection of their contractual relationships." This could mean "in protection of their contractual relationships" with regular exhibitor customers.

Under the terms of the contract the school accepts responsibility for loss or damage to each film. Schools are warned against attempting to use a silent projector on the sound subjects, because such usage destroys sound tracks. The distributors stress to the educators that only teachers or pupils who have had experience in operating sound projectors should be permitted to project.

Warning is also given on making copies of films, under penalty of the United States Copyright Act.

For the purpose of holding in trust the fees to be paid by the schools, Teaching Film Custodians have set up Teaching Film Trustees. The trustees are James R. Angell, President Emeritus of Yale and Educational Director of National Broadcasting; Willard E. Givens, Executive Secretary of the National Educational Association, and Carl E. Milliken, Secretary of the Hays organization.

The films will be made available only to schools in the U. S. A. All transportation costs are to be paid for by the schools.

A few of the pictures are available only in color. Because the cost of making color editions is at present three to four times higher than for black-and-whites, prices for color prints will not be listed, but are to be quoted according to the quantity of prints applied for, varying with the size of the order.

On Wednesday, Teaching Film Custodians started the mailing of a 320-page "Catalogue of Films for Classroom Use," to practically all of the country's thousands of school superintendents. It is estimated that in the past two years, since schools started seriously to buy sound machines, some 5,000 sound projectors have been purchased by schools and school systems.

The distributors' library in its present form classifies their films-for-teaching into six main divisions:

Art and Music: Art appreciation, architecture and design, painting and sculpture, animated cartoons, music.

Literature and Biography.

The Sciences: Biology and nature study (animals, domestic and trained; wild animals; birds, insects, marine life, plants); Chemistry, psychics and astronomy; Geology, physical geography and meteorology; general science.

The Social Studies: Anthropology and psychology; economics and governments; geography, travel (Africa; America, Central and West Indies; North America; South America; Asia; Australia and Islands of the Pacific; Europe; Miscellaneous); History (United States, European, General); Sociology; Religion.

Health, Physical Education and Recreation: Scholastic major sports, (Baseball, basketball, crew, football, track and field); Scholastic and minor sports (Archery, badminton, fencing, gymnastics, hockey, swimming and diving, table tennis, tennis); General sports and recreation (Boating, yatching and water sports, dancing, fishing and hunting, golfing, horses, riding and polo, playgrounds and resorts, skiing, miscellaneous.

The Practical Arts and Vocations: Agriculture, home economics, industrial arts, vocations.

New Films Needed

The library is admittedly inadequate from the standpoint of coverage of school subjects. It will be built up, however. As it now stands there is an abundance of films on geography, nature study, biology, and physical education; a fair number on history and the social studies, but very few on physical sciences and on literature.

Teachers and other users of the films are expected to keep reports which are to be sent to headquarters in New York as guides to the selection of additional pictures which are not now available.

Some 450 different subjects are covered to some extent in the 600 pictures.

Will H. Hays, announcing the project to the National Education Association, Thursday night, said the industry was acting in response to requests of teachers all over the country.

"Your future as well as ours depends upon our joint success in maintaining the opportunity for the individual to follow pursuits of his own choosing, motivated by his anticipation of just reward for his private enterprise, limited only by such minimum restrictions as the common good requires; in short, in maintaining the American Way of Life.

"Certainly one way to help insure our tradition of liberty in business, as well as personal relationships, is to give the youth of today, as vividly as possible, knowledge of its background and antecedents. In such a purpose, the motion picture makes an important contribution. Never was there at any time, anywhere before, a mirror which so completely and faithfully reflects the progress and failures, the culture or lack of it, the economic, political and social stress and strains of the whole human family as the photoplay. It is a school which is 'never out.'"

After consulting with educational leaders, Mr. Hays, in 1936, invited Dr. Mark A. May, Director of the Institute of Human Relations of Yale University, to make a study and lay out a program for future guidance in meeting the requests of teachers for classroom films. Dr. May suggested the organization of an advisory committee and invited its present members to join him in developing the program. The members of the Advisory Committee on the Use of Motion Pictures in Education are: Dr. May, chairman; Frederick H. Bair,

(*Continued on following page, column 3*)

MGM LEADS WITH FILMS FOR SCHOOLS

Metro-Goldwyn-Mayer's vaults gave up the greatest number of pictures for the majors' new school films project, 153 of its subjects being included in the first 432 catalogued. They came from the following sources:

MGM	153
20th-FOX	94
EDUCATIONAL	63
WARNERS	59
DISNEY	35
COLUMBIA	23
RKO	5

There now is a total of 600 pictures available for the new project.

$111,358,000 GROSS FOR THREE NETWORKS

Expenses Were $92,503,000 and Net $18,854,000 in 1938; $55,000,000 Additional Income

by FRANCIS L. BURT
in Washington

Three major networks and 660 broadcasting stations making financial reports to the Federal Communications Commission had a total broadcasting revenue in 1938 of $111,358,378, expenses of $92,503,594 and net broadcasting income of $18,854,784, it is disclosed by statistics compiled by the commission.

Other Income Reported

However, it was shown, in addition to the broadcasting return, the nets and stations had other income of approximately $55,000,000, of which $53,672,999 was from activities or business other than broadcasting, which brought the net income from all sources to $62,010,215 after the deduction of $11,522,636 paid in state and Federal income taxes.

While 240 stations showed losses for the year aggregating $2,223,195 and one station broke even, 419 others reported profits of $16,728,533 from broadcasting operations.

The financial reports showed that 175 stations had time sales of less than $25,000 and that, as a group, these stations showed losses, with aggregate revenues of $2,520,026 and expenses of $2,870,729, although some of the individual stations showed a profit.

Time sales by stations amounted to $81,923,949 and the network portion of network time sales was $35,455,510, a total of $117,379,459, from which was deducted $16,487,200 paid in commissions, leaving a net from the sale of time of $100,892,259. The sale and placing of talent returned $6,081,344, recoveries by networks from others on communication line charges were $1,085,469 and miscellaneous sales and revenue services brought in $3,278,836.

Programs, Talent Heavy Items

The compilation showed that the greatest items of expense were $38,196,994 for program, talent and communication line expense, $15,088,718 for general and administrative expenses, $13,048,588 for technical expenses, $10,997,059 for indirect broadcast expenses and $9,963,136 for advertising, promotional and selling expenses.

The 485 stations with time sales in excess of $25,000 reported total time sale revenues of $80,149,375 and a net broadcast income of $14,856,041.

A combined balance sheet for the three nets and 660 stations showed total assets of $1,068,339,901, of which $408,133,556 was current assets, $46,777,987 investment less depreciation in broadcast assets and $561,274,054 investment in assets other than broadcast plant after depreciation and amortization.

The nets and stations had a long-term debt of $61,997,823, current liabilities of $80,784,658, other liability items of $104,021,229 and net worth of $821,536,191.

Compilations from the reports showed that 658 of the stations and networks had a payroll for 1938 amounting to $45,663,757, of which $4,239,470 was paid to officers. As of December 31, last, a total of 23,060 persons were employed, including staff musicians and other artists on the regular payroll.

Billings Reach New Highs

Figures for those two giant network systems, the National Broadcasting Company and the Columbia Broadcasting System, reveal new records set for high "billings"; that is, orders.

For the CBS, the figures run this way: a 34.8 per cent increase in June billings, over last year, the total this June amounting to $2,860,180; a six month cumulative total of $16,918,818, and 8.6 per cent increase over the 1938 figures for the same period.

At the NBC, the figures on billings are: $3,383,404, for June, the Red network accounting for $2,624,657, and the Blue, $757,747. This is an increase of 5.7 over the previous year. The six month total amounts to $22,598,937, an increase of 7.5 over the same period last year.

The FCC this week issued, in conjunction with its statement on 1938 radio revenues, a comparison on employment and payrolls between the week of December 11, 1938, and the week of March 6, 1939. The number of full-time employees has decreased; part time, increased; weekly pay of the full-time employees, remained the same; weekly pay of part-time employees, increased considerably.

The Commission last week authorized sale of two radio stations to newspapers: one, WFAS, of White Plains, to the Macy newspaper group; the other, WCBA, to Allentown, Pa., newspapers.

Other Commission news was the postponement till July 14 of its hearing on a "censorship" for international stations; and the approval by the Senate Interstate Commerce Committee of the nomination of Paul Walker, for a seven-year term as a commissioner.

FRENCH FILMS LEAD FOREIGN SHOWINGS

French films are shown more widely in America than any other type of foreign language product, according to MOTION PICTURE HERALD'S *survey of 175 theatres throughout the country showing foreign language pictures.*

In enumerating the type of product shown, these theatres listed 16 foreign languages, including Chinese and Greek; with Spanish and German language films second and third, respectively, in popularity among the theatres which specified particular language types played.

A listing of the foreign languages represented, with the number of theatres reporting as playing them, follows:

French	46	Bohemian	8
Spanish	33	Swedish	7
German	30	Russian	7
Polish	19	Danish	2
Mexican	15	Irish	1
Yiddish	14	Greek	1
Italian	13	Chinese	1
Hungarian	9	Lithuanian	1

In many cases, the product overlaps in individual theatres; with one theatre playing German and Bohemian films, or Spanish and Mexican.

French product also led all others in the listing and analysis of the distribution of foreign language films made in MOTION PICTURE HERALD *of May 13.*

Majors List 600 Films for Schools

(*Continued from preceding page*)

superintendent, Bronxville, New York, Public Schools; Isaiah Bowman, president, The Johns Hopkins University; Karl T. Compton, president, Massachusetts Institute of Technology; Edmund E. Day, president, Cornell University; Royal B. Farnum, vice-president, Rhode Island School of Design; Willard E. Givens, executive secretary, National Educational Association; Jay B. Nash, professor of education, New York University.

15,000 Shorts Seen

The Committee received permission from the major companies to examine non-current theatrical short subjects, numbering some 15,000, in the vaults of the companies belonging to the Hays Association. The Committee appointed seven reviewing panels composed of educators who examined 1,254 of these theatrical short subjects which had been selected for review. Of this number, the panels recommended 590 as being suitable for classroom use in their present form. The original cost of producing the short subjects selected by the Committee was more than $10,000,000.

The previewing, which took months, was done under the supervision of Arthur DeBra, of the MPPDA, who had been active on the project since its inception.

"In planning this project, the business rights of exhibitors have been fully safeguarded," it is said.

"The committees and educational groups with which these plans have been developed have assured the industry that all of the non-current theatrical short subjects which have been placed at their disposal will be used exclusively for bona fide classroom purposes during school hours and that no admission charge will be made."

Another part of the cooperative program is in connection with the series of pictures on human relations prepared by the Commission on Human Relations of the Progressive Education Association under a grant from the General Education Board of the Rockefeller Foundation. This work is under the supervision of Dr. Alice Keliher of the Progressive Education Association. These pictures take the form of excerpts from existing non-current photoplays.

75 Films Now Ready

The Commission has completed nearly 75 human relations short subjects. Mr. Hays announced that the industry is permitting the Commission to extend the use of these pictures on 16 mm. film to a greater number of schools than included in the original experiment, and has agreed to provide additional films from which excerpts will be made. About 100 pictures finally will be included in the series.

A third phase of the program deals with photoplay appreciation studies in schools. This activity has been under way for five years with these studies incorporated in the regular curricula of hundreds of high schools.

Mr. Hays said that the photoplay versions have removed "the stigma of drudgery from the study of the classics of literature into which they have breathed a new spirit of adventure," and declared that "motion picture appreciation may best be taught in its natural setting the motion picture theatre, in America a suitable and safe laboratory for your use."

Storm Joins Goldwyn

Fred Storm, United Press correspondent in Washington, next week joins the Samuel Goldwyn Corporation, distributing through United Artists. He probably will handle advertising and publicity in Hollywood.

RADIO TURNING TO INDEPENDENTS' FEATURES, SHORTS FOR TELECASTING

Broadcasters Answer Industry "Boycott" by Signing Deals for Foreign and Independent Films; 15 Pictures Bought

The still minuscule American television public is being entertained with foreign films, a program adopted by the television industry in answer to the unofficial boycott imposed by the motion picture distributors, who have heeded their exhibitor customers. Exhibitor opinion, virtually unanimous, regards television as a competitive industry, and sees no reason for the motion picture industry to help it grow.

Contracts with independents and distributors of foreign films are being signed by National Broadcasting Company, producer, since April 30, of the first regular American television service to the public.

15 Features Set

Approximately 15 foreign and independent features have been signed for. Among them are "Generals Without Buttons," French; "Edge of the World," English; "Ballerina," French; "The Wave," Mexican; "Peg of Old Drury" and "Old Curiosity Shop," both English; "Heart of Paris" and "Carnival in Flanders," both French; "Heart of New York" and "Adventures of Chico," American. Shorts will also be used.

The distributors involved in the negotiations are Mayer and Burstyn; Tri-National Films; Pax Films; Garrison Films; Alliance Films, American Tobis, Woodard Productions and Astor Pictures.

At NBC, it was said that films would be shown about five hours weekly during July, and about four during August. An official estimated that NBC would occupy about six per cent of its telecasting time with films—a proportion observed now in England, where the telecasting is done by the British Broadcasting Corporation.

Art Hungerford negotiated the deals for NBC. It is understood that the rental for each showing of the pictures is about $150.

At NBC this week it was said the films now in hand are enough to last through the summer. The emphasis in television entertainment they pointed out, has been upon "live" talent shows; these being given at night. However, during the daylight test programs, and during some of the evening programs, it had been necessary, and still is, to use films.

At the beginning, NBC used many old shorts, mostly of a commercial or in some wise sponsored sort. It has been reported turning to 16 mm fields for further material. The signing of the contracts with the independent and foreign film distributors affords NBC its first chance to use feature films on the air, albeit old ones.

Network Experiments Begun

While television has been brushing up its entertainment policies, it has also been endeavoring to overcome the inability of a television transmitter to send telecasts beyond the visual range of approximately 75 miles.

NBC and General Electric engineers have been experimenting, and are ready to try the first television network. This will link the NBC Empire State Building transmitter with the General Electric transmitter at Schenectady. A series of booster stations will enhance the visual signals en route. Heretofore, it had been thought such a system was impractical; that its alternative, the use of a coaxial cable, was so expensive to be also impractical; and that filmed material was the only method of securing simultaneous transmission of identical telecasts.

The network will be tried out this Fall. GE will possibly supply outdoor entertainment, and the RCA-NBC organization the indoor entertainment. Both firms are expected to share talent costs.

Canadian Opposition Seen

In Canada, efforts of station CKAC, in Montreal, to obtain permission for erection of a television transmitter, has shown the Canadian Broadcasting Corporation to be opposed to private television licenses. The CBC board decree reads: "With respect to the control and development of television and facsimile broadcasting, no part of the public domain will be alienated to private interests."

The board last week refused to disclose how far its plans have progressed for television service to the Canadian public.

Developments in the field this week included a request by Paramount Pictures, which has an interest in the DuMont television concern, to the Federal Communications Commission for permission to erect a transmitter in Los Angeles, and the formation of a new company, the Telex Radio and Television Company, in Chicago. Its principals are Dr. B. Nathan, S. H. Melnick and C. L. Moorman.

Sagall To Visit U. S.

From London comes word that Solomon Sagall, managing director of Scophony, Ltd., a British television manufacturing concern, is prepared to visit this country once more, to follow up the financial contacts made previously. At the meeting of the company's board of directors last month, Sir Maurice Bonham Carter, chairman, declared that an increase in the theatres using Scophony equipment, an extension of service by the BBC, probability of increased home sales, the market afforded by the United States, and the consequent need for more personnel and plants, demanded more capital; and that Mr. Sagall would shortly visit America. A resolution at the same board meeting raised the company's capital from $1,500,000 to $2,500,000 by creation of 800,000 shares at five shillings each.

MGM in Great Britain will not even allow its trailers to be used for television, Sam Eckmann, sales manager for the American company in the United Kingdom, said this week. Furthermore, he added, the company will not install television screens in theatres, "and thus help to popularize a form of entertainment which will only assist in building up competition."

He added that he did not think any exhibitors should use television in their theatres, and commented, thus:

"A great deal is being said about not standing in the way of progress. But this is a generality. The hard fact confronting the trade is that there is sufficient competition of one sort or another, already."

HAYS TO ADDRESS BROADCASTERS

Invited speakers at the 17th annual convention of the National Association of Broadcasters, in Atlantic City from Monday through Thursday, are Will Hays, president of the Motion Picture Producers and Distributors of America, Inc.; James G. Stahlman, president of the American Newspaper Publishers Association; Elmer F. Andrews, administrator of the new labor standards program; and Orrin Dunlap, radio editor of the New York Times.

Mr. Hays will speak from Hollywood; Mr. Stahlman from New York. The new "code" of the broadcasters is expected to be presented for approval. No members of the Federal Communications Commission had been invited, at this mid-week, to address the gathering. Neville Miller, president of the Association, will also speak.

MPPDA Gets Committee Reports

Committee reports and topical discussions featured the final session of the Motion Picture Producers and Distributors of America quarterly board meeting, held last Friday, to which it had been adjourned from June 22.

Will H. Hays, MPPDA president, reported on current plans with regard to the industry's short wave broadcasts to Europe and South America, which will be presented through National Broadcasting and Columbia Broadcasting. The MPPDA will coordinate material submitted by individual film companies. Plans for the broadcasts are going ahead.

The MPPDA Television Committee, through its chairman, Harry Buckley, United Artists vice-president, reported on the industry's relations to television, and on findings made by him and his committee, consisting of Paul Raiburn of Paramount and Charles Moskowitz of Loew's.

Current conditions in England and Continental Europe, as they affect the industry, were discussed, with particular reference to the recent alleviations of England's increased excise tax.

George Schaefer, RKO president, reported on the study being conducted by the sub-committee on security in the industry. Mr. Schaefer said that the study, conducted by himself, Barney Balaban, Paramount president, and Joseph Hazen, Warner Brothers vice-president, was going forward. Mr. Hays reported on cooperation with the Motion Picture Relief Fund.

Members of the board were reported as "gratified and pleased" at the reception given the all-industry feature, "Land of Liberty," as shown at the Golden Gate International Exposition and the New York World's Fair.

Attending the meeting were Mr. Hays, Major Frederick Herron, Mr. Schaefer, Nicholas Schenck, E. W. Hammons, Charles Prutzman, Mr. Hazen, Jack Cohn, W. C. Michel, and Mr. Buckley.

GENERAL MARKET TREND SENT 20 FILM STOCKS DOWN $137,068,750

Issues on New York Exchange Off to $637,905,750 on July 1st from $774,974,500 on Dec. 1st; "Appreciable Rise" Likely

by THE ANALYST

Motion picture shares listed on the New York Stock Exchange dropped $137,068,750 in market value during the first half of 1939 as the result of a general market decline caused by a series of war scares. Total market valuation of the twenty common and preferred stocks of film companies on the "Big Board" was $637,905,750 at the closing prices on June 30th last compared with $774,974,500 at the end of 1938.

Gathering war clouds also cut sharply into speculative and investment activities on the stock exchange and the volume of trading on the nation's biggest securities market in the first half of this year was the smallest since 1921. There was some hesitancy in general business because of the international tension, but it was the opinion of most financial experts that a period of relative freedom from the prospect of war would mean a substantial rise in both activity and prices on the stock exchange.

Authorities Predict Rise

On the motion picture industry itself trade authorities were quietly optimistic. A Fitch report of June 19 said:

"While box office receipts are not advancing as much as most authorities had anticipated, the exhibition of the year to date can hardly be described as discouraging. . . . Barring international conflict, or an extended period of tension, it is also probable that sales by producers will show an appreciable rise."

Bright spots in the news affecting the film industry were provided by several companies. A highlight was the declaration by Loew's directors of an extra dividend on the common stock. Paramount directors in May declared an initial dividend of 15 cents a share on the common stock, while Barney Balaban, president, said at the annual meeting of stockholders in June that Paramount's earnings thus far in the second quarter had been running substantially ahead of a year ago. Studio operations, he said, showed improvement and had been in the black for the last three or four months. Universal pictures reported for the 26 weeks ended April 29, 1939, a net income, before taxes, of $739,578, compared with a net loss of $588,285 reported for the 26 weeks ended April 30, 1938.

Wall Street opinion is, on the average, that barring foreign developments which would seriously cripple export trade, motion picture stocks are to be regarded as being in a favorable situation.

Preferred Stocks Advance

An indication of strength was seen in the favorable market action of some of the motion picture preferred stocks. Warner Brothers preferred rose six and three-eights points, or $656,625 in market value during the first half of 1939 despite a drop of two and one-eight points, or $8,077,125, in the common. Similarly, Eastman Kodak preferred and Loew's preferred showed independent strength, gaining two points each.

The volatile Eastman Kodak common showed the widest loss for the first half, dropping twenty-five and three-quarter points, or $63,988,750, to $395,115,000. That Eastman has few qualms about the future was indicated in May when the company announced plans for a new building to provide six acres of floor space for its finished film department as is part of a $17,955,000 expansion program.

Columbia Pictures showed a comparatively wide loss for its price category, sagging six and one-half points to below nine. The drop of $2,333,500 in market value brought total valuation down to $3,141,250. The company reported for the 40 weeks ended April 1st a net loss of $80,159, against a net income of $438,268 for the 39 weeks ended March 26, 1938.

Decline Blamed on General Conditions

General market conditions caused a decline of thirteen and one-quarter points, or $22,074,500 in market value, in Loew's during the first six months of the year. This was against a favorable background of news concerning the company, highlighted by the declaration in June of the extra dividend of 50 cents a share on the common stock in addition to a regular dividend of 50 cents. Outside consideration also brought Paramount's market valuation down from $33,422,125 at the close of 1938 to $19,624,000 on June 30.

Twentieth Century-Fox dropped eight points, or $13,928,000 in market value to a total of $31,773,250. Among the lower priced shares, Radio-Keith-Orpheum sold off in market value from $3,771,500 to $2,580,500, while Consolidated Film was down five-eights of a point, or $328,125 in market value, to $656,250.

Universal Pictures preferred stock failed to reflect the favorable earnings trend of the company, declining to 62 from its price of 68 at the end of last year.

PARAMOUNT RETIRES LAST 6% DEBENTURES

Confirming the promise made to the stockholders at the recent annual meeting by President Barney Balaban, Paramount Pictures on Monday called for redemption on July 31st approximately $1,950,000 of six per cent debentures, Stanton Griffis, chairman of the executive committee, announced.

Redemption of this group of debentures marks the retirement of the last of the approximately $26,000,000 par value of six per cent bonds issued in connection with the company's reorganization.

Comparison of Valuation of Stock Issues for Half Year

Stock and Dividend	No. of Shares Listed	Close 1938	Valuation	Close June 30, 1939	Valuation	Net Change	Net Change Valuation
Columbia Pictures vtc. (2½% A)	359,000	15¼	$5,474,750	8¾	$3,141,250	— 6½	—$ 2,333,500
Columbia Pictures pfd. (2¾)	76,000	25¾	1,957,000	26	1,976,000	+ ¼	+ 19,000
Consolidated Film	525,000	1⅞	984,375	1¼	656,250	— ⅝	— 328,125
Consolidated Film pfd. (1 D)	400,000	10½	4,200,000	9	3,600,000	— 1½	— 600,000
Eastman Kodak (6)	2,485,000	184¾	459,103,750	159	395,115,000	—25¾	— 63,988,750
Eastman Kodak pfd. (6)	62,000	173	10,726,000	175	10,850,000	+ 2	+ 124,000
General Theatre Equip. (½ B)	600,000	15½	9,300,000	10¾	6,450,000	— 4¾	— 2,850,000
Keith-Albee-Orpheum pfd. (3½ B)	64,000	85	5,440,000	85	5,440,000	unch.	unch.
Loew's Inc. (2 C)	1,666,000	54⅛	90,172,250	40⅞	68,097,750	—13¼	— 22,074,500
Loew's Inc. pfd. (6½)	137,000	106	14,522,000	108	14,796,000	+ 2	+ 274,000
Paramount (.15 B)	2,453,000	13⅝	33,422,125	8	19,624,000	— 5⅝	— 13,798,125
Paramount 1st pfd. (6)	145,000	103	14,935,000	95	13,775,000	— 8	— 1,160,000
Paramount 2nd pfd. (.60)	554,000	13	7,202,000	9	4,986,000	— 4	— 2,216,000
Pathe Film Corp.	585,000	10¼	5,996,250	8¾	5,118,750	— 1½	— 877,500
Radio-Keith-Orpheum	1,588,000	2⅜	3,771,500	1⅝	2,580,500	— ¾	— 1,191,000
20th Century-Fox (1 B)	1,741,000	26¼	45,701,250	18¼	31,773,250	— 8	— 13,928,000
20th Century-Fox pfd. (1½)	946,000	34⅞	32,991,750	30	28,380,000	— 4⅞	— 4,611,750
Universal Pictures pfd.	18,000	68	1,224,000	62	1,116,000	— 6	— 108,000
Warner Brothers	3,801,000	6¼	23,756,250	4⅛	15,679,125	— 2⅛	— 8,077,125
Warner Brothers pfd.	103,000	39¾	4,094,250	46⅛	4,750,875	+ 6⅜	+ 656,625
			$774,974,500		$637,905,750		—$137,068,750

A—payable in stock; B—So far this year; C—and extras; D—accumulated.

IT'S OUR YEAR TO ROLL 'EM !

"MIDNIGHT"

"INVITATION TO HAPPINESS"

"MAN ABOUT TOWN"

"UNION PACIFIC"

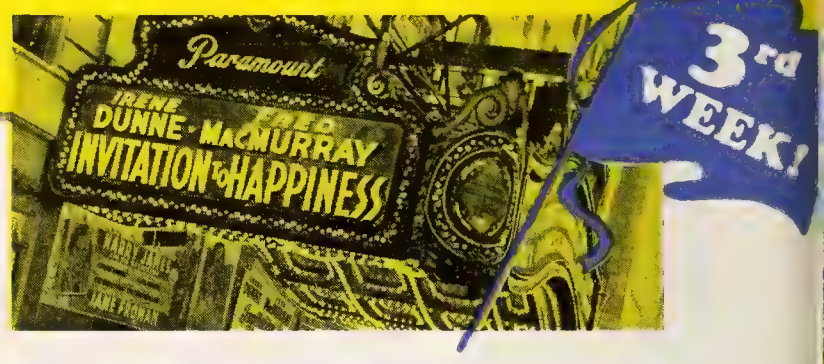
Look at these Paramount Naturals →

IT'S YOUR YEAR TO RAKE IN THE JACKS!

Paramount's "**Midnight**" still running up solid grosses and licking the hot weather everywhere...

Paramount's "**Union Pacific**", one of the big grossers of all time, beating records from Coast to Coast.





New York: Opening day's business on "**Invitation to Happiness**" within a few hundred dollars of record "**Union Pacific**" opening. First week's business best on Broadway. Second week amazes as grosses equal those of first week and top second week of "**Union Pacific**", but Broadway is not the only place where "**Invitation to Happiness**" is breaking records. Typical key city records are Kansas City, 146% for first week; Hartford, 135%; Detroit, 125%. Holdovers are coming through as "**Invitation to Happiness**" beats the heat from Coast to Coast; proves itself one of the top summer grossers.

There's plenty of

JACK

in



PARAMOUNT'S

"MAN ABOUT TOWN"

"One of the brightest and most smartly turned out pieces of merchandise from the Paramount organization . . . the best and most natural Jack Benny vehicle in a long time . . ."
—Daily Variety.

"Paramount has a sure-fire audience picture in "Man About Town". Benny is obviously wholly in his element and does superlative work. Rochester is sure-fire". . .
—Hollywood Reporter.

"At last the screen captures the full flavor of Jack Benny's distinctive radio character that has made the comedian the top-ranking star of the airlanes, season after season . . . Much of the present success—and it is a smashing comedy success that will clean up at the box office for Paramount—is due to Eddie Anderson in his sure-fire role of 'Rochester' ". . .
Picture Reports.

And the New York preview audience says . . ."It's grand" . . ."The funniest picture ever". . ."It's terrific". . ."Best picture Benny has made". . ."A darn good comedy, plenty of laughs". . . ."The best I've seen for some time". . . "Beautiful music". . .

You Get The Idea... The Weather's Hot But Paramount's Hotter! ➔

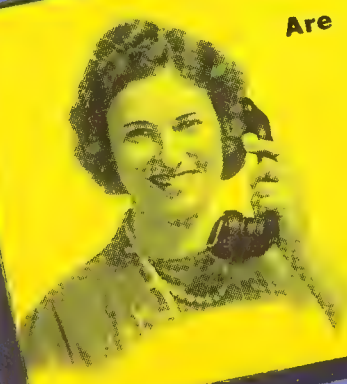
LOOK AT 'EM COME!

"OUR LEADING CITIZEN"
Bob Burns' greatest role

"THE MAGNIFICENT FRAUD"
Tamiroff, the Terrific, as a Dictator!

"THE STAR MAKER"
The Cavalcade of American Show Business . . .

"BEAU GESTE"
Greatest of all adventure romances



Are you or your family planning a visit to New York?
Write, wire, 'phone **Miss EVELYN O'CONNELL,** Paramount's Official Hostess, Ninth Floor, Paramount Building, Times Sq. She'll be glad to help you and your family and friends enjoy a New York vacation.

it's OUR year...it's YOUR year!

MAJORS ANSWER ALLIED ON CODE; EXHIBITORS STUDY IT FOR BENEFITS

Determination of Distributors to Press for Individual Exhibitor Acceptance Is Stressed in Statement by Rodgers

The major distributors on Monday morning formally and strongly explained their position for the first time since Allied States, in convention in Minneapolis, totally rejected their trade practice code.

For one thing, Allied was severely criticized for its action and for the manner and method used by its leaders in arriving at that rejection; for another, the majors still stand insistent on lining up every exhibitor of the country, irrespective of affiliation.

The majors' statement came from William F. Rodgers, general sales manager of Metro-Goldwyn-Mayer, acting as chairman of their negotiating committee. He answered Allied's continuing anti-code policy and expressions with the assertion that "already the majority of organized theatre owners, independent as well as affiliated, have indicated their desire to operate under such a code and are anxious that its application be put into effect at the earliest moment possible."

Mr. Rodgers in his statement for and in behalf of the majors, traced the Allied action from its beginning at the Minneapolis convention.

"The distributor's committee and those they represented in the trade practice conferences and negotiations heard the Allied president read a statement at Minneapolis citing the reasons for Allied's rejection of the suggested Trade Practice Code," he started.

"Each distributor represented had attended the Minneapolis meeting by invitation and under the impression that there was to be an open forum when a frank discussion would be had of the code, its principles, and what it was believed possible to accomplish under its application.

"The distributors were heard on Wednesday, June 14th, and the following day learned to their amazement that the Allied board had previously accepted their negotiating committee's recommendation to reject the code and the rejection was accordingly decided the day before the distributors had an opportunity to be heard," Mr. Rodgers continued.

Says Code Not Wanted

"It was quite apparent to the distributors from the very outset of the negotiations in October last that some of the Allied representatives participating in the negotiations did not want a code in any form," he charged.

"This seems to be borne out by the nature of the report rejecting the code. Contrary to the statements contained in this report, the code covers, not substantially, but wholly, every single item discussed and agreed upon with the Allied committee. . . .

"Frequent references are made in the report to the effect that this or that clause appears for the first time in the March 30th draft, but not one word is said about the fact that Allied's general counsel (Abram Myers) was invited on January 16th to prepare a draft in language more suitable to Allied; that Allied's general counsel submitted such a draft on February 7th; that Allied's general counsel (after the Allied negotiation committee ceased functioning) came to New York and conferred with distributors' attorneys regarding the draft of Allied's general counsel, and that the draft of June 10th contains much of the language and suggestions of Allied. Yet the statement is made that Allied had no contact with distributors between the January 16th meeting and the receipt of the March 30th draft.

"Further, much comment has been made regarding the 'Preamble.' The fact is that in the draft of the Allied general counsel of February 7th, 1939, there was a 'Preamble' which provided that the distributors were to sign the code and thus become bound to observe the principles, policies and practices there set forth, but did not provide for the signing of such code by exhibitors or exhibitor groups, and their being bound, too. We regarded this suggestion as one-sided and unfair. In our draft of March 30th we submitted a 'Preamble' which provided that the exhibitors and organized groups of exhibitors as well as the distributors should sign the code and be bound thereby.

Allied Withdrawal Cited

"These misleading statements, together with many other inaccuracies well known to all distributors present at Minneapolis, caused their spokesman, with their full approval, to conclude his remarks at the final session of the Allied meeting on June 15th with the statement:

" 'Under the circumstances, gentlemen, you leave me no alternative but to withdraw any proposals from the Allied organization as a group and we will no longer negotiate with the Allied organization.'

"It has been rather unique to be negotiating for a peaceful solution of trade problems with a body who sought all concessions possible and at the same time declared their intention, no matter what the outcome, to continue their efforts, through legislation or litigation, to further curtail the progress of those upon whom they are largely dependent for their future business security and who have endeavored sincerely to solidify an industry that all concerned may benefit to the greatest extent," Mr. Rodgers continued.

"The fact that Allied as such represents only a minority, and a small one, of organized exhibitor groups, and much smaller when the nation's theatres are considered, did not in the slightest deter us from a supreme effort to meet the problems as they were presented. We believed that we had succeeded at Chicago in November last; every item brought up was fully discussed and disposed of and it was understood there, and at that time, that the basis for a trade practice code was established. All that remained was to reduce it to writing and suggest a method for arbitration.

"At that time," he said, "we invited the Allied general counsel to confer with our group in New York so that Allied would feel they had a definite part in the preparation of the

(Continued on following page, column 2)

SHOW INDUSTRY PICTURE AT FAIR

"Land of Liberty," the feature motion picture, contributed to and produced by, the motion picture industry, in being shown twice daily at the United States Building, in the New York World's Fair. The picture is shown at 2:15 P.M., and at 5:30 P.M.; on Friday, there is only one show.

Local Organizations Prepare to Act, with Opinion Still Divided; Rumors of New National Group Continue

Exhibitor organizations continue to vote, or make plans to do so, on the distributors' new trade practice program, which has been rejected completely only by Allied States, which acted at its Minneapolis convention, June 13-15, when the national officers indicated their willingness to depend on the Government, various other suits now pending against the distributors, and in reform legislation, to obtain trade reforms.

This week some backwash of that total rejection seemed to be the salient point in noting exhibitor reaction to the code.

In Syracuse, on Thursday, the New York Allied met in convention and heard from its president, Max Cohen, on the subject of code.

Mr. Cohen has been the center point in a reputed rebellion in New York against the National Allied leadership, anent the code. At the time of the New York unit's convention, last month, Mr. Cohen was reported urging acceptance of the code; but during the convention, took the organization line, thus extinguishing, temporarily, talk of a fight between national and New York Allied. He did say, however, that his stand was "personal"; that the code was a good thing, and that its acceptance still did not preclude governmental prosecution of alleged wrong doings, and the passage of regulatory legislation.

Last week, Mr. Cohen publicly declared that he was for "further negotiations (with the distributors), for a bill of rights, without Governmental regulation, for the independent exhibitors."

He added that he did not favor theatre divorcement in the code; something which the distributors had insisted had no place in the code, but which the National Allied leadership had insisted the distributors must first promise the exhibitors, and should even make part of the code. Mr. Cohen said:

"I am not in favor of theatre divorcement because I would rather have Loew's and RKO as competitors, in preference to any independent circuit," and he cited the hampering by some independent chains in the New York area, of efforts to adjust practices.

May Promote New Group

Mr. Cohen's name has been linked with that of Harry Brandt, president of the Independent Theatre Owners Association of New York City, in reports about a "new national exhibitor organization." Both Mr. Cohen and Mr. Brandt have denied the story; though Mr. Brandt has been in favor of such a move, and said he would not "object" to it, but that "someone else" would have to start it.

Mr. Brandt declared this week that he had received many letters, from exhibitors in Allied territory, he noted, asking him to form a new national exhibitor organization. He intimated that if more came he might be disposed to take the initiative.

At the luncheon given in New York last Wednesday to Leo Abrams, recently promoted Universal short subject sales manager, Mr. Brandt, as well as Mr. Rodgers, sales manager for MGM, and a chief of the distributors' negotiating committee, was a speaker, and defended Mr. Rodgers against the "attacks" made

(Continued on following page, column 1)

MEETINGS CALLED TO ACT ON CODE

(*Continued from preceding page, column 3*)
against him at the Minneapolis Allied convention.

The Allied eastern Pennsylvania unit last week approved the rejection of the code by the national association. It also resolved to ask its members to urge their legislators to pass the Neely Bill. Reports were heard at the meeting of increased rentals to compensate for the code's 20 per cent cancellation privilege.

The Motion Picture Theatre Owners of Western Pennsylvania, an Allied unit, voted to support the national organization's code rejection.

The Northwest Allied meets in Minneapolis on Tuesday. Reports are that it may disband, and a new unit be created, without affiliation to Allied. A. W. Steffes, its president, has refused re-election.

In Oklahoma, even as the Theatre Owners of Oklahoma convened last week, the rival Allied Theatre Owners of Oklahoma attacked it as "controlled" by the Motion Picture Producers and Distributors of America. The convention's high spot was an address by Ed Kuykendall, president of the Motion Picture Theatre Owners of America, with which the association is affiliated, who attacked the national Allied association for inviting, by its actions, the intervention of outsiders, and for deciding upon the rejection of the trade practice code, in the manner it did.

Mr. Kuykendall asked for the acceptance of the code, and condemned the Neely Bill and the government-in-business. The convention adopted a resolution to consider and report later on the code. Morris Loewenstein was re-elected president.

The special bulletin of the Allied Oklahoma unit, which attacked the TOA, asked independent exhibitors to attend the convention of the latter, and then of the former in September, and to "judge for themselves."

"Step in Right Direction"

The Motion Picture Theatre Owners of Nebraska and Western Iowa will meet at Omaha on Tuesday and Wednesday next, to decide action on the code. In inviting the attendance of all independent exhibitors, Charles Williams, the president, said:

"The code as proposed may not be just what the small theatre owner ordered, but it's at least a step in the right direction. I think 90 per cent of the cases passed on by an arbitration board in the Omaha district would be complied with at once."

Connecticut exhibitors are in arms over reported requests for rental increases. There was an all-organization meeting last week in New Haven.

Indiana's Associated Theatre Owners met this Thursday and Friday at Spink Wauwasee, Indiana. Murray Rubens, of Michigan City, has headed the unit.

In Cincinnati last week F. W. Huss, Jr., was elected president of the Greater Cincinnati Theatres, Inc., succeeding Harold Bernstein.

In New York last week, Max Cohen of Brooklyn, was elected president of the New York Allied unit, and a regional vice-president in the state unit.

In Canada, independent exhibitors are expected to attend an all-Dominion convention in August, of independents under the auspices of the Anti-Protection League, to talk about trade practices. J. O. Scott, chairman of the League's central committee, said this week that he was "aware" that the distributors had to cater to the large chains; but that, also, he knew that the smaller theatres, while separately small, in combination could present a front more powerful than that of the chains.

"The distributors would then humor us as they do the chains which have imposed priority and protection on them," he said.

Meanwhile a second open invitation was extended this week to Chairman Scott of the Anti-Protection League by an emissary of the Motion Picture Distributors of Canada to place specific proposals for revision of present trade practices before either the distributors association or the Conciliation Committee of the Toronto Board of Trade Flm Section.

Suggests League Initiative

The spokesman for the film exchanges declared that the league should open negotiations by writing an official letter to the distributor group outlining suggestions and asking for a conference among representatives of the league and the exchanges to consider protection and clearance. Assurance was given that the distributors would appoint a special committee to deal with the matter.

It was pointed out that neither the Motion Picture Distributors of Canada nor the Toronto Board of Trade has received any direct recommendations from the league and cannot act until definite suggestions have been submitted.

Further, Mr. Scott was invited, as an independent theatre proprietor, to join the Toronto Board of Trade Film Section, where he would have access to the records and accomplishments of its conciliation committee and would automatically become eligible for appointment to that committee, of which three independents are already members, N. A. Taylor, Harry Firestone and Hyman Freedman, officers of the Independent Theatres Association of Ontario.

Reply to Allied Code Rejection

(*Continued from preceding page, column 2*)
document. We invited counsel of other exhibitor groups to confer with us and some of them did confer with us. But Allied expressed a preference that we prepare a document and submit it to them.

"We did prepare several drafts in which the language had been changed, but never the intent.

"Assurances have been given before, and are again repeated, that any unauthorized actions inconsistent with the proposed code will be corrected.

"With the contemplated change in the machinery for settling clearance disputes it is sincerely believed that we have a document (June 10th draft) that will enable all interested parties to conduct their business relationshp more harmoniously and thereby benefit the industry at large.

"We are not alone in this belief, as already the majority of organized theatre owners, independent as well as affiliated, have indicated their desire to operate under such a code and are anxious that its application be put into effect at the earliest moment possible.

"Every exhibitor in the United States, independent, affiliated, whether a member of an organization or not, is extended a cordial invitation to accept the code. We hope that all will participate, irrespective of their affiliations," concluded the Rodgers statement.

Sol Halperin, who has been with Twentieth Century-Fox for 22 years, has signed a new three-year contract as head of the process department.

Mexicans Seek Better Quality

Confronted with a decreasing demand for their output, Mexican motion picture producers are endeavoring to improve the quality of their films, according to a report to the Department of Commerce at Washington from Commercial Attache T. H. Lockett, Mexico City.

Local film producers, the report points out, were adversely effected with the decline in popularity of the "ranchero" or cow-boy type of picture. With but limited financial resources it was possible for them to produce a fairly entertaining picture, making use of exteriors, regional costumes, and incorporating popular songs. However, they were unable to successfully produce the more sophisticated social dramas requiring an entirely different type of equipment.

In an effort to enlist Government aid, the Mexican motion picture industry recently appealed to President Cardenas. Assuming that proper world distribution was the most important factor in the situation, he agreed to see that financial assistance would be forthcoming if local distributors wished to open agencies. The industry, however, was not satisfied with this approach to solve their problem and another conference with the President is planned, the report said.

American productions are the most popular foreign pictures shown in Mexico and are preferred by the larger first-run houses. European pictures recently have become more popular than local productions, a development which has caused the local industry to request the Government to levy a tax on imports of such productions.

Warner Brothers Launch Survey of Box Offices

In an attempt to determine the practicability of its plan for releasing its big productions in the hot weather months, Warner Brothers is inaugurating a national survey to check on results at the nation's box offices.

The survey is being undertaken by the distribution department under supervision of Gradwell L. Sears, general sales manager, who has instructed his branch managers to file detailed reports on both box office and audience reaction to eight productions in July and August. Salesmen working out of the exchanges in 32 key cities will collect this data from exhibitors playing Warner product.

Vacations with Pay

Two week vacations with pay for all employees of Paramount Enterprises, operators of 13 theatres in the Greater Miami area, has been announced by W. R. Lynch, general manager of the circuit. Leaves will be granted more than 250 employees in the period between July 1st and September 1st who have been with the circuit for one year

MAJORS DENY ALL TRUST CHARGES, BUT U. S. CONFERS ON TRIAL DATE

Government Attorney Confers with Judge on Calendar; Separate and Joint Answers Filed by Defendants in Suit

Categorical denial of all of the United States Government's trust, monopoly and unfair trade practice charges standing against the majors in the New York suit, was made last Thursday by six of the eight defendants, who asked that the complaint be dismissed.

The answers were filed with the Clerk of the United States District Court for the Southern District of New York, and were made just one year after the Department of Justice started its action.

That the Department of Justice is anxious to bring the defendants to an early trial seemed apparent when it became known that Paul Williams, special U. S. Assistant Attorney General, had conferred in New York on Wednesday with Federal District Judge John C. Knox, presumably to fix a date for the trial.

In some quarters, October was seen as a likely trial month. However, attorneys, with other noted cases involving large industries, in mind, doubt whether the case can come to trial before 1940, in view of the many legal procedures which may be employed to extend the trial.

On Monday, the Government discontinued its suit against one of the defendants, Isidore Frey, of Loew's, who died on June 18th. It also dropped from the list of defendants the members of the former RKO board, David Sarnoff, Merlin H. Aylesworth, Edward H. Harden, Cornelius H. Bliss, DeWitte Millhauser, Maurice Goodman, Courtland Smith, and Frederick Strauss.

Defendant Group Answers

The Paramount, Loew's and Warner groups filed consolidated answers for all of the defendants in their groups.

Twentieth Century-Fox and National Theatres Corporation filed separate answers.

In the RKO group, Keith-Albee-Orpheum Corporation, Malcolm Kingsberg and Leon Goldberg filed a separate answer.

United Artists and Columbia were not required to make their answers at this time pending action of the court on their motions requesting further particulars.

The answer of Paramount, which was the first of the distributing companies to enter the exhibition field, pointed out how Adolph Zukor and Famous Players Film Company (a predecessor of Paramount) had risen by 1916 to a place of importance in the production and distribution of motion pictures and how in 1917 an association of theatre owners combined to form First National Exhibitors Circuit, Inc., which through a system of franchises sought to control the distribution of motion pictures.

Many of the theatres in First National Exhibitors Circuit, Inc., had been customers of Famous Players, Paramount's answer said, and continuing stated "that the market for the pictures of Famous Players was seriously threatened and that stars and featured players, directors and other personnel were bid away from Famous Players by First National Exhibitors Circuit, Inc."

The Paramount answer then pointed out that after efforts by Mr. Zukor to induce First National to stop bidding away their stars and featured players and to refrain from excluding Famous Players' pictures from the theatres holding First National franchises, Mr. Zukor and Famous Players "determined it was imperative for them to acquire theatres in which its motion pictures would be exhibited, and that it therefore acquired interest in some theatres in the year 1919."

The majors' answers denied without qualification the charges of the Government that the companies have monopolized and combined to monopolize the three branches of the industry—production, distribution and exhibition—and denied that they have engaged in any of the unfair trade practices charged or made any discrimination in their dealings between the theatres which they own and independent theatres.

The answers pointed out what the defendants assert are inaccuracies in many of the definitions of trade terms in the Government's petition.

Answers were filed by Paramount on behalf of itself and 19 officers and directors; by Keith-Albee-Orpheum for Malcolm Kingsberg and Leon Goldberg; by Irving Trust Company as trustee of RKO; RKO Pathe News, Van Beuren Corporation, RKO Proctor Corporation, RKO Midwest Corporation, and seven individual officers and directors; Loew's and M-G-M with M-G-M Distributing Corporation of Texas and 17 officers and directors, Twentieth Century-Fox for itself, Movietonews, Twentieth Century-Fox of Texas, Twentieth Century-Fox Distributing Corporation and 15 officers and directors; National Theatres Corporation on behalf of itself and Spyros Skouras, A. S. Gambee, H. C. Cox and John P. Edmondson; Chase National Bank on its own behalf; Warners on behalf of itself and Vitagraph, Vitaphone Corporation, Warner Brothers Circuit Management Corporation, and 15 individual officers, and Universal on behalf of itself, three subsidiaries and 16 individual defendants.

Paramount's answer, similar in all major respects to those of other defendants, denied in full 53 paragraphs of the Government's complaint and asserted there was no domination or control of the industry on the part of Paramount, either individually or in concert with other defendants, but that on the contrary the "market is free, open and untrammeled."

In addition, the answer denied knowledge or information sufficient to form a belief as to 44 paragraphs of the Government complaint which covered the history of the industry and set forth a Government analysis of statistics which it was claimed proved the monopoly.

Among a large number of Government definitions of trade terms which were disputed were those in reference to "block booking," "major producer and distributor," "independent exhibitor," "key cities" and "prerelease."

The answer attacked the Government's charges of harsh and discriminatory selling practices, alleged extension of favors and benefits between major companies, alleged exclusion

(Continued on following page)

Administration Sponsoring Legislation To Halt Profits from Trust Violations

In a move to deprive motion picture and all other corporations of any profit from violation of the anti-trust laws, Senator Joseph C. O'Mahoney of Wyoming, chairman of the Temporary National Economic Committee now investigating monopoly, is sponsoring legislation making officers and directors financially responsible for such infringements of the law.

Prepared in cooperation with officials of the Department of Justice and given the approval of Assistant Attorney General Thurman Arnold, the bill sponsored by the Senator would make officers and directors of law-breaking corporations subject to penalties of twice the amount of their compensation for every month in which a violation occurred and would permit an injunction against their rendering any service to, or receiving any compensation from, their companies for a period ranging from 90 days to permanently.

In addition, any corporation found guilty of anti-trust violations would be penalized to the extent of double its total net income for the entire period of the violation or for every month during which a violation occurred.

Senator O'Mahoney pointed out that the present penalties of the anti-trust statutes are inadequate, that imprisonment is seldom meted out to corporation officials because the public does not consider an economic offense in the same category with an ordinary criminal offense involving moral turpitude, while the relatively small fines imposed are of little moment to large corporations.

"It is my opinion that bringing anti-trust law violations home to the officers who are themselves responsible for these practices will go far to cure many of the restraints of trade which for years have been suppressing business and causing unemployment," he said.

The bill is the first outgrowth of the monopoly investigation which the TNEC has been prosecuting for many months. It is not expected, however, that any action will be taken on the measure before next session.

MAJORS DENY PRODUCTION CONTROL

(*Continued from preceding page*)

of independent producers and exhibitors from the best industry markets and the allegations of divisions of territories.

The Government's assertion that, as part of the alleged conspiracy, independent exhibitors were subjected to block booking, forced sales of shorts and newsreels, overbuying, unfair film rentals, score charges and minimum admissions, was denied.

The answer also denied that independent producers were placed in an inferior position, as alleged, by the defendants' refusal to loan stars and technicians and by any deliberate exclusion of their product from the first-run theatre market.

The Government's contention that an independent producer cannot successfully produce high quality pictures unless he has access to first-run theatres upon a fair competitive basis was also disputed.

Assertions that major companies extend preferences and priorities to each other and to affiliated circuits and that the alleged preferences are pursuant to franchises and contracts and apply to theatres subsequently acquired, and that the result was to place independents at an unfair competitive disadvantage, were completely denied.

Cooperation between companies in the form of sharing advertising costs, giving optional contracts, allowing for over-age and under-age and cancellation of shorts as a form of conspirary was also denied. Paramount has not decreased its production of pictures pursuant to any agreement, the answer asserted.

Finally, there was a denial that the majors cooperate to control the production field by an exchange of stars, directors and technicians, by tieing up personnel under contract and by participation in the profits of pictures to the exclusion of independent producers.

In addition to K-A-O's denial of all allegations in the complaint which sought to connect the defendants with an alleged conspiracy, that answer asked a dismissal of the Government action on the grounds that the court had no jurisdiction and no facts had been set forth against K-A-O "on which relief can be granted."

The Twentieth-Fox answer denied the allegations contained in 69 paragraphs of the Government's complaint in their entirety and stated that it had no knowledge or information of the allegations contained in 71 other paragraphs.

It denied any violations of the anti-trust laws and asserted that the finer types of motion pictures are produced by domestic and foreign producers other than the defendants. In other respects the answer is similar to Paramount's.

The National Theatres answer denies all charges of anti-trust law violation and lists a large number of violations about which it says its individual defendants know nothing.

Chase National Bank admitted only that it owns 58 per cent of National Theatres. It denied that the company was a holding concern for Twentieth-Fox theatre interests and denied any connection with monopolistic practices.

The Universal answer claimed that its principals had no knowledge of the subject matter of 107 paragraphs of the Government complaint and denied the allegations of 57 other paragraphs in toto. It denied that Universal Pictures Company, Inc., Universal Film Exchanges, Inc., or Big U Exchange are wholly owned. It denied there was any domination of the industry and charged there was no cause of action set forth.

Warners denied anti-trust law violations. The answer admitted the necessity of access to some of the product of one or more of the defendants or that of other producers of quality pictures in order to operate a first-run theatre successfully. It asserted that all producers of quality pictures have access to the first run market.

Loew's answer was a blanket denial of all violations alleged, admitting only the fundamental and universally accepted industry facts and practices.

Chicago Case Halts Friday

Trial of the Government suit versus Balaban & Katz and the major film companies for alleged violation of a consent decree handed down by Federal Judge Woodward in 1932, continued this week before Master In Chancery Edgar Eldredge in Chicago. The Government, through Special Assistant to the Attorney-General, Robert L. Wright and Seymour Simon, continue Friday, when the court adjourned until September 5th.

Last week various branch managers of Chicago exchanges testified regarding the identification of certain documents. They also explained various clearance methods.

Called also by the Government and as expert witnesses regarding theatre exhibition in Chicago were: Edward Silverman and Emile Stern of Assaness, and Sam Myers, of Wilmette, owner of several outlying theatres.

Mr. Wright questioned Mr. Silverman and Mr. Stern regarding a deal they had arranged with George Schaefer, then general sales manager of United Artists for the exclusive showing of U. A. pictures in the Oriental theatre in Chicago's Loop. At that time Essaness was trying to lease the Oriental theatre which had been dark for some months after many years operation by B&K.

Mr. Schaffer's leaving of U.A. for a position with RKO held up the deal, it was reported, and it fell through. Jones, Linick & Schaefer took over the Oriental later on. No deal was made by them for U.A. pictures, first run.

In his testimony under cross-examination, Mr. Silverman said that he thought 50 per cent of all the pictures made by major companies were of satisfactory quality but that a lesser percentage had box-office appeal that was satisfactory. He also told which of various big stars he thought had box-office appeal and which didn't.

Aaron Jones, Sr., John Jones and R. O. Farrell testified as Government witnesses Wednesday. Both the Jones gave information regarding the threatre setup in the Loop. Mr. Farrell testified regarding Oriental deals.

From the witness stand Mr. Myers elaborated on the number of pictures he thought were money-making pictures from an exhibitor viewpoint. He had a list of them, classified as to the number made by the various companies and this was read into the court record.

Ed Mager, booker for a number of Allied Theatres, was also a witness. He explained the way pictures were marked for release after Loop showing.

It was seen as possible that some attempt may be made by the Government to halt film buying for the coming season until after the trial is over and a decision reached. Country buying is now at its height, exchanges report. City buying as usual will not start until fall. This year it is expected that it will be later than ever as a late buying season seems in the offing due to the legal controversies.

Federal Judge James Wilkerson last Thursday postponed the suit of the independent exhibitors against Balaban & Katz and majors until July 13th. Another postponement is expected at that time.

Famous Players Arrange Program For Convention

The largest convention ever held by Famous Players Canadian Corporation will be the coast-to-coast managers' conference to be held in the General Brock Hotel, Niagara Falls, Ontario, for four days commencing Monday, July 24th.

For years the company held an eastern managers' convention in Toronto, followed by regional conferences in the west. This year all Famous Players men from coast-to-coast will gather. This year will be designated "Record Royal Year" for Famous Players.

On the opening Monday morning three cars of managers from the West and Pacific Coast will arrive in Niagara Falls where they will be met by the men from the east.

Monday morning will be devoted to get-together sessions and registration and the first business meeting will be held in the afternoon where the managers will be addressed by N. L. Nathanson, president; J. J. Fitzgibbons, vice-president; and C. Robson, T. J. Bragg, B. Geldsaler, M. Stein, L. I. Bearg, R. S. Roddick, F. H. Gow, E. A. Zorn and R. W. Bolstad.

After the general meeting on Monday afternoon, the theatremen will be divided into groups as follows:

Group "A"—Morris Stein's theatres.
Group "B"—R. S. Roddick's theatres.
Group "C"—C. Robson's theatres.
Group "D"—E. Zorn's theatres.
Group "E"—L. I. Bearg and F. Gow's theatres.

The agenda calls for group meetings on Monday evening, Tuesday and Wednesday mornings and afternoons. Topics to be deal with include advertising, theatre operation, maintenance, head office and booking.

Booking discussions will be conducted by Ben Geldsaler, theatre operation by J. I. Fitzgibbons, advertising by James R. Nairn, maintenance by E. Harris, and head office by R. W. Bolstad.

The program for Thursday, July 27th, will be as follows: Opening remarks, C. Robson, chairman; addresses by N. L. Nathanson, J. J. Fitzgibbons, T. J. Bragg, E. W. Bolstad, M. Stein, B. Geldsaler, L. I. Bearg, Frank Gow, R. S. Roddick, E. Zorn. Mr. Nathanson will distribute bonus cheques at this meeting.

Arrangements have been made for the use of a sports park near the hotel where guests and home office employees will participate in games.

On Thursday afternoon all managers and home office executives will meet for a discussion of the new season's products. Heads of the various film companies have been invited to speak.

Thursday evening all managers and the company's guests will attend a banquet. A number of speakers will address the gathering, including A-Mike Vogel, of MOTION PICTURE HERALD.

J. J. Fitzgibbons, who is still recuperating after an operation, will make his first appearance at the conference.

A "Show of Showmanship," one of the highlights of last year's meeting will be featured.

The show that licked the World's Fair!

Happy days again on Broadway! The biggest crowds since New Year's storm the Roxy's doors! Week-days...a line a block long waits for the break! And still they come! And still they wait! HELD OVER...of course!

SECOND FIDDLE

ACTORS' UNION FIGHT NEARS COURT STAGE; CHIEFS FACE TRIAL MONDAY

American Federation of Actors Officers Deny Jurisdiction of Parent "Four A's" in Intra-Organization Trial

The courts may be asked to arbitrate the dispute between the leadership of the American Federation of Actors and the parent actors' union, the Associated Actors and Artistes of America, it was indicated this week, as Ralph Whitehead, executive secretary of the AFA this week prepared to stand trial, on Monday, before a special board of the AAAA. The complaint charges misuse of funds, including diversion to general union use of funds obtained from benefits, and "undemocratic processes" within the union.

Legal Basis Not Defined

The request that the courts use their authority may be made if the case goes against the AFA officers, it was said; however, it is not known whether an inter-union battle such as this one, which has received mention in the press as an "actors' squabble" and as a fight somewhat leavened by comedy—would have a basis for legal action.

The AFA denies the power and jurisdiction of the AAAA to order a member union to trial. At an appearance before the Actors' Association last Thursday, and by letter and lawyer's notice, the Federation officially made this denial; and further demanded a bill of particulars from the parent organization. There also have been charges, made in the AFA paper, and by its leaders that the trial is "fixed"; that it is the result of a "plot" to oust the Federation officers from positions in which they have "made the union the strongest actors' union in America."

The reply of the AAAA to the Federation request for a bill of particulars was delivered on Wednesday of this week. However, the substance of the charges was made known some time ago. They were made after an investigation by a special committee of the AAAA, headed by Mrs. Florence Marston, eastern representative of the Screen Actors' Guild. The investigation had been requested by Mr. Whitehead himself, who stated, publicly, that he desired such an investigation to clear up "ugly rumors" in circulation about misuse of funds and other instances of mismanagement.

Several procedures appear open to the parent organization if it finds the AFA leadership guilty. It may revoke the organization charter, and parcel out jurisdiction over its membership to other actors' unions; it may revoke the charter and re-issue it to the union, dependent upon displacement of Mr. Whitehead as executive secretary, and, presumably, Miss Sophie Tucker, as president.

Secession Possible

Some procedures, aside from trying to have the courts take the case, appear open to the AFA officers. They may secede; though Mr. Whitehead and others denied such intention. Observers doubt the practicability of such action; inasmuch as the union would then have to operate outside of the American Federation of Labor, which has organized virtually all other branches of the entertainment industry.

Regardless of the trial's outcome, a rebellious group within the Federation, known as "The Ferrets," seem determined to continue their fight to oust the Tucker-Whitehead leadership, and obtain a greater voice, as they have put it, in the control, and benefits, of the union.

Miss Tucker, at a recent meeting which broke up in a near riot, took the attack on the AFA leadership, as a personal affront. Critics, among them Eddie Cantor, a past president, and Fred Keating, also a past president, replied that the attack was directed at Mr. Whitehead's leadership, not at Miss Tucker; and that she was mistaken in defending the administration; some charged that Miss Tucker was being used as a "front." Mr. Cantor resigned from the Federation council.

"The Ferrets" met last week at the Palm Gardens, in New York City, and requested that the administration resign; approved the AAAA investigation; asked the AFA officers to abide by the trial decisions; and asked the AAAA to consider the grievances of the AFA rank-and-file.

The dispute has brought out the inter-factional feeling within the AAAA; arising from charges of discrimination in the proportion of votes accorded to individual unions. The Federation has asked, publicly, for more votes; and charged that the Screen Actors' Guild, now the largest member union, is not entitled to its present voting power.

At the hearing on Thursday, Abraham Halprin, AFA attorney, charged that "one real reason" for the charges which have culminated in the approaching trial was a desire on the part of Actors' Equity to achieve control over the AFA membership. Mr. Halprin cited a deal, the terms of which, he said, provided for the assignation of television actors to the jurisdiction of the Screen Actors' Guild, in return for granting Equity control over the AFA members.

Hollywood Court Fight Continues

In Hollywood, the court fracas between the international officership of the International Alliance of Theatrical Stagehands and Employees, and the deposed officers and membership of the technicians' union, Local 37, continues this week. The insurgents seek restoration of local autonomy, their officers having been deposed, and their charter revoked. They have charged that dues collected from them by the international representatives were never porperly accounted for, and that the international officers had removed all semblance of local autonomy.

The defense has contended that the drastic steps taken against local 37 had been necessary for a number of reasons, chief being "Communistic" tendencies.

On Friday, the defense called five international vice-presidents—Harlan Holmden, of Cleveland; William Patrick, of Canada; Roger Kennedy, of Detroit; Richard Walsh, of Brooklyn; and James Brennan, of Newark—who testified that George Browne, International president, had told them about conditions in the local.

It appeared possible that the defense might close its case this week.

Guilds Conduct Negotiations

Other Hollywood union news included the following:

Hearing this Thursday by the National Labor Relations Board, on the application of the Screen Cartoonists' Guild for certification as the exclusive bargaining agency with Loew's, Leon Schlesinger, Walter Lantz, and the Raymond Katz studios.

Meetings this week between representatives of the Screen Actors' Guild and the Artists' Managers' Guild, to prevent an open break over the licensing agreement for agents, the terms of which had been thought agreed upon.

Negotiations over a "guild shop" for the Screen Publicists' Guild, between the labor representatives of the Motion Picture Producers Association and the Guild, with "only a few minor details" said to be awaiting settlement.

Submission to the studios of the closed shop agreement with the Screen Set Designers.

Formation of a written request for wage arbitration, by the coast advertising agencies. This will refer to the increased wage scales asked, under the contract submitted, under pressure, some time ago, to the agencies and broadcasters by the American Federation of Radio Artists.

Theatre Employees Negotiate

In New York, employees of the Five Boro circuit met Wednesday to consider a contract being negotiated for them with the circuit by the Theatrical Managers, Agents, and Treasurers' Union, organizers of "front office" employees. The union was withholding action, pending settlement of the Five Boro case, on its complaints against 160 independent New York theatres, before the State Labor Relations Board. The union wants recognition from the board, or a vote by the employees of the theatres named. The union claims it has members, though not in the majority, in some 100 more New York independent houses.

In New York also, agreement was expected this week between the Local 306, projectionists' union, and the World's Fair management, appertaining to showing of a documentary film, "The City," at the Fair. Tentative agreement had been accomplished, but the union membership was still to ratify.

In Hartford, Connecticut, a rival unions' fight has resulted in the resumption of picketing in front of the E. M. Loew house there. The picketing is allowed under a recent state Supreme Court ruling.

In Indianapolis, Charles M. Olson was to close his Lyric this Thursday, rather than meet increased pay demands by the Local 30, stagehands union.

In White Center, Washington, the Motion Picture Operators' Union, Local 154, ceased picketing the Center Theatre, under agreement reached by the union with W. T. Coy and Ernest Lindgren, the theatre owners. The theatre's suit against the union's demand that union operators be employed, will continue.

Newmann to Albany

Arthur Newmann, special Albany representative for Republic, is expected to become branch manager in that city for the company, on August 1, when the Berkowitz-Mills franchise expires.

SPONSORS BOWLING TEAM, NEWSREELS

In addition to sponsoring a bowling team, Leo T. Jones of the Star theatre, Upper Sandusky, Ohio, covers local news for his own newsreel. Mr. Jones films such events as local ball games and hands out notices as to when the pictures will be shown at the Star. The negative is shipped out of town for development and is back within 12 hours.

Mr. Jones, now in New York for a visit, is filming points of interest which will be used in the house newsreel. Theatre business in Upper Sandusky, a town of 3,400 population, has been satisfactory, Mr. Jones said.

ILLINOIS WOULD LIMIT FILM SHOWS; PRESIDENT RENEWS ADMISSION TAX

Illinois Bill, Already Passed in House and Senate, Awaits Signing by Governor Horner; Purpose Is to Stop Dual Bills

by WILLIAM CROUCH
in Chicago

The latest motion picture legislation to be passed by Illinois lawmakers has replaced the business slump, the various anti-trust lawsuits and the advent of night baseball and free band concerts in the attention of Chicagoland and Illinois exhibitors. In the main this bill states that motion picture programs shall not be more than two hours and fifteen minutes in length.

Veto Hoped For

The bill, intended to halt double bills, first passed the House with the specifications that after every two hours of continuous film a fifteen minute intermission must be held, but was revised in the Senate to allow for 135 minutes of screen fare without interruption. Two feature pictures of average length cannot be shown in 135 minutes in most instances. Many exhibitors think that Governor Henry Horner will veto the bill—almost as many think he will sign it.

Edward Silverman, executive of the Essaness circuit, whose theatres show double and triple features is heartily in favor of the bill. His organization is a member of Allied Theatres of Illinois, which organization is said to be predominantly in favor of the bill. Jack Kirsch, president of Allied said that some of his members were against the bill, most of them for it. He denied reports that his group instigated the action which resulted in the bill being introduced.

In a statement following the passage of the bill before the House, Mr. Silverman disclosed that he thought both independent and affiliated circuits would benefit.

Mr. Silverman also said features pictures are much too long. They could be cut considerably, he believes, with no ill effect. Asked if he thought film companies would cut their pictures so that Illinois exhibitors could show two pictures during the allotted time he pointed out that if such wasn't done the exhibitors could do it themselves without hurting the picture, to any great extent.

John Balaban, head of the Balaban & Katz circuit, major theatre group here, said that what he thought was the most harmful thing about the bill was that it opened the way for further legislation of the motion picture business by the state governing bodies. It was, he said, starting something, that were it to continue would put the operation of theatres into the hands of the state rather than have them run by the persons that own them.

Pictures such as "Only Angels Have Wings," "Mutiny on the Bounty," "The Great Zeigfeld," "Goodbye Mr. Chips," "San Francisco," "Union Pacific," "Gunga Din," "Jesse James," "Dark Victory" and "Juarez" would under the new law have to be shown on single feature programs as they run well over 100 minutes in most instances. However, some of the exhibitors who run double features say that when they show such films they will have a fifteen minute intermission halfway through the picture, and thus be able to work the long films in on a double feature plan.

It is also pointed out that exhibitors through the media of special trailers can inform their audiences just why they have to have their film programs made up according to state edict. Trailers which will point out that the theatre is forced to run their programs as the state dictates may have some effect towards changing the status of the law by repeal in case it is passed.

DISPLAY FLAG ON OBSERVANCE DAYS

P. J. Wood, of the Independent Theatre Owners of Ohio, in the organization's current bulletin lists the days on which "the American flag should be displayed." The days as listed are:

February 12, Abraham Lincoln's Birthday
February 22, George Washington's Birthday
April 6, Army Day
May 30, Memorial Day
June 14, Flag Day
July 4, Independence Day
September 4, Labor Day
October 12, Columbus Day
October 27, Navy Day
November 11, Armistice Day

The list follows "unpleasantness experienced by a small town exhibitor of an Ohio city after Decoration Day when he met with severe criticism for his failure to display the American flag," according to Mr. Wood.

Marquees Exempt From Display Ban

That New York City's theatre marquees will not be affected by actions taken by the City Planning Commission is seen as definite, with a recent pronouncement of the Commission stating that the revised version of the plan to eliminate billboards exempts from the definition of a billboard a theatre marquee and other signs having to do with the identification of the business transacted in a particular building. Rexford Guy Tugwell, chairman of the Commission, had also given assurances that theatre signs would not be affected.

Stanley M. Isaacs, Manhattan Borough president, declared himself against the Commission's plan to limit signs and other displays in Times Square, when speaking at a recent testimonial luncheon tendered Eddie Cantor. Mr. Isaacs said "I want to see no control that will dim the bright lights of Broadway. Entertainments are the life blood of the city."

Technicolor Dividend

Dr. Herman T. Kalmus, president of Technicolor, announced that at a meeting held last Wednesday, in New York, a dividend of 35 cents per share was declared payable July 17, 1939, to stockholders of record at the close of business on July 7.

Quebec Exhibitors Challenge Right of City to Show Films After 11 Owners Close in Protest Against Increased Taxes

Legislative activities, Federal, state and local, affecting the industry, included the continuation of actions previously started but there were few new developments this week.

President Roosevelt, at the eleventh hour, signed the admission tax, continuing the 10 per cent levy for another two years. Unless signed by Friday midnight, the bill would have expired.

Quebec Exhibitors Fight

Operators of the 11 theatres in Quebec, whose 11 houses have been closed since June as a protest against increased taxation, are preparing to examine the city's right to exhibit films, while local exchanges indicated that they would not be able to supply product to the two civic houses.

Indications that the City of Quebec would answer the closing of its theatres by providing films in its own civic theatres were seen with the announcement by Mayor Lucien Borne that the Quebec City Council had purchased two film projectors in Montreal. It was said by city officials that one projector would be used in the Montcalm Palace Municipal Theatre and the other for the showing of open air silent pictures during the summer.

While investigation of the city charter was being conducted, some grounds for belief that the city might retreat from its stand were given in a statement by Premier Maurice Duplessis who said the government was "ready to take the necessary steps to reopen the theatres."

Local exchanges have indicated that even if the city went through with its plan of showing or providing the facilities for the showing of films, it would be unable to get product. It was said by distribution officials that available product is under contract to the 11 theatres in Quebec City, and that contracts are binding to the extent that films cannot be released to opposition theatres.

Ohio Tax Suits

The filing of a demurrer by Aubrey Wendt, defense attorney, in lieu of a formal answer to the writs of mandamus, Franklin County Court of Appeals, in Columbus Ohio, has granted the extension to July 15th for the filing of an answer to the two suits of John Bostwick, a taxpayer, against the Ohio tax commission. The suits challenge the authority of the Tax Commission to exempt film rentals from the State sales tax, and urge the collection of $1,250,000 claimed due the state for taxes since the inception of the law.

Local authorities in Seattle will not take action against theatres refusing to comply with Prosecuting Attorney B. Gray Warner's order invoging a 1909 "Blue Law" ordinance requiring all theatres and other amusements to close on Sundays.

The new North Dakota law levying a tax of three per cent of the gross earnings of the American Society of Composers, Authors and Publishers within the state became effective last Saturday. The law also requires that ASCAP file in Bismarck, the state capital, a list of the musical compositions on which it claims to hold copyright.

CONTRACTS AND ARBITRATION ARE ANALYZED IN THIRD OF CODE SERIES

Nizer Discusses Allocation, Coercion, Selective Contracts, Order of Playing, Other Subjects of Arbitration

by LOUIS NIZER

Clause IX—Allocation of Features

Where a distributor has a right under his contract to allocate features to certain price brackets, he must notify the exhibitor of the price allocation at the time he sends notice of availability of each feature.

Outside Time Limit. The notice of price allocation must be given not later than fourteen days after the national release date to the first run exhibitors in key cities.

Changing Price Allocation. After notice of price allocation for a particular theatre has been given, it may not be changed except by mutual agreement between the distributor and exhibitor.

Clause X—Form of Contract

Each distributor will use its best effort to simplify its form of contract.

Clause XI—Selective Contracts

Whenever an exhibitor has the right under a contract to select a number of features out of a larger number, he must exercise this right by written notice of selection or rejection.

Time of Notice. Such notice must be given within twenty-one days after the mailing of the notice of availability of each feature.

Failure To Give Notice. Failure of the exhibitor to give written notice within the time specified, constitutes an acceptance of the picture by the exhibitor.

Clause XII—
Playing Features in Order of Release

If the contract provides that the exhibitor is obligated to play features in the order of their release, the distributor will not withhold features because previous features were not exhibited by the exhibitor if such failure on the part of the exhibitor was due to the fact that the distributor did not make previous pictures available.

Arbitration. Any dispute under this section is subject to arbitration.

Clause XIII—Coercing Contracts

No distributor shall coerce or intimidate an exhibitor into making a contract by threatening:

(a) To build or otherwise acquire a theatre, or

(b) By falsely representing that any other person will build or acquire a theatre in competition with the exhibitor.

Notice of Claim. An exhibitor shall have no right to assert a claim that he has been so coerced or intimidated unless he mails to the distributor, at its home office, written notice of such claim and the grounds for the claim, within 48 hours after delivery by exhibitor of his signed application of the contract.

Powers of Arbitrators. Any dispute as to whether an exhibitor was so coerced or intimidated is subject to arbitration. The powers of the arbitrators in such a dispute are limited to:

(a) A finding as to whether the exhibitor was so coerced or intimidated, and if they find that he was, then

(b) An award cancelling the contract.

DE-CODING THE CODE

This is the third of a series by Louis Nizer, motion picture lawyer, interpreting in lay language the motion picture code as drafted by the majors.

In the first installment, appearing on page 31, June 24th, the following clauses were interpreted:

I—Exclusion Privileges, Cancellations
II—Trade Announcement

In the second installment, appearing on page 30, July 1st, the next six clauses were interpreted:

III—Public Demand for Exceptional Feature
IV—Preferred Playing Time
V—Some Run Available
VI—Regular Customer
VII—Short Subjects, Newsreels, etc.
VIII—Score Charges

In the third installment, appearing herewith, seven more clauses are interpreted:

IX—Allocation of Features
X—Form of Contract
XI—Selective Contracts
XII—Playing Features in the Order of Release
XIII—Coercing Contracts
XIV—Other Subjects of Arbitration
XV—Agreement to Arbitrate

Clause XIV—
Other Subjects of Arbitration

(1) *Performance Of Contracts.* If a distributor or exhibitor claims that the other has breached the contract, the dispute shall be submitted to arbitration.

Powers Of Arbitrators. The powers of the arbitrators in such dispute are limited to:

(a) A finding as to whether or not the contract has been breached, and if it has, then

(b) An award for one of three things:

(1) Specific performance of the provisions of the contract, or

(2) The actual amount of damages for each feature involved, which amount shall not be more than the liquidated damages provided in the contract (except in such case as is described in subdivision (3) immediately following), or

(3) If the arbitrators find that the distributor arbitrarily and wilfully, and without color of right repudiated the contract by refusing to deliver to the exhibitor the pictures, or caused the showing of the picture in violation of run or clearance, then they may grant the amount of actual and compensatory damage (not punitive) for each feature involved.

(2) *Clearance.* The distributor and exhibitor recognize the following principles:

(a) That reasonable clearance with respect to time and area is necessary in distribution and exhibition of pictures.

(b) That an exhibitor has the right, without restriction, to contract for any run which he is able to negotiate with the distributor, and also

(c) That a distributor has the right, without restriction, to contract for any run which it is able to negotiate with an exhibitor (excepting only where the distributor abandons a regular customer to sell to a circuit: see Article VI entitled "REGULAR CUSTOMER," Motion Picture Herald, July 1, page 30).

Arbitration Of Clearance Disputes. Any dispute as to whether or not the existing clearance under the conditions involved in any particular case is unreasonable, shall be subject to arbitration.

Powers Of Arbitrators. The powers of arbitrators in a clearance dispute are limited to:

(a) A finding as to whether or not the theatre complained of is entitled to clearance, and if it is, then

(b) An award for the reasonable maximum clearance to which such theatre is entitled.

(3) *Overbuying.* If an exhibitor claims that another exhibitor has overbought with the intent and effect of depriving the complaining exhibitor of sufficient pictures to operate his theatre, the dispute shall be subject to arbitration.

Principles Guiding Arbitrators. In such a dispute, the arbitrators shall make due allowance:

(a) For a sufficient number of pictures reasonably to protect the exhibitor from non-delivery and failure to make pictures available, and

(b) Give due regard to the type of operating policy of the theatre operated by such defendant exhibitor.

In no event shall an exhibitor be considered overbought if the product obtained by him does not exceed by more than 15% his maximum requirements.

Findings of Arbitrators. If the arbitrators find overbuying exists, they shall specifically decide the number of pictures which the exhibitor has overbought.

Remedy. The exhibitor who is found to be so overbought, shall be given a fourteen-day period from the date of the arbitrators' decision, to obtain a release from his contracts of the excess number of pictures. If the exhibitor does not obtain such release, the arbitrators shall make an award apportioning among distributors whose contracts he has, the number of features to be released by them to the complaining exhibitor.

Condition Of Award. No award directing the distributors to release pictures to another exhibitor shall be made unless an assurance is given to each distributor that it will receive from the complaining exhibitor for the pictures released, no lesser price and no less favorable terms than existed in the contract of the overbought exhibitor.

Cancellation Modified. Cancellation rights of an exhibitor who has been found to be overbought, shall be computed on the basis of the modified contract.

(4) *Price, Other Terms and Conditions.* Neither price nor other terms and conditions of a proposed contract shall be the subject of arbitration. They are to be determined only by mutual agreement between distributor and exhibitor.

Clause XV—
Conditions Agreement to Arbitrate

Every one who signs the Code, agrees to arbitrate with anyone else who signs the Code, any dispute which is subject to arbitration under this Code or the Rules of Arbitration which are annexed.

Rules Of Arbitration. The rules of arbitration annexed to the Code shall be followed in such arbitration procedure.

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

IN THE CHILDREN'S WORLD of always-carnationed Grover Whalen's opera bouffe World's Fair, New York, Mrs. Frank A. Vanderlip presides over an autograph bar. The bar is just outside Shirley Temple Doll House. You can buy celebrities' signatures for anywhere from 25 cents to $5. You can get a James A. Farley for 25 cents, the Lunts together for 50, Chief Justice Hughes for 50 cents and a Clark Gable for $1. Among the 25-centers can be found Maurice Evans, General Hugh Johnson, J. Edgar Hoover and Boris (scare-'em) Karloff. Mrs. Eleanor Roosevelt is among the 50-centers. So are Geraldine Farrar, Tyrone Power and Norma Shearer.

Artists' signed sketches are rated as follows: Thurbers, $1; H. T. Webster, $5; Helen Hokinson, $1; Rube Goldbergs, $1. A bargain basement buy is the Ritz Brothers—all three for 25 cents.

They wrote to Mahatma Gandhi for his autograph. A month later back came a letter saying the Mahatma would sell it for $3, the $3 to be used for untouchables. The letter was signed, but not, of course, by the Mahatma.

▽

Many a story has come out of the California movie-making sector about things fantastic, about how they turn things into the unrealistic just for a turn of the camera. Not directly identified with motion picture production, but closely related thereto because of its proximity, is the tale of Mrs. Abbie Hobson, of Hollywood, who swears that a little fish swam and he swam—right out of her kitchen faucet and into the sink.

That's like the persons who swear that they pick up radio broadcasts through the fillings of their teeth, the most recent report coming only the other day from Salt Lake City, through United Press, describing a one-room cabin on the alkaline salt flats west of Salt Lake which is used by sheepherders and has as its main attraction a stove which the sheepmen declare plays music the while it cooks and has electric lights that burn without being directly connected to a power line. The shack stands but a few feet from the transmitting terminals of a 50,000-watt radio station and the radiating radio waves operate the singing stove and connectionless lights.

▽

Charlie Laughton, in New York on his way from London to Hollywood to work in "Hunchback of Notre Dame" for RKO, confided to the New York *Post's* Michael Mok that he thought Barret McCormick's press agent boys at RKO headquarters had planted a picture of the French Notre Dame Cathedral in his hotel room. Mr. Mok enlightened the burly Laughton on the fact that the print was that of the Rheims Cathedral.

▽

Walter Wanger still moves us with his motion picture title of "Send Another Coffin."

▽

Associated Press the other day told in headlines that: "JAMES ROOSEVELT BUYS BOAT ON INSTALLMENT PLAN." A few days later the announcement came from Hollywood that Samuel Goldwyn had given him a new contract as his vice president—at a salary increase of $10,000 annually. That little raise will help Jimmy meet those 12 monthly payments for his new *Half Moon* yacht.

DEEP under the dust of old in the attic of the old Criminal Courts Building, adjoining Tombs Prison, in New York, the city government, via WPA, is digging-up mementos of crimes of yesteryear, dusting them off, cataloguing them for a place later in the new Criminal Courts Building now going up.

Somehow, no one seems to really know, seven reels of Charlie Chaplin's "The Kid," which brought the beginning of Jackie Coogan, and an old Mary Pickford film, found their way into the "death museum," along with French postcards, hatchets bloodied in Chinatown tong wars, an unidentified skeleton, pictures of Thomas A. Edison standing beside a trolley he invented at about the time he was tinkering with the Kinetoscope to show movies.

Altogether there are some 50,000 items and for the past two years 20 WPA men wearing dust masks have been classifying them for District Attorney Thomas Dewey.

To date they have dusted off about 35,000 pieces, among them 400 packages of clothing worn by as many men, women and children when they were murdered; the gun with which Harry K. Thaw slew Stanford White; the knife with which Hans Schmidt carved Anna Aumuller; bushels of roulette and poker chips seized when William Travers Jerome raided Canfield's gambling place long before he quit as New York District Attorney to get Technicolor a-going.

The District Attorney's WPAers found the pearl-handled, nickelplated revolver (all numerals filed off) which an uncaught murderer used on December 4, 1929 to murder Arnold Rothstein in New York's Park Central Hotel. Then there's an old-fashioned gramophone, a collection of ball bats, cases of Leiderkranz cheese, aspirin tablets, bottles of poison, bad liquor from prohibition days, a typewriter that belonged to Gaston B. Means, the Department of Justice man turned crook, who died in prison not long ago.

▽

Leon Stone writes from Sydney, Australia, to Rob Wagner, in Beverley Hills, California, about how Universal reckoned that they had plenty of shocks for the average film fan in "Son of Frankenstein," backing that belief with an advertisement stating: "Lloyds of London will pay the total sum of one thousand pounds ($5,000) to the next of kin of any patron dying in any theatre in Australia from heart failure directly caused by and during the screening."

▽

RKO Radio in Hollywood, Dave Epstein tells us, anticipates such great crowds of newspaper and magazine writers and exhibitors as visitors on the set of their "Hunchback of Notre Dame" that the studio management is considering the erection of a "visitors' grandstand," a sort of "review balcony"— the old optimists.

▽

Grasshoppers and crickets used to be only for farmers to howl about directly, the showman indirectly. That's all changed this season in Nebraska, and the exhibitors are coming in direct contact. Armies of grasshoppers and crickets are in evidence, and they force their way under doors, hide behind theatre upholstery and drapes. Besides snatching nibbles at the theatre interior, they croak so loudly during the picture that it interferes with the dialogue.

FRANK BUCK and many others of his wild-animal filming clan, have brought back many a strange tale for the delight of their showmanship-minded press agents, and with which to edify their exhibitor customers. Many a time they have winked at some of the strange things they have put on the screen in the name of wild things in wild lands. But let them beat, if they can, the tale just brought to London of the "Tarzan" existence of a South African Negro boy said to have been kidnaped and reared by a band of baboons as described in a report by Professor Raymond A. Dart, of the University of the Witwatersrand, Johannesburg, South Africa, which was issued in London.

According to the report, the boy was about 12 years old when he was found and rescued by white men. He could make only the guttural sounds of the anthropoids with which he had lived. Since then the boy, now named Lucas, has learned to speak Afrikaans (South African Dutch) and has given a vivid account of his experiences.

"My food consisted mainly of crickets, ostrich eggs, prickly pears, green mealies (corn) and wild honey," he said. "I was kicked on the head by an ostrich while raiding its nest, and often was stung by bees while robbing hives.

"While with the baboons I walked on all fours and slept in the bush, entirely naked.

"I was hunting food one day with my baboon companions when two men shot at us with revolvers, and I was captured."

Professor Gates said he believed the boy's account, and said it was the first known case of a child adopted and reared by anthropoids, although bears and wolves, he said, have been known in several instances to have reared human beings.

▽

P. J. (Pete) Wood, writing his latest "service bulletin" to the members of his Independent Theatre Owners of Ohio, bemoans some troubles of his own, in this fashion:

"PETE" WOOD vs. "KID" NEURITIS

"For the past four weeks, the author of this bulletin has been wrestling around with something worse than triple features, dish nights and figuring out how to pay a $650 Bank Nite with only $92.50 in the till. He has heard of 5,253 cures and, if he lives long enough, hopes to find the one that applies to him. On top of all this, 'Pete, Jr.' has announced that he is tossing his bachelorhood into the discard next Monday by bringing another Daughter into the family, all of which, coupled with the fact that the "old man" must toast the Bride and Groom with lithia water, places him in about the same category as an independent exhibitor in Texas trying to buy pictures against Interstate.

"If any of you who read this bulletin have any known cures for neuritis, please send 'em along."

▽

Danton Walker reports that Loew's Pitkin theatre in Brooklyn, hard put to drag in customers on these Summer nights, last week added an elaborate stage wedding "as a special added feature of regular Circus Screeno nite." . . . The RKO theatres, not to be outdone, display a trailer "If you suffer from hay fever, come here—our houses are air-filtered."

UP TO THE $100,000-A-W
MUSIC HALL'S SIZZLING

Read the Raves!

"ONE OF THE SEASON'S GAYEST SHOWS."
—N. Y. TIMES

"VASTLY SATISFYING ENTERTAINMENT . . . GINGER AN UTTER DELIGHT."
—N. Y. HERALD-TRIBUNE

"GAY COMEDY . . . GINGER AT HER BEST."
—N. Y. DAILY NEWS

"ONE OF THE HIGH SPOTS OF THE SUMMER SEASON."
—N. Y. JOURNAL & AMERICAN

"ONE OF THE MOST AMUSING SCREEN FROLICS OF THE YEAR."
—N. Y. WORLD-TELEGRAM

"TEN TO ONE . . . THE BEST SCREEN COMEDY OF 1939."
—N. Y. POST

"WILL KEEP YOU MIGHTY AMUSED."
—N. Y. SUN

"A DELIGHTFUL FARCE ...SUITABLE FOR FAMILY AND SMART SET."
—N. Y. DAILY MIRROR

EEK CLASS SHOOTS THE SUMMER SENSATION! . .

RECORD BUSINESS IN JULY! . . during the year's longest and biggest OUT-DOOR holiday, with the season's finest OUTDOOR weather . . . and with the World's Fair only ten cents and ten minutes away!. . . NATURALLY, HELD OVER! . . . IT'S A WORLD-BEATER!

GINGER ROGERS
DAVID NIVEN

"Bachelor Mother"

WITH

CHARLES COBURN · FRANK ALBERTSON

E. E. CLIVE · DIRECTED BY GARSON KANIN · PRODUCED BY B. G. DeSYLVA

PANDRO S. BERMAN
IN CHARGE OF PRODUCTION

SCREEN PLAY BY NORMAN KRASNA
STORY BY FELIX JACKSON

RKO RADIO

THE HOLLYWOOD SCENE

Summer Setups

Coming down to the last of June, Hollywood started seven pictures and completed the same number during the month's closing week. The most important picture in the new work unquestionably is "Drums Along the Mohawk," a 20th Century-Fox production. A stirring adventure story, being filmed in color, it will feature Claudette Colbert and Henry Fonda with John Carradine, Eddie Collins and Doris Bowdon in addition to scores more who will be assigned roles later. Incidentally, this studio also started another picture, "Tin Hats," a comedy in which Jane Withers will be starred in company with the Ritz Brothers, Lynn Bari, Billy Benedict and Stanley Fields.

Universal and Columbia vied for the honor of having chosen the most macabre titles. The first named company began work on "They Can't Hang Me," in which Edmund Lowe, Wendy Barrie, Robert Noble, Bruce Lister and Walter Kingsford will be seen. Columbia's startling title is "The Man They Could Not Hang." It will serve as a vehicle for Boris Karloff, Roger Prior, Lorna Grey, Robert Wilcox, Ann Doran and Don Beddoe. Republic also chose an exciting title for a picture, "Mob Fury," in which Barry Mackay, Rochelle Hudson, Cliff Edwards and George Barbier will be featured.

The title for the RKO-Radio new production is not so odd, but the length of "The Five Little Peppers and How They Grew" will undoubtedly pose a problem for exhibitors whose marquee space is limited. First of a proposed new series, it will feature Edith Fellowes, Dorothy Peterson, Clarence Kolb, Ronald Sinclair, Dorothy Ann Seece and Tommy Bond.

Monogram started "The Girl From Rio," a musical romance being produced by E. B. Derr in which Movita, Warren Hull, Clay Clement, Dennis Moore and Soledad Jiminez will appear.

RKO Completes Two

Two of the seven completed pictures are credited to RKO-Radio. "My Fifth Avenue Girl," produced and directed by Gregory La-Cava, will star Ginger Rogers with Walter Connolly, James Ellison, Tim Holt, Kathryn Adams, Veree Teasdale, Franklin Pangborn, Ferike Boros, Louis Calhern, Theodore von Eltz and Alexander D'Arcy. Herbert Wilcox is the producer-director and Anna Neagle is the star of the second completed picture, "Nurse Edith Cavell." The pictorial story of the World War martyr-nurse will also present Edna May Oliver, George Sandets, May Robson, Zasu Pitts, Sophie Stewart and H. B. Warner.

MGM completed two pictures, one a comedy with music, the other a mystery melodrama. The adaptation of the Rogers and Hart stage success "Babes In Arms" will present Mickey Rooney, Judy Garland, Charles Winninger, Grace Hayes, Betty Jaynes, Douglas McPhail, June Preisser, Margaret Hamilton, Guy Kibbee, Rand Brooks and Henry Hull. Director Tod Browning's successor to such eerie films as "Dracula" and "The Devil Doll," "Miracles For Sale" will have Robert Young, Florence Rice, Henry Hull, Lee Bowman, Astrid Allwyn, Frank Craven, Al Minjirk, Armand Kaliz, Gloria Holden and Frederick Worlock in the cast.

Paramount completed "The World On Parade," theme of which visions possible happenings in international relations once television becomes practical. It will present William Henry, Judith Barrett, William Collier, Sr., Richard Denning, Minor Watson, Dorothy Tree, John Eldgredge and others.

At 20th Century-Fox "Heaven With A Barbed Wire Fence" was completed. Jean Rogers, Glen Ford, Raymond Walburn, Eddie Collins and Nicholas Conte are the principals.

The featured players in Universal's "Fury of the Tropics" are Richard Arlen, Andy Devine, Beverly Roberts and Samuel S. Hind.

BEST SELLERS AND RENTERS

"The Grapes of Wrath" by John Steinbeck for the third time in succession leads the listing of best sellers of fiction and for the first time moves into the top spot of the best renters, finally supplanting the leader for many months, Rachel Fields' "All This, and Heaven Too", according to the monthly tabulations of "Best Sellers and Renters" in The Retail Bookseller, *house organ of The Baker & Taylor Company, New York.*

Ten Best Sellers

(Based upon a count of sales from May 15th to June 12th)

1. The Grapes of Wrath, by John Steinbeck.
2. Next to Valour, by John Jennings.
3. Uncle Caleb's Niece, by Lida Larrimore.
4. Adventures of a Young Man, by John Dos Passos.
5. Anne Minton's Life, by Myron Brinig.
6. Passport for a Girl, by Mary Borden.
7. The Footprints on the Ceiling, by Clayton Rawson.
8. Overture to Death, by Ngaio Marsh.
9. The Bridegroom Cometh, by Waldo Frank.
10. Cancelled in Red, by Hugh Pentecost.

Ten Best Renters

(Based on nationwide reports)

1. The Grapes of Wrath, by John Steinbeck.
2. All This, and Heaven Too, by Rachel Field.
3. Rebecca, by Daphne du Maurier.
4. Wickford Point, by John P. Marquand.
5. Three Harbours, by F. Van Wyck Mason.
6. Disputed Passage, by Lloyd C. Douglas.
7. The Patriot, by Pearl S. Buck.
8. Wine of Good Hope, by David Rame.
9. The Tree of Liberty, by Elizabeth Page.
10. Guns of Burgoyne, by Bruce Lancaster.

Remote Locations

Trips to far away location sites for fresh and new as well as authentic production settings are again a vogue in Hollywood. An examination of 1939-40 production programs reveals that practically every major company will make several distant journeys. At the moment Paramount's artists and technicians are doing considerable train riding. Although producer-director William A. Wellman returned the main unit of "The Light That Failed" in which Ronald Colman, Walter Huston and Dudley Digges will be featured from Sante Fe, New Mexico, he left a second unit in charge of assistant Joe Youngerman on the banks of the Rio Grande which will serve as the River Nile in the pictorial version of Rudyard Kipling's story. This unit consists of about two score Hollywood stunt riders, 250 New Mexico National Guardsmen and several hundred Negro fuzzywuzzies. Simultaneously Harry Sherman's "Argentina" company of several hundred is working in the High Sierras.

Friday night MGM despatched a twelve car train, including three box-cars loaded with props and wardrobe to Payette Lake, Idaho, to begin the actual shooting of "Northwest Passage." The company, headed by King Vidor who will direct and Spencer Tracy, Robert Young, Larraine Day and Isabel Jewell will spend at least three full weeks at the location.

On Tuesday, 20th Century-Fox started a trainload of people including director John Ford and stars Henry Fonda and Claudette Colbert to Cedar City, Utah, to begin work on "Drums Along the Mohawk." This picture and "Northwest Passage" will be photographed in color.

Meanwhile as Cecil B. DeMille, Jesse Lasky, Jr., Alan LeMay, Jeannie MacPherson and Frank Calvin are working on the script and compiling research data for "Royal Canadian Mounted Police," DeMille's assistant, Bill Pine is scouting the Canadian Rockies for desirable locations.

Candidates for Fame

Joe Pasternak, Universal producer, under whose tutelage Deanna Durbin attained eminence, and who recently brought Robert Cummings into the limelight, will introduce two new candidates for screen fame, Lewis Howard and Robert Stack, in Miss Durbin's next picture, "First Love."

Neither has had any previous screen experience, but both youths who have just turned twenty were placed under long term contracts after successfully completing screen tests.

Howard, a native New Yorker, was discovered by casting director Dan Kelly last fall while the youngster was appearing on the Broadway stage in "The Fabulous Invalid" and was attracting much attention with his impersonations of celebrities. His only other stage experience a revival of "The Petrified Forest."

Stack who has lived in Los Angeles all his life graduated from the El Capitan College of the Theatre to leads in the Las Palmas Little Theatre productions.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Second Fiddle

(20th Century-Fox)

All-Purpose Entertainment

This is that best of possible answers to any and all box office problems, a sound piece of all-purpose entertainment, a film as appropriate for one part of the country as another, as suitable for little theatres as big ones and as interesting to the kiddies as to grownups or *vice versa*. There are about as many ways to sell it to the customers as there are kinds of customers to buy it. As witness:

Showmen whose patrons hold that Sonja Henie can do no wrong can tell them this picture proves she can do other things important to the screen besides skate;

Exhibitors whose patrons have been asking them to see what they can do about getting Tyrone Power out of character makeup can inform them that this matter has been attended to this time by casting him as a studio press agent and letting him play it as if he were one;

Theatremen who have heard mixed comments about Rudy Vallee's screen endeavors may notify the malcontents that the radio star is presented this time as a picture actor of just about the stature he really is;

That large numbers of citizens reared on Irving Berlin music can be put on notice that the ace writer of popular songs delivers six of them in this picture, and those millions who count stories about Hollywood incomparable diversion may be told that this is a Hollywood story of the liveliest and most likeable kind.

In answer to other inevitable questions, showmen can tell their ticket sellers and doormen to reply.

Yes, it is a comedy.

No, it isn't about a violinist.

Yes, Mr. Vallee sings some songs in it, and so does Mary Healy, a young woman well worth listening to.

No, it doesn't belabor a message, plead a cause or carry the banner for anything but entertainment.

Yes, it's swell.

As a matter of fact, "Second Fiddle" is the sort of picture the cinema lives by. It is not tremendous or spectacular or stupendous, but it packs a full cargo of amusing situations, humorous dialogue, catchy tunes, competent performances and good natured kidding of Hollywood and its institutions.

The picture opens and continues for quite a spell as a smiling satire on David O. Selznick's protracted search for an actress to play Scarlett O'Hara. Miss Henie plays the young woman discovered in snowy Minnesota and brought to Hollywood to play the part, Mr. Power portraying the press agent sent to bring her in alive. Later on he cooks up one of those printer's-ink romances between the young lady and a male star who needs a buildup, played by Mr. Vallee, and still later learns he's in love with her himself. Ultimately he convinces her the condition is mutual.

Personally experienced as they are in these matters, the three principals turn in remarkably natural performances. Intimacy with their subject undoubtedly accounts in some measure also for the superior services rendered Darryl Zanuck by his associate producer, Gene Markey, his director, Sidney Lanfield, and Harry Tugend, who wrote the screen play based on a story by Felix Jackson. It is as though all these gentlemen and the several members of the cast enjoyed the production project so thoroughly that the good time had by all inevitably and quite delightfully permeated the picture.

"I'm Sorry for Myself" topped the other five Berlin songs in preview applause. "Back to Back," a dance song, could be another "Lambeth Walk" if the ballroom crowd happens to like it. Edna May Oliver gives the picture some of the best laughs she's supplied in years.

Previewed at the Chinese theatre, Hollywood, to an audience composed of press, profession and plain people, the picture made everybody happy.—WILLIAM R. WEAVER.

Produced and distributed by 20th Century-Fox, Associate producer, Gene Markey. Directed by Sidney Lanfield. Screen play by Harry Tugend. Story by Felix Jackson. Music by Irving Berlin. Skating ensembles staged by Harry Losee. Musical direction, Louis Silvers. Photographed by Leon Shamroy. Film editor, Robert Simpson. P. C. A. certificate No. 5317. Release date, July 14, 1939. Running time, when seen in Hollywood, 90 minutes. General audience classification.

CAST

Trudi Hovland	Sonja Henie
Jimmy Sutton	Tyrone Power
Roger Maxwell	Rudy Vallee
Aunt Phoebe	Edna May Oliver
Jean Varick	Mary Healy
Willie Hogger	Lyle Talbot
George "Whit" Whitney	Alan Dinehart
Jenny	Minna Gombell
Skating Partner	Stewart Reburn
Joe Clayton	Spencer Charters
Voice of Chief	Charles Lane
Specialty	The Brian Sisters
Announcer	John Hiestand
Taxi Driver	George Chandler
Justices of the Peace	Irving Bacon, Maurice Cass

Career

(RKO-Radio)

Middle Western Comedy Drama

This is the picture which listeners to Jesse L. Lasky's Gateway to Hollywood radio program have been hearing about this long while as the one in which the John Archer and Alice Eden brought to Hollywood as consequence of his quest for talent make their screen debut. Clearly, the first thing a showman should know about it is whether it is of a quality to bear up under the ready-made exploitation provided by this radio background, and the answer to that is that it is.

Producer Bob Sisk exercised extraordinary judgement in his selection of story, staff and personnel. Phil Stong's novel, adapted by Bert Granet and written for the screen by Dalton Trumbo, is a homespun story about people who live in a small Iowa town and do what people who lived in small Iowa towns in 1931 were doing. Director Leigh Jason may or may not have been among those present in those parts about then, but he couldn't have reproduced the mannerisms and behaviors of the population more faithfully if he'd had his own money in the bank that survived the big crash only to run into its own troubles later on.

Extremely wise was Mr. Sisk, also, in putting the burden of entertainment upon such competent shoulders as those of Edward Ellis and Samuel S. Hinds, cast as boyhood rivals grown to civic rivalry in their gray years, and those of Janet Beecher, Leon Errol and Raymond Hatton, the last two realistically portraying town drunkards of the type that were more laughed with than at in the drugstore liquor era. It was with further thought to the marquee needs of exhibitors that Anne Shirley was given the most exacting of the romantic assignments on the distaff side.

The story played out by these veterans and the two newcomers is the sort of story that happens in Iowa, and no doubt in other middle western states, with great regularity. The principal storekeeper withdraws his money from the wobbly bank and the banker is on the verge of failure when, in the interests of his fellow townsmen, the storekeeper puts his money back in and takes over control of the institution. Due to background circumstances, the banker's daughter, who was going to marry the storekeeper's son, marries, instead, the son of a local rich man whose financial support is needed to sustain the bank. Instead of jiggling matters around so that this unhappy ending can be made happy for the ticket buyers, it's allowed to stand as is, an ending that gives the picture substance and authenticity. It's a nice job.

Previewed at the RKO-Radio studio on the afternoon of the Sunday on which the film was premiered in Des Moines amid ceremonies broadcast to the nation. The Hollywood correspondents who gave up the first day of a 3-day holiday to see it enjoyed it to the point of a chuckle here and a tear there, which, if you know anything about Hollywood correspondents, is saying a hatful for the picture.—W. R. W.

Produced and distributed by RKO-Radio. Production executive, Lee Marcus. Producer, Bob Sisk. Directed by Leigh Jason. Screen play by Dalton Trumble. Adapted by Bert Granet. Novel by Phil Stong. Photographed by Frank Rodman. Edited by Arthur E. Roberts. P.C.A. certificate 5317. Release date, July 7, 1939. Running time, 80 minutes. General audience classification.

CAST

Sylvia Bartholomew	Anne Shirley
Stephen Cruthers	Edward Ellis
Clem Bartholomew	Samuel S. Hinds
Amy Cruthers	Janet Beecher
Mudcat	Leon Errol
Merta Katz	Alice Eden
Ray Cruthers	John Archer
Deac	Raymond Hatton
Mel Bartholomew	Maurice Murphy
Ben Burnett	Harrison Greene
Rex Chaney	Charles Drake
Jim Bronson	Hobart Cavanaugh

This Man in Paris

(Pinebrook-Paramount)

Newspaper Comedy-Drama

The foster parent of this Pinebrook-Paramount offering, "This Man Is News," made a direct and sustained local hit on this side of the Atlantic, a hit all the more noteworthy for the inexpensive nature of the production. This, in

(*Continued on page 38*)

SAVED FROM DEATH BY THE MAN WHO LOVED HIS WIFE . . .



With sincerity and force that make it seem like life itself . . . this drama shapes its amazing situation: A man acquitted of murder learns that his wife's love is shared by the friend who defended him!

SHOULD HE STEP ASIDE AND BECOME "THE FORGOTTEN HUSBAND"?



The screen's most startling climax holds the answer!

The WARE CASE

with

CLIVE BROOK

JANE BAXTER
BARRY K. BARNES

Story by George Pleydell Bancroft
Produced by MICHAEL BALCON
Directed by ROBERT STEVENSON
A CAPAD Production • A GB Presentation
A 20th Century-Fox Release

Its thrills are the stuff that headlines are made of!

(Continued from page 35)

no way a sequel, but rather a different tune by the same composers, obviously seeks to exploit the market created by the original. It should do so easily, for it not only has the way cleared for it with the filmgoing public, but is in every way a maturer, more polished, and even more entertaining film. The same production team and the same players appear, and have all, without exception, improved upon their first appearances. On its own merits, the film which seeks to do in the English idiom—if with a Continental setting—what Hollywood has been doing successfully for years, has a rich fund of entertainment, breezy and infectious comedy, sheer fictitious melodrama, sparkling characterizations, and a production and direction polish which would shame many a more expensive effort.

"Simon Drake," ebullient reporter, is again hero of the adventure, tracking down a gang of counterfeiters for his daily, getting shot and nearly shanghaied, doing even more adept sleuthing than either the Paris or London police, and, as to previous pattern, getting into hot water betimes, with his Scots news editor. The story, of familiar brand, romps along through a Paris panorama of cabarets, classy hotels and couturiers, glimpses a subterranean underworld, provides a slinky siren and a mysterious General, and ends up on its two feet with a revolver battle in the modiste's shop—run by counterfeiters—and with all the tangles unraveled.

Barry K. Barnes reads his role on conventionally jaunty lines and Valerie Hobson registers her wifely role with easy polish. It is again, however, Alistair Sim's confused and confounded Scots editor who runs away with the film.

Shown to an all trade audience at the Cambridge theatre, the film notably in its brighter dialogue lines and in Sim's grimacings and incoherent gesticulations evoked reiterated laughter. General consensus of exhibitor opinion was that it was an improvement on its predecessor, looked worth much more than the single quota figure, and should be easy to sell on the strength of the original.—AUBREY FLANAGAN.

A Pinebrook Production. Distributed by Paramount. Produced by Anthony Havelock-Allan. Directed by David MacDonald. Scenario and dialogue, Roger MacDougall and Allan Mackinnon. Cameraman, Henry Harris. Film editor, Reginald Beck. Running time, 86 minutes. Adult audience classification.

CAST

Simon Drake.....Barry K. Barnes
Pat Drake.....Valerie Hobson
Macgregor.....Alastair Sim
Beranger.....Jacques Max Michel
Torch Bernal.....Mona Goya
Holly.....Edward Lexy
Sergeant Craysham.....Garry Marsh
Swindon.....Cyril Chamberlain
Gaston.....Charles Oliver
Reception Clerk.....Paul Sheridan

Million Dollar Legs

(Para.)

College Comedy Minus Songs

This is a lively little college comedy played at break-neck speed and without the customary interpolation of songs and dances by the student body and individual members thereof. It may be well to inform showmen right off that, although Betty Grable is listed at top of the castings, the legs of the title are not hers. In fact, the picture doesn't make it quite plain what legs are referred to, leaving those who will to guess whether they may be those of a race horse figuring briefly in the plot or those of the sturdy oarsmen who row the right college shell to victory in the finale. Cutouts featuring Miss Grabel's or any girl's extremities would be, however, more than a little misleading.

Although named, as stated, at top of the castings, Miss Grable is just one of several girls who impersonate coeds variously concerned in humorous machinations of a college conniver who manages to overcome the school's aversion to boat racing by divers devices including the wagering of the student body's pocket money on a 20 to 1 shot at the neighborhood race track. John Hartley has the second spot in the billing, but it is Peter Hayes, listed seventh, who makes the picture purr with animation. He's a Milton Berle type of personality minus the Berle innuendo, to use the nice word, and the screen is likely to see more of him.

Associate producer, W. C. Thomas, managed to get a wholly presentable film without vast monetary outlay by the simple expedient of keeping the picture out of doors most of the time. Director Nick Grinde kept the performances clicking by maintaining high speed throughout. The screen play by Lewis R. Foster and Richard English based on a story by Mr. Foster is blithe and sufficiently novel with only two or three lines of dialogue which, while not precisely offensive, take down no honors for taste or humor. Maybe they'll be overlooked in the general excitement, which gets pretty intense along toward the end.

Previewed at the Alexander Theatre, Glendale, where it seemed to please what might be described as an average audience averagely well.—W. R. W.

Produced and distributed by Paramount. Associate producer, W. C. Thomas. Director, Nick Grinde. Screen play, Lewis Foster, Richard English. Based on a story by Lewis Foster. Assistant director, Joe Lefert. Sound engineer, Phil Wisdom. Film editor, Stuart Gilmore. Art directors, Hans Dreier and W. Flannery. Photographer, Harry Fischbeck. Running time, 65 minutes. Release date, July 14, 1938. P. C. A. No. 5478. General audience classification.

CAST.

Carol Parker.....Betty Grable
Greeg Melton.....John Hartley
"Sticky" Boone.....Donald O'Connor
Russ Simpson.....Jackie Coogan
Coach.....Larry Crabbe
Freddie Fry.....Peter Hayes
Susie Quinn.....Dorothea Kent
"Hunk" Jordan.....Richard Denning
"Buck" Hogan.....Philip Warren
Blimp Garrett.....Edward Arnold, Jr.
Gregory Melton, Sr.....Thurston Hall

Bulldog Drummond's Bride

(Paramount)

Comedy-Melodrama)

Exhibitors who have been playing the "Bulldog Drummond" pictures will find this, the concluding number in the series, a worthwhile entertainment and exploitation value. As were its predecessors, "Bulldog Drummond's Bride" is a combination of mystery melodrama, comedy, romance, suspense and chase action. There is more comedy in it than in most of the other items in the series and its most unusual feature is that "Phyllis" finally gets "Drummond" into such a position that he can no longer defer their marriage.

London and a little French town are the locales. Escaping arrest after robbing a bank, "Armides" brazenly hides the money in a radio in "Drummond's" apartment. The detective, "Algy" and "Tenny" are too busy preparing to meet "Phyllis" in France for the often deferred wedding to be of much help to "Colonel Neilsen" and "Armides," who blunders about, is able to escape capture. Along with other furnishings, the radio is shipped across the channel, where, as the trio joins the girl, the thief and "Neilson" also follow. Things get a little complicated and the comedy assumes a farce aspect when French police unite with "Bulldog," "Neilsen" and the other in hunting down "Armides." "Drummond" finally captures him after an over-the-roofs chase.

Previewed at the Alexander theatre, Glendale, Cal. Some took the picture seriously; others didn't. This circumstance is quite apt to be repeated in the field of general distribution.—GUS MCCARTHY.

Produced and distributed by Paramount. Stuart Walker, associate producer. Directed by James Hogan. Screen play by Stuart Palmer and Garnett Weston. Based on a story by H. C. McNeil. Photographed by Harry Fishbeck. Running time, 55 minutes when seen in California. P. C. A. certificate number 5246. Release date: June 30, 1939. General audience classification.

CAST

Capt. Hugh C. Drummond.....John Howard
Phyllis Clavering.....Heather Angel
Col. Neilson.....H. B. Warner
Algy Longworth.....Reginald Denny
Tenny.....E. E. Clive
Aunt Blanche.....Elizabeth Patterson
Henri Armides.....Eduardo Ciannelli
Garvey.....Gerald Hamer
Therese.....Adrienne D'Ambricourt

Hell's Kitchen

(Warner Brothers)

"Boys Town" in Reverse

The title of this latest "Dead End" Kids romp is descriptive rather than geographical. The locale of the action is not set in New York City's famed and fictionized tenderloin district but is the torrid appellation given to a shelter for underprivileged youths by some of its inmates.

Naturally, it is the distinctive personality of the "Dead End" juveniles, both individually and collectively, that gives the picture its fast and flamboyant tone. The showmen will be able to gauge their screen popularity from their past appearances at his house or from the entertainment requirements of his audience. The lads play strictly to expected formula, although there appears in this particular production a rather disturbing indication that the boys are getting a trifle soft.

"Buck" is paroled by the courts for eight years and, in order to manifest his intention to be an upright and law abiding citizen, he takes a personal and financial interest in a shelter for unfortunate boys. The institution is supervised by "Krispan," who subjects the inmates to a regime of brutality and starvation. With the introduction of the reformed gangster to the corporate school personnel, a new administration appears. However, "Krispan" resumes control and is responsible for the death of one of the lads. The boys revolt and try the superintendent for the murder of their friend. They are prevented from carrying out their revenge by the arrival of "Buck," who assures them that "Krispan" will be punished.

At an afternoon performance, where it would seem that every seat in the Globe Theatre on Broadway was taken, the predominantly male audience was vocal in its reactions to the picture, especially the comic moments.—JOSEPH F. COUGHLIN.

Produced and distributed by Warner Brothers. Directed by Lewis Seiler and E. A. Dupont. Screen play by Crane Wilbur and Fred Niblo, Jr. Original story, Crane Wilbur. Cameraman, Charles Rosher. Art director, Hugh Reticker. Dialogue director, Hugh Cummings. Film editor, Clarence Kolster. Gowns, Milo Anderson. Soundman, Dolph Thomas. P. C. A. Certificate No. 5082. Running time, 81 minutes. Release date, July 8, 1939. General audience classification.

CAST.

Tony.....Billy Halop
Joey.....Bobby Jordan
Gyp.....Leo Gorcey
Bingo.....Huntz Hall
Ace.....Gabriel Dell
Ouch.....Bernard Punsley
Beth.....Margaret Lindsay
Jim.....Ronald Reagan
Buck.....Stanley Fields
Soap.....Frankie Burke
Krispan.....Grant Mitchell
Mike Garvey.....Fred Tozere
Elmer Krispan.....Arthur Loft
Sarah Krispan.....Vera Lewis
Hardy.....Robert Homans
Floogie.....Charley Foy
Callahan.....Robert Strange
Whitey.....Raymond Bailey
Mr. Quill.....Clem Bevans
Judge.....George Irving
Maizie.....Ila Rhodes

Black Limelight

(Alliance)

Or the Case of Nyctalopia

The chief point of distinction in this British-made murder melodrama, outside of the distinguished presence of Raymond Massey, is that the murderer who starts and keeps rolling the "whodunit" theme is afflicted with a strange eye malady known in medical parlance as "nyctalopia." For the non-medically informed and the general motion picture audience in particular, the condition may be described as a sort of day blindness, which gives the sufferer the rather owlish ability of being able to see best in the dark. With this bit of optical oddity as a revolving point in the plot's workings, there should be some source of patronage stimulation, especially with that positive sector of the clien-

(Continued on page 40)

On your mark...get set...GOO!





And did Baby Sandy go! In "East Side of Heaven" with Bing Crosby he won every critic in the country! He's next to the heart of everyone! More arms ache to hold him, more people want to see him, than any other new star in the business. And it's *your* "Business" in "Unexpected Father!"









The New Universal presents

BABY SANDY *in*

"UNEXPECTED FATHER" *with*

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JOY HODGES . DONALD BRIGGS . ANNE NAGEL . DOROTHY ARNOLD

Screenplay by CHARLES GRAYSON & LEONARD SPIGELGASS ✦ Original story by Leonard Spigelgass

Directed by CHARLES LAMONT ✦ Associate Producer: KEN GOLDSMITH

released now!

UNIVERSAL PICTURES

(Continued from page 38)

tele, which is peculiarly attached to exhibition of murder-mystery productions.

Mr. Massey's appearance in the lineup of players may have considerable saleability possibilities among the more informed groups who have remembered with a great deal of enjoyment his previous screen work of distinguished note in "The Prisoner of Zenda," "Hurricane" and "Drums" and who may have heard of or seen his outstanding portrayal on the New York stage this season in "Abe Lincoln in Illinois," a role which Mr. Massey will soon begin to transcribe to the screen. However, in this present vehicle, Mr. Massey's role is subordinated in importance to the parts of Joan Marion, as the faithful and brave wife, and Walter Rudd, as the murderer with the strange pair of eyes.

"Peter Charrington" is believed to be the killer of his paramour, "Lilly James" and, outside of the steadfast belief in his innocence held by his wife and a faithful family servant, "Peter" is localized according to American argot as "on the spot." The husband disappears and the wife is left to meet the badgerings of Scotland Yard and the equally persistent gentlemen of the Fourth Estate. "Peter" returns to his home and is concealed there by his wife, who through a handkerchief found on the scene of the crime is able to identify the murderer.

Seen at an afternoon performance at New York City's Globe Theatre, where an audience under average proportions seemed to have enjoyed the dark doings of the story.—J. F. C.

Produced by Associated British Productions. Distributed by Alliance Films. Director, Walter C. Mycroft. Screen play, Dudley Leslie. P.C.A. Certificate No. 02544. Running time, 63 minutes. Release date, August 15, 1939. Adult audience classification.

CAST

Peter Charrington.....Raymond Massey
Mary Charrington.....Joan Marion
Lawrence Crawford.....Walter Hudd
Inspector Tenner.....Henry Oscar
Jemima .....Elliott Mason
Reporter .....Dan Tobin
Lilly James.....Coral Browne
Detective .....Leslie Brady
Gwen .....Diana Beaumont

They All Come Out

(MGM)

Documentary Film

"They All Come Out" is probably the only prison picture ever made in which there are no riots, jail breaks or evidences of brutal discipline. The reason therefore is that the film was made with the cooperation of the Department of Justice. The government, however, couldn't quite succeed in keeping the boy and girl romantic love story out of the show. The item, in view of other more interesting material dealt with, is a matter of minor entertainment and commercial importance.

With the capture of the bank robbing gang, "Kitty" is sent to the Alderton, W. Va., Woman's Reformatory while the rest go to the Atlanta Penitentiary. Clip shots show actual scenes in these and the other prisons used. After exhaustive examinations young "Joe" goes to the Reformatory at Chillicothe, Ohio, where while learning respect for organized society, he also learns the machinist's trade. "Groper" is sent to the Springfield, Mo., Hospital for Defective Delinquents where he eventually is cured of his mental illness. Jacklin stays in Atlanta, where, after learning his lesson, he is paroled to his wife. But incorrigible mob leader "Reno" is transferred to Alcatraz to become subject to the "Rock's" nerve shattering rigid discipline. In time "Kitty" and "Joe," the lovers who reform, are released and both prove that they have learned their lesson by frustrating a bit of safe robbing.

The prison scenes and the methods used by the various officials are authentic, having been photographed in the various locales. For this reason they are the production's primary showmanship assets and their exploitation undoubtedly will arouse the greatest patron interest.

Previewed at Uptown Theatre, Los Angeles. The fact that there was none of that wild melodrama, common to Hollywood created prison pictures, included in "They All Come Out" seemed to baffle the audience a little. This despite the fact that the picture opens with a talk by former Attorney General Homer S. Cummings and James V. Bennett, Director of the Federal Bureau of Prisons. This condition may have been due to the fact that despite this talk, the audience did not know that it was going to see a documentary film. When that information is made known to the public in regular runs there is no doubt but that the reaction will be more understanding.—G. M.

Produced and distributed by MGM. Produced by Jack Chertock. Directed by Jacques Tourneur. Story and screen play by John C. Higgins. Ralph E. Goldstein, film editor. Photographed by Clyde De Vinna and Paul C. Vogel. P. C. A. certificate number 4796. Running time, 70 minutes. Release date: July 14, 1939. General audience classification.

CAST

Kitty .....Rita Johnson
Joe Z. Cameron.....Tom Neal
Clyde Madigan (Reno).....Bernard Nedell
George Jacklin (Bugs).....Edward Gargan
Albert Crane (Groper).....John Gallaudet
Warden—Atlanta .....Addison Richards
Superintendent—Chillicothe.....Frank M. Thomas
"Sloppy Joe".....George Tobias
Dr. Ellen Hollis.....Ann Shoemaker
Psychiatrist .....Charles Lane

The Movies March On

(March of Time)

History of the Screen

Leaving the field of domestic and international politics, unemployment and diverse other topics for the moment The March of Time in its July issue, number 12, volume five, traces swiftly the 40-odd year development of the motion picture. (Pictures on pages 12 and 13.)

In its comparatively short span, as time is measured, the motion picture has undergone continuous and sometimes drastic changes, as in the introduction of sound, and nowhere can the illustration of these changes be better exemplified than in a re-screening of the pictures —and most of them made history—that delighted audiences, created fads and generally made the world an easier one to endure.

March of Time has done a thoroughly cinematic job from its re-photographing of the famed May Irwin-John C. Rice 40 ft. kiss of 1896, to scenes from films now in production, including the much awaited "Gone with the Wind."

And in its two dozen memorable scenes are such relics as "The Great Train Robbery," "The New York Hat," "The Fugitive," "Tillie's Punctured Romance," "A Night Out," "The Birth of a Nation," "Thais," "The Flesh and the Devil," "The Jazz Singer," and many others. Stars, many of them still active in Hollywood, appear, including Mary Pickford, Lionel Barrymore, Marie Dressler, Buster Keaton, Charles Chaplin, Douglas Fairbanks, Sr., Al Jolson, John Gilbert, Will Rogers, Jackie Coogan, Greta Garbo, William S. Hart and Rudolph Valentino in a tango scene from "The Four Horsemen of the Apocalypse."

The March of Time obtained the pictures from The Museum of Modern Art Film Library in New York, which is currently showing a cycle of 70 films as part of their summer exhibition "Art in Our Time." At the Film Library are seen John Abbott, director, and Iris Barry, curator, intently taking notes in their projection room, and in the Library's reference room a copy of Terry Ramsaye's "A Million and One Nights" is selected from a score of books to be recorded by the camera in this survey of the motion picture.

Also shown are some of the industry executives, among them Will H. Hays, Joseph Breen, Nicholas and Joseph Schenck, Samuel Goldwyn, Cecil B. DeMille, Jack and Harry Warner, Barney Balaban, George Schaefer, Hal Roach, D. W. Griffith and Carl Laemmle.

It is at once an informative record and excellent entertainment.—Running time, 21 minutes.—Paul C. Mooney, Jr.

The Bird on Nellie's Hat

(Universal)

Lantz Cartune

Another in the series featuring our hero Dan, the heroine, Nellie, and the villain. Nellie, delivering Dan's lunch to his blacksmith shop, "thumbs" a ride in the Villain's car. When she resists his advances he ties her to the railroad track. The decorative bird on Nellie's hat flies and warns Dan of the impending danger. In the nick of time Dan rescues Nellie from the on-rushing express train and the Villain is again foiled.—Running time, 7 minutes.

Miracles of Modernization

(Pathe Commercial)

Federal Housing

Produced by Pathe Commercial for the Federal Housing Administration, this one-reel subject details the advantage of a FHA loan for the purpose of the modernization of homes. Filmed in color it shows the futuristic buildings at the New York World's Fair, the Administration's exhibit in the Federal Building there and presents the before and after treatment of two homes modernized with the aid of a FHA loan. It is a subject well done and is interestingly presented. Running time, eight minutes.

How To Eat

(MGM)

Robert Benchley

Bob Benchley shows the audience how various emotions ruin the appetite. First, the person who fears something loses his appetite. Bob, about to eat his lunch, learns from a well-meaning friend that there is to be a shake-up at the office. His appetite is lost. Next he shows how love can affect the appetite. Other problems taken up are eating in bed, at a picnic or at banquets when you are expecting to be called upon to speak. Produced in the usual Benchley manner, the short is humorous and entertaining. —Running time, 10 minutes.

The Scared Crows

(Paramount)

Cartoon

Betty Boop and Pudgy, her dog, have become farmers, and part of the business of being farmers is sowing the fields. It is unprofitable work for Betty and Pudgy, however, for as fast as they sow the crows eat the seeds. A scarecrow drives them off and Betty continues her work. Pudgy goes to sleep in the kitchen. The crows, raiding the icebox, gang up on Pudgy and the pup has a rather bad time of it until Betty arrives with the scarecrow. Running time, seven minutes.

Riding the Crest

(RKO Pathe)

Sportscope

For vacationeers planning on visiting the Hawaiian Islands this will serve as a lesson in advance on how to ride a surf board and for others an interesting reel of the skill of natives demonstrating one of their most popular sports and pastimes. The natives' skill makes this difficult and sometimes dangerous sport appear extremely easy. Produced by Frederic Ullman, Jr., and supervised by Frank Donovan.—Running time, nine minutes.

Poetry of Nature

(MGM)

Pete Smith Specialty

The latest Pete Smith Specialty investigates the wild life of the California redwood forest, featuring the thieving crow, who spends his life looting the nests of other birds for food. The habits of many interesting birds and animals are shown.—Running time, eight minutes.

IN THE CUTTING ROOM

Stanley and Livingston

(20th Century-Fox)

Adventure

Showmen should find "Stanley and Livingston" a challenge to their business creating abilities and an opportunity to demonstrate why they are in the exhibition end of the business. It cannot be gainsaid that the publicity departments, serving in the production end and attached to the distribution department of 20th Century-Fox are doing their full duty to this production. But in the last sense the real job of bringing to public attention belongs to the men who will play it.

"Stanley and Livingstone" will tell a great adventure story, even though it has been found expedient to incorporate a fictional romantic amplification into the actual historic saga. The story of reporter Henry M. Stanley and African explorer and humanitarian Dr. David Livingston is one of the greatest true adventure stories of all time. It was also the occasion for an early demonstration of American journalistic enterprise. Practically all the characters who participate actually lived.

About seventy years ago, James Gordon Bennett's *New York Herald* was regaling its readers with stories of western Indian wars and political corruption in New York, when news came that Dr. Livingston, lost in the African jungles, was believed dead. He assigned his ace reporter, Stanley, either to find the lost explorer-adventurer or prove him dead. His handling of this pioneer mad assignment in journalism, which lead to his first being branded "the greatest liar of the century" and then when he proved his facts to be acclaimed the hero of the era is but the bare substance of all that the film will depict.

In the matter of principals, 20th Century-Fox has gone a long way to provide outstanding names. The role of Stanley will be played by Spencer Tracy, two time Academy award winner and number five in the list of best box office draws. Sir Cedric Hardwicke will portray Livingstone. The romantic roles will be shared by Richard Greene and Nancy Kelly and such able artists as Charles Coburn, Walter Brennan, Henry Hull, Henry Travers, Miles Mander and Brandon Hurst have important roles. Among others who will participate are David Torrence, Paul Stanton, Holmes Herbert, Montague Shaw, Joseph Crehan, Russell Hicks, Paul Harvey and Robert Middlemass.

Henry King, who has been in charge of many of the studio's biggest pictures—"Lloyds of London," "The Story of Alexander Graham Bell," "Young Mr. Lincoln" and "Susannah of the Mounties" is the director.

Release date: Not determined.

Ninotchka

(MGM)

Garbo Returns

Because of her unique standing in the industry any picture featuring Greta Garbo is an event. What kind of an event, of course, depends upon the entertainment quality of the picture in which she happens to appear. But when all things of importance pertinent to "Ninotchka" are considered and some of the most fantastic publicity that has accrued to Miss Garbo is discounted, there is much reason to believe that her first show since "Conquest" may be influential in recapturing for the Swedish star some of that mass popularity that she once enjoyed.

In the first place this exercise is being directed by Ernst Lubitsch and it consequently can be expected that it will be full of those "Lubitsch touches." Dialogue, situations, characterizations, locales and relationships of several of the principal performers appear to be the necessary foundation for this circumstance. Secondly, the film is being produced by Sidney Franklin who numbers "The Barretts of Wimpole Street," "The Good Earth" and others among his credits. Third recommendatory quantity is the story itself. In digest it might be described as sprightly sophisticated comedy. It has to do with the experiences of a feminine Russian Soviet commissar who, charged with the responsibility of peddling the jewels of a Grand Duchess, finds it much more pleasant to go romancing around with a "fence" and indulging in battles of charm and wit with another woman than serving the cause of the Revolution. The spots in which the action occurs are Paris, Moscow and Constantinople.

For support, Miss Garbo will have the services of Melvyn Douglas who was with her in "As You Desire Me," but who went through light comedy from "Theodora Goes Wild" to the current "Good Girls Go To Paris," the noted stage artiste Ina Claire; a comedy team made up of the familiar Sig Rumann, continental importation Felix Bressart, and stage graduate Alex Grenach. Other important people are Gregory Gaye, Rolf Sedan, Edwin Maxwell and Paul Ellis.

Release date: Not determined.

On Your Toes

(Warner)

Musical Comedy

Showmen should not find "On Your Toes" lacking in exciting exploitation material when it comes time to publicize the picture. High among values that should make interest-provoking copy is the fact that it will feature two dashing characters—the exotic dancer Vera Zorina, seen awhile ago in "The Goldwyn Follies" and Eddie Albert who was the hit of "Brother Rat." Further, it will be the pictorial adaptation of the Richard Rodgers, Lorenz Hart (whose "Babes In Arms" is now an MGM production), George Abbott and Worthington Miner stage success. It will feature half a dozen or more Rogers-Hart musical compositions and the solo and group dance numbers which make for picturesque spectacle will be directed by George Ballanchine who staged the similar features in "Goldwyn Follies."

In theme, with much music and dancing interluding, the picture will tell the love story of a couple of children of the stage, one of whom grew up to be a composer of modernistic symphonies only to suddenly discover that he was a marvelous dancer and a girl who became a great ballerina. Sprinkled and spiced with loads of comedy, mechanics of story treatment transform the career story romance into a potential murder mystery which has for its culmination a marathon dancing sequence.

With Ray Enright, who made such musicals as "Golddiggers in Paris" for Warners directing, "On Your Toes" will supplement the exploitation worth of its title and the name values of Zorina and Albert with those of Alan Hale, Erick Rhodes, James Gleason, Frank McHugh, Queenie Smith, who was seen in "Showboat," Gloria Dickson, Leonid Kinsky, Paul Hurst and Berton Churchill.

Release date: Not determined.

Unexpected Father

(Universal)

Comedy

Not in years have the public, press and exhibitors reacted so favorably to the introduction of a new screen personality as they did to the presentation of Sandy Henville in "East Side of Heaven." As a direct result Universal put the child, a girl who plays boy's parts, under contract and immediately started plans to star her in a picture. Naturally, with due respect to all other personalities, story and production elements of importance, the child will be the item to exploit. That Universal recognizes this fact is seen in the selection of Charles Lamont, who was Shirley Temple's director in the days when she made "Baby Burlesques" to direct "Unexpected Father."

In theme the story prepared by Leonard Spigelgass who collaborated with Charles Grayson on the screen play has a front and back stage theatre setting. It concerns the adventures encountered by a lot of show folk when an orphan baby must be adopted.

For name values to supplement the automatic appeal of Sandy there will be available Mischa Auer, Shirley Ross, Dennis O'Keefe, Joy Hodges, Donald Briggs, Dorothy Arnold presently featured in "The House of Fear," Richard Lane, Mayo Methot, Anne Nagel and Anne Gwynne.

Release date: Not determined.

The Return of Dr. X

(Warner)

Thrills and Chills

Although there will be a definite similarity in some of the story phases and bits of production detail, "The Return of Dr. X," cannot be called an exact sequel to "Dr. X" made by First National about seven years ago. This story might quickly be described as a shocker and while it will contain considerable comedy and much romantic love interest, its character is a cutback to such eerie productions as "Frankenstein," "Dr. X," "Dracula" and "Svengali."

The theme has to do with a lot of murders that terrorize a city and the tone becomes all the more macabre when some of the corpses return to life.

Using some of the original "Dr. X." material author William Makin and adapter Lee Katz have concocted a different story, which under Vincent Sherman's direction, will present Wayne Morris, Humphrey Bogart, Rosemary Lane, Lya Yys, John Litel, Dennis Morgan, Charles Wilson, Huntz Hall, Creighton Hale, Vera Lewis and Russell Hicks as the principal players.

Release date: Not determined.

CONGRESS RINGS DOWN CURTAIN ON $40,000,000 WPA THEATRE

Federal Project Played to 30,000,000 in Its Four Years; $1,000,000 Receipts Balance 25 Million Spent in First Two

Acting under specific orders from Congress, the Works Progress Administration rang down the curtain on its theatre project at midnight, last Friday, and closed the books on its $40,000,000 venture in the field of the stage. Although no word of complaint has been heard of late, the beginning of the project brought loud attacks against it from film and stage theatre operators charging unfair competition.

A House majority which insisted that the WPA discontinue its dramatic essay was outwardly responsible for killing the theatre project. Actually responsible, however, were Communistic elements which were charged with having penetrated the ranks of the WPA players, arousing a flood of criticism which centered more attention on the arts projects than on any other activities of the WPA relief organization.

Subversion Charges Studied

Giving as its ostensible reason the belief that no projects should be entirely financed by the WPA, the House Appropriations Committee, in writing the original bill, provided for abandonment of the theatre project on June 30th after an extended study of allegations of Communism in WPA ranks.

The House approved the committee's recommendation, but the Senate Appropriations Committee, after hearing from leaders of stage and screen, recommended retention of the project, but with a requirement that, after October 31st next, local interests be required to sponsor and bear part of the cost of the theatrical presentations, as they are required to do with other WPA projects.

During the hearings before the Senate committee it was disclosed that theatre-project heads considered the box office receipts which have been taken in as a sort of "sponsor's contribution," and pointed out that during the nine months of the fiscal year for which records were available a total of $679,644 had been collected.

However, it was admitted, the cost of the project was running at a rate of $1,000,000 a month, expenses for the 10 months ended with May being $9,949,999. At the end, it was said, there were approximately 7,900 employees on the project.

When the bill came up in the Senate, supporters of the project waged a vigorous fight for its retention under more favorable conditions and finally succeeded in securing the adoption of an amendment providing for its maintenance by the WPA without outside contributions, although they were forced to accept a stipulation that not more than three-fourths of one per cent of the total WPA fund could be assigned to the project after October 31st. This, it was figured, would amount to about $11,000,000.

Rescue Attempt Fails

This amendment, however, came to grief upon the rocky front presented by Representative Clifton A. Woodrum (Dem., Va.), one of the House conferees, when the measure reached conference and, after ineffectual negotiations for more favorable terms, the Senate members of the conference committee were forced to agree to a compromise under which the theatre project was to be abandoned, but the administrative and supervisory non-relief workers carried on the payroll through July and the actors and actresses on relief kept on the salary list up to October 1st, next.

Going first to the House for approval, the conference report was bitterly fought by theatre-project supporters headed by Representative William I. Sirovich (Dem., N. Y.), who asserted that the $42,000,000 spent on the project during the past four years was approximately the amount collected by the Government in admission taxes.

Declaring that it was "only right" that what has been taken from the theatres should be returned to them, Mr. Sirovich placed the United States in the same class as India and China, the only countries, he told the House, in which the theatre is not subsidized.

The New York Congressman was answered by Representative Woodrum, who declared he wanted the Government out of the theatre business and did not want to see the stage subsidized.

Despite complaints by Representative Vito Marcantonio (Amer. Lab., N. Y.) that proponents of the theatre project had not been given an opportunity to be heard, the House approved the conference report, which immediately ran into another snag as Speaker William B. Bankhead (Dem., Ala.) kept it on his desk, preventing Senate action, because of a filibuster on the monetary bill then under consideration.

The report finally reached the Senate late in the afternoon. The Senate required four hours to discuss the measure, as compared with less than an hour needed for its passage by the House, but finally, at 7:30 P. M., when only 33 Senators were present, approved the conference report on a voice vote.

President Voices Criticism

The completed measure did not reach President Roosevelt for approval until 10 P. M. He signed it, but with a stinging criticism of the manner in which it had been handled, preventing him from sending it back for changes in provisions of which he did not approve.

"Obviously," he said, "I cannot withhold my signature and thereby stop work relief for the needy unemployed."

Major targets of the President's attack were four provisions, one being the abolition of the theatre project. Regarding that, he said the ban on this type of relief was "discrimination of the worst type" and "an entering wedge of legislation against a specific class in the community."

Mrs. Hallie Flanagan, national director of the Federal Theatre Project, when the curtain fell on 50 productions scattered throughout the country, said that she "would explore the possibility" of turning some of the vast equipment of the project over to its 7,900 jobless members.

Although the other four arts projects, music, writers, art and historical records, were granted an $11,000,000 appropriation, the 3,000 employees on the projects in New York City were threatened with dismissal unless the projects can dig up 25 per cent of their cost through local sponsorship. Mayor F. H. LaGuardia already has stated that the city could not provide the money.

Mrs. Flanagan said that within an hour after the bill became law all state supervisors were told to wind up their projects at midnight. In one of the greatest mass closings in theatre history, curtains fell in San Francisco, Denver, Philadelphia, Boston, Seattle, Portland, Chicago, Cincinnati, Cleveland, Roslyn, L. I., Buffalo, Detroit, Syracuse, Miami, Manchester, N. H., Portland Me., Jacksonville, Tampa, Newark, N. J., and New Orleans. Many touring companies also closed.

The supervisors will stay on duty one month. In that time they must have every costume cleaned and pressed, all the scenery stored, the files on order, and a complete inventory, which will go under government seal.

From the time of its birth in August, 1935, the project provided the American public with one lively controversy after another, as well as with a succession of plays, operettas, ballets, circuses and puppet shows, ranging in quality from short-lived theatrical failures to hits that drew enthusiastic notices from critics.

Beginning with the suppression of "Ethiopia," which was to have been the first "Living Newspaper" play in January, 1936, and continuing through the recent Dies Committee hearings at which the theatre project was accused of fostering communistic ideas, the WPA theatre adventure constantly has occupied the limelight.

During the period, according to the best available figures, the various branches of the project have played before audiences estimated at nearly 30,000,000. On February 8, 1938, Mrs. Flanagan reported to a House committee that audiences had passed the 25,000,000 mark. She also said that expenditures of funds appropriated by Congress had amounted to $25,000,000 during the first two years of the project's existence and that box-office receipts as of that date were $1,000,000.

At the peak of its activity the Theatre Project employed 12,700 persons, but the number had dwindled to 7,900.

In his last report, covering the period from June 1, 1938, to May 31, 1939, George Kondolf, New York City director of the project, revealed that 2,960,427 persons in New York had attended 4,522 performances of all types of entertainment sponsored by the project. The regular theatrical productions had accounted for 368,723 of that total.

In addition to its "permanent theatre" division, which presented regular dramas and musical shows in New York City and elsewhere, the Federal Theatre Project sponsored a classical repertory company, presenting Shakespeare and other classics to school and college audiences, a marionette division, a circus, a Gilbert and Sullivan repertory company, a Negro production unit, a vaudeville division, a Yiddish language unit and a community drama unit, the last of which provided old-time actors to coach performances of amateur groups.

A caravan theatre unit, highly successful last summer, had to be dropped in this year's retrenchments. A radio division also was connected with the project, though under a different performances—in the WPA exhibit building at action of Congress was a plan to present four plays—already rehearsed and in readiness for performances—in the WPA exhibit building at the World's Fair in New York.

PROJECTIONIST DAY TO BE HELD AT FAIR

Joseph Basson, president of Local 306, Motion Picture Operators' Union, has appointed a committee to make arrangements for Projectionist Day, to be held at the New York World's Fair in September.

The Arrangements Committee, consisting of G. Edwards, C. Eichorn, O. Kafka and P. A. McGuire, chairman, is shortly expected to announce a definite date for the Day, as well as the names of committee on Program, Invitation, etc., to secure the active participation of all locals in the United States and Canada.

"Good Girls Go To Paris"...and good crowds have been pouring into the Radio City Music Hall!





Watch them flock to <u>your</u> house when you play this swell comedy about the simple miss from Minnesota who made four boy friends fight for the privilege of taking her to Paree!

GOOD GIRLS GO TO PARIS

co-starring

MELVYN **DOUGLAS** ★ JOAN **BLONDELL**

with

WALTER **CONNOLLY** ★ ALAN **CURTIS** ★ JOAN **PERRY**

SCREEN PLAY BY GLADYS LEHMAN AND KEN ENGLUND

DIRECTED BY **ALEXANDER HALL**

PRODUCED BY **William Perlberg**

A COLUMBIA PICTURE

IN COURTS

ASCAP Suing In North Dakota

A federal court action has been filed in Fargo, N. D., by The American Society of Composers, Authors and Publishers asking that radio station KRMC of Jamestown be restrained from broadcasting musical numbers on which ASCAP holds copyright privileges and also for damages of not less than $2,500.

A new state law requiring ASCAP to maintain a list at Bismarck of tunes on which it claims copyrights and also taxing the organization three per cent on North Dakota earnings, became effective Saturday. The law does not affect existing contracts until their expiration.

Joining with ASCAP in the action are Remick Music Corporation, ABC Music Corporation, Miller Music Corporation, Irving Berlin, M. Witmark and Sons, Shapiro, Bernstein and Company, Santly-Joy-Select, and Leo Feist.

Wanger Sues Newspaper For $1,000,000 Libel

Walter Wanger and the Walter Wanger Productions, Inc., have filed a $1,000,000 libel suit in New York supreme court against the News Syndicate Company, Inc., publisher of the *Daily News,* and Ed Sullivan, columnist for the newspaper. Application to dismiss the suit for failure to state a cause of action was to be heard this week by Justice William T. Collins.

Mr. Wanger contends that the defendants in "Hollywood, by Ed Sullivan," published in the *Daily News* on May 21st, implied that he produced inferior motion pictures and that he lacks the skill and ability to produce high quality films. The idea conveyed by Sullivan to both the film industry and the general public, the complaint stated, was that the plaintiffs associated with United Artists solely for the purpose of supplying inferior motion pictures.

Court Orders Particulars In Kuhn's "Nazi Spy" Suit

Edward A. Conger, federal judge, in granting an application of Warner Brothers in New York this week for a bill of particulars in the $5,000,000 libel suit of Fritz Kuhn and the German-American Bund, expressed the opinion that the case as an important one and as a public matter "must go to trial soon."

He further said that "American people are entitled to know the answer," and that the plaintiffs should be willing to give a bill of particulars if they did not wish to conceal anything. The statement was made to plaintiffs attorney on argument of the application. The suit is based on "Confessions of a Nazi Spy."

A jury in the corporation court in Danville, Va., this week held that a collision between an usher and a patron in a semi-darkened theatre is not the basis of recovery of damages. Henry Rubin claimed that last August as he was entering the Rialto theatre to take a seat, Robert Robertson, an usher, collided with him and his glasses injured an eye. Mr. Rubin sued for $3,500.

B. F. Keith Corporation, the Trenton New Brunswick Theatres Company, Leon Goldberg and the estate of Frank V. Storrs were named defendants this week in a suit filed in New York supreme court by Walter Reade, Jr. Mr. Reade seeks a court order directing Mr. Goldberg, trustee under a voting stock agreement, to transfer in his name 250 shares of Trenton New Brunswick Theatre stock.

IN NEWSREELS

MOVIETONE NEWS—No. 84, Vol. 21.—President is host to Governors....Bombers take off for Honolulu ....Endurance flyers land....Young musicians at San Francisco exposition....Political controversy in Louisiana....Admiral takes stand against Japanese.... Japanese free arrested cameraman....Prince Olav receives degree....Fashions....Gymnastics at Fair.... Lifeguards in training....Dog racing....Lew Lehr.

MOVIETONE NEWS—No. 85, Vol. 21.—The crisis in Tientsin....King George and Queen Elizabeth arrive in London....Boy Scout Day at New York Fair.... Strawberry festival....Army's new mobile artillery unit on display....Lew Lehr....Football training.... Air hostesses capture shark....Divers jump into blazing pool.

NEWS OF THE DAY—No. 282, Vol. 10.—Mass flight to Hawaii test Navy's wings....Regular trans-Atlantic passenger flights start....Kindergarten Commencement Day in New York....Joe Louis retains heavyweight title....Field day for film daredevils.

NEWS OF THE DAY—No. 283, Vol. 10.—Britain's rulers welcomed home....Plane demonstrates rural delivery service....Tension in Tientsin....J. Edgar Hoover addresses Boy Scouts....Army reveals new gun....Signs of football in east....National fencing championships....Lifeguards plunge into pool of fire.

PARAMOUNT NEWS—No. 95.—Cruiser Omaha sails for Home from France....Costume party in La Jolla ....Dutch Smith practices diving....Governors of 22 states lunch with President at Hyde Park....Daredevil driving....Navy planes on flight to Hawaii.... Louis defeats Galento....Hometown welcome for Jack Benny.

PARAMOUNT NEWS—No. 96.—60 battleships arrive in San Francisco....Indiana hails McNutt for president in '40....Second Atlantic passenger flight started ....J. Edgar Hoover addresses Boy Scouts....Trained gorilla on display....New Army gun demonstrated.... British rulers welcomed in London.

RKO PATHE NEWS—No. 99, Vol. 10.—Roosevelt host to 22 Governors....Humanitarian award to Father Flanagan....Rodeo stars spend vacation in the saddle ....Prince Olav of Norway lauds the American way ....Drivers dodge death testing cars....Bombers make mass flight to Hawaii....Outboard speed kings in title meet.

RKO PATHE NEWS—No. 100, Vol. 10.—British rulers welcomed home....Pacific fleet sails into San Francisco Bay....Boy Scouts given mass citizenship oath ....Chamberlain denies "encirclement"....Musical Mounties drill at New York Fair....New Army gun demonstrated....Premiere of "Career" in Des Moines.

UNIVERSAL NEWSREEL—No. 784, Vol. 11.—Atlantic flight service starts....New U. S. submarine launched ....Navy planes in mass flight....Stunt men thrill crowd....Street sweepers to relax at late Otto Kahn estate....Shriners parade....New York kindergarten classes graduated....60 foot statue carried in Brooklyn fete....Fur styles shown at zoo....Lifeguard in mass drill....Louis and Galento weigh-in.

UNIVERSAL NEWSREEL—No. 785, Vol. 11.—British rulers welcomed home....Fleet arrives in San Francisco Bay....Survey plane off for France....West Point plebes take military oath....Boy Scout Day at New York Fair....Marble tournament....McNutt hailed....Canada has day at Fair....Fencing....Old autos race.

Summary Judgment Denied

William T. Collins, New York supreme court justice, this week denied an application of Maurice Manger and Marcel Coutant, acting as receivers for Societe Pathe Cinema S. A. for a summary judgment amounting to $196,872 against Harold Auten, and ordered the case to proceed to trial. Plaintiff claims breach of a contract made on April 29, 1933, which made Mr. Auten sales representative to sell United States rights to seven motion pictures. The suit charges that the defendant refused to give an accounting and continued to sell the pictures after cancellation of the contract. Defendant in his answer claimed assignment of the contract by the plaintiff to Devon Films Corporation and cross-claimed for $17,500 in commissions, claiming that he obtained for the plaintiff the right to distribute RKO pictures in 1933-34 in French speaking territories.

Malcolm Cook

Malcolm Cook, 33, manager and part-owner of the Inca theatre in Okmulgee, Okla., died June 21st there following an operation. Before going to Okmulgee in 1934 he operated a theatre in Oklahoma City.

G. B. Garbarino, 62, Toronto exhibitor, died there June 28th. His two sons will continue to operate the Odeon, neighborhood house, which Mr. Garbarino has owned for nearly 25 years.

OBITUARIES

Phil DeAngelis Dies in New York

Phil DeAngelis, 59, motion picture exploitation and advertising man, died June 28th at his home in Yonkers, N. Y. A member of the D. W. Griffith organization in the early days of the film industry, Mr. DeAngelis was subsequently associated with RKO, Paramount and Metro-Goldwyn-Mayer. He was the head of the oldest outdoor advertising company in the country, the DeAngelis Bill Posting Company.

Mr. DeAngelis handled national exploitation campaigns for "The Birth of a Nation," "Hell's Angels," "The Big Parade" and many other noted pictures. He also was in charge of many national advertising campaigns for Ringling Brothers.

Survivors are his widow, a son, Edward, and two daughters, Mrs. Philip Grecco and Miss Angela DeAngelis.

Funeral services were held Monday with interment at Gates of Heaven Cemetery in Westchester, N. Y. Honorary pallbearers included William R. Ferguson, Si Seadler, Eddie Carrier and Captain Volney Phifer, men with whom Mr. DeAngelis was associated in the publicity department of MGM.

Bobby Vernon, Former Comedy Favorite, Dies

Bobby Vernon, comedy star of the silent days and for the last six years a Paramount studio writer, died in Hollywood June 28th of a heart attack. Born in Chicago in 1897, Mr. Vernon began his long theatrical career at the age of 11. He later entered films at the Thomas Ince and Universal studios. He starred in scores of silent comedies for Christie, Universal and Mack Sennett.

In 1933 he turned to writing and collaborated on a number of pictures, the last being "Geronimo" at Paramount. Mr. Vernon is survived by his mother, Dorothy Vernon; his wife, Angie, and his daughter, Barbara.

Urbine Herrmann Dies Of Accident Injuries

Urbine J. (Sport) Herrmann, yachtsman and theatre owner, died July 3d in the Egeland Hospital in Sturgeon Bay, Wisconsin, of injuries suffered in an automobile accident there Saturday, at the age of 66. He lived at the Medinah Club in Chicago.

In the theatrical world Mr. Herrmann was best known as the owner of the Cort theatre in Chicago, now torn down, and an astute judge of successful plays. His first job was as a "kinker's kinker," or assistant theatre biller. At his death he controlled or had an interest in a dozen businesses.

Thomas Campbell Dead

Colonel Thomas C. Campbell, New Orleans theatre manager for more than 40 years and friend of President Grover Cleveland, died June 28th at the age of 77 at New Bedford, Mass., where he was spending the summer. Colonel Campbell started as an advertising agent and roadshow manager for Klaw and Erlanger and later represented them in New Orleans.

Harry Leon Wilson

Harry Leon Wilson, 72, author, died at his home in Monterey, Cal., June 28th. Several of Mr. Wilson's stories were adapted for the screen, including "Ruggles of Red Gap" and "Oh, Doctor."

New York Court Hits Giveaways

Chance games in theatres this week received their most serious setback to date in New York with the decision of Judge Bayes in Special Sessions, Brooklyn, that they are illegal. One immediate result was the abandonment of chance games by the Century Circuit.

Judge Bayes imposed a fine of $500 and 30 days in jail (the 30 day sentence was later suspended) on the management of the Atlantic Theatre, Brooklyn, on lottery charges, for the first conviction of its kind on record in Greater New York.

Defense Argument Rejected

Melvin Albert of Weisman, Quinn, Allen and Spett, counsel for the Independent Theatre Owners Association, appeared for the defendant, and argued that under a Court of Appeals decision in 1937, chance games are legal as long as a patron is eligible for a reward even though he had not paid an admission. Although the numbers in the Atlantic Theatre's screeno game were announced in the lobby, making it possible for those not in the theatre to be eligible, the court answered that if even one patron buys admission to a performance when there is a game, it becomes illegal.

The ITOA, of which Herman Eisenstadt, operator of the Atlantic, is a member, plans to appeal the case. Harry Brandt, president of the ITOA, has appointed a committee to contact the District Attorney's office and see what effect the decision will have on other theatres. The committee will say that if chance games are to be ousted from theatres, the ruling must also apply to churches, lodges and clubs which conduct money games.

The case of the Momart Theatre, Brooklyn, also involving a lottery, was scheduled for hearing following the Atlantic case, but counsel asked for postponement pending determination of the Atlantic case on appeal. The case has been adjourned until November 20th.

License Commissioner Paul Moss and representatives of local independent circuits and smaller exhibitor interests were to hold a conference during the week in order to clarify the whole situation with regard to screen games.

The Loew's metropolitan houses and other circuits continued chance games over last weekend and the national holiday. However, the Century Circuit, operating 19 theatres in New York City, has dropped all games and giveaways pending legal clarification.

A statement signed by J. R. Springer of the circuit, issued last Friday, said: "In view of the fact that the manager of a theatre not affiliated with the Century Circuit was arrested, fined $500 and given a jail sentence, which, it is reported, was afterwards suspended, Century feels that it is not fair to have its managers assume a similar risk, and is therefore announcing in all Century theatres within the City of New York that all such money giveaway activities will be suspended until the legal situation concerning games and giveaways is clarified."

Although New York exhibitors had failed to reach a citywide agreement on the elimination of giveaways, chance games were eliminated, starting last Monday, in the areas from 34th to 72nd Streets on the West Side and from 34th to 59th Streets on the east side.

Dropped in Wisconsin

In Wisconsin, as a result of the La Crosse Theatres case, in which the State Supreme Court ruled that banko was a lottery, chance games are slowly being discontinued throughout the state.

Bank Night has been discontinued by exhibitors in such situations as Milwaukee, Madison, Janesville, Stevens Point and Sheboygan. In Milwaukee, managers of the 12 Warner-Saxe theatres have been directed to discontinue "Hollywood" and similar prize drawings, it has been announced by A. D. Kvool, general manager of the circuit.

In Troy, Ohio, Common Pleas Judge Paul T. Klapp has granted a temporary injunction preventing seizure of Bank Night equipment in the suit of Andrew Attenweiler against C. F. Pfister, head of the Troy Amusement Company, in which violation of the Ohio lottery law is charged in the operation of Bank Night at the Mayflower Theatre.

Discontinuance of Bank Night and Gift Night at all theatres in Orange County, Texas, was ordered June 25th by the Grand Jury of that county. "The Bank Nights and Gift Nights must go along with all other lotteries and gambling conducted in the County," said the Jury president.

The Paramount Theatre, in Austin, Minnesota, has been found guilty of operating a lottery in conducting "Bank Night." Although the State Supreme Court had ruled that Bank Night is not a lottery in violation of state laws, if conducted according to its rules, the court in Austin held that there had been a deviation from the rules.

The bill legalizing Bingo in the state of Connecticut has been signed by Governor Baldwin. The bill only allows the game if sponsored by civic, educational, church and similar groups.

JAPS USE BALLYHOO TO ATTACK BRITISH

The Japanese are using motion picture exploitation methods in their tiff with the British, according to Associated Press reports from Tientsin, scene of the most serious dispute. The Japanese army early this week was using a sound truck in front of the blockaded British concession. Addressing Chinese huddled before the concession, the loudspeaker blared forth sentiments like these:

"You are all forced to stand here in the hot sun, and you know whom to blame. The British cause all these troubles by their anti-Japanese policy supporting Chiang Kai-Shek."

Patterson Approved As RKO Board Head

Federal Judge William Bondy approved, last Friday, the designation of Richard C. Patterson, Jr., as chairman of the board of directors of RKO. Judge Bondy expressed satisfaction over Mr. Patterson's qualifications to succeed Floyd Odlum, who resigned due to the pressure of other business interests.

Mr. Patterson, who recently resigned as Assistant Secretary of Commerce, is a former Commissioner of Correction of New York City, and a former executive vice-president and member of the board of the National Broadcasting Company.

Ross Promotes Three

John J. Tarpey, Jr., formerly branch auditor for Ross Federal Research, has been promoted to the post of director of budget operations for the company. Robert Pollard, former chief accountant, replaces Mr. Tarpey as branch auditor, and Charles Taylor becames new chief accountant.

Annual Report of Actors' Equity

The annual report of Actors' Equity Association as published in the June issue of its house organ, *Equity*, for the year ending March 31st shows that the Association has a total membership of 5,145. In the year 97 members died and 537 new members were accepted.

The number of arbitrations instituted in the year shows a steady decrease over past years. According to the report of the American Arbitration Association, filed with Actors' Equity for the fiscal year there were 16 arbitrations instituted, three were pending from the previous year, making a total of 19. Most of these were individual and not company claims and involved a total of 35 members.

The total amount involved in these arbitrations was $11,911.35. Some of these cases, however, did not involve a specific sum of money but involved a determination of rights springing out of standard Equity contracts.

Ten cases involved proceeded to hearing and determination and in each case resulted in an award in favor of Equity members. Six cases were settled in favor of members after their claims were filed with the American Arbitration Association, but before hearings were held, two cases were withdrawn and one is still pending.

The report of the treasurer follows:

CONDENSED BALANCE SHEET AS OF MARCH 31, 1939

Assets

Cash in banks, on hand and in transit	$202,700.34
Investments and accrued interest (less reserve)	106,732.93
Cash in banks and securities held on deposit from theatrical companies	17,660.00
Accounts receivable (less reserves)	20,592.72
Inventories (less reserves)	948.77
Furniture, office appliances and objects of art (less reserves)	4,384.68
Actors' Equity Realty Corporation (less reserves)	103,433.20
Prepaid expenses and charges deferred to future operations (less reserves)	323.90
Total	$456,776.54

Liabilities

Accruals and audited vouchers payable	$ 1,750.96
Social Security taxes payable	148.87
Legal claims collected, payable to members—net	28,346.08
Surety deposits from theatrical companies	82,923.60
Rent deposit	150.00
Deferred credits to income	654.45
Emergency fund reserves	7,688.80
Surplus	335,113.78
Total	$456,776.54

The highlights of the 19th annual meeting of Chorus Equity as recorded in *Equity* were the election of the first representatives of the Association to the Equity Council and the announcement that Chorus Equity had come through the year with an operating gain of $11,088.55 and was now possessed of total assets of $118,924.57.

Sproule Reenters Exhibition

Lee Sproule, who formerly operated a large Kansas circuit, has reentered the business by re-assuming operation of the Lincoln, Clay Center, Kan.; Rialto, Marysville, Kan.; Rex, Newton, Kan, and Ritz, Winfield, Kan.

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THE MOVIES

NEWSLETTER from THE MARCH OF TIME

July 6, 1939 Letter #12

To: ALL FIRST RUN THEATRES
From: MOT's Adv. & Pub. Dept.

First prints of the new MOT - "THE MOVIES MARCH ON!" - were screened today in the New York Home offices...

Spontaneous response and enthusiasm for this film from both the Theatre and Distribution departments of all the picture companies prompts this rush letter. So excited was the Radio City Music Hall about the film that it goes in tomorrow - with a feature publicity campaign!

* * * * * * * *

--and here is what it is - the greatest moments of the greatest films ever made...

STORY:.....the movies" - yesterday, today and tomorrow...how they grew in 40 years to become the fifth greatest U.S. industry and the most powerful medium of expression in the world today.

STARS:.....there are more than 30 of them...Mary Pickford and Lionel Barrymore (The New York Hat); William S. Hart (The Fugitive); Charlie Chaplin and Ben Turpin (A Night Out); Theda Bara (A Fool There Was); Rudolf Valentino (Four Horsemen); Garbo & Gilbert (Flesh and the Devil); Renee Adoree, John Gilbert, Karl Dane (The Big Parade); Al Jolson (The Jazz Singer); Will Rogers (David Harum); Paul Muni (Zola)...and others.

ACTION:.....so swift-moving that the 20 minutes seem like 6.

COMEDY:.....all the laughs of the old-time "flickers".

DRAMA:.....the most memorable and dramatic moments of the screen's history recaptured.

ROMANCE:.....scenes like the Garbo-Gilbert kiss in "Flesh and the Devil".

ENTERTAINMENT:..that of 24 features all packed into one.

BOXOFFICE!....WELL, SEE IT and you'll SELL IT!



THE MARCH OF TIME

PRODUCED BY THE EDITORS OF TIME

RKO RADIO

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor GERTRUDE MERRIAM, Associate Editor

THE DUTY OF A CITIZEN

The series of patriotic programs in the "A" houses of the Indiana-Illinois circuit, and described in the news section of a recent issue, currently emphasizes the readiness of theatremen to lend their efforts and theatre premises on behalf of community activities. Sponsored originally by Rex Williams, in Whiting, Indiana, with the cooperation of the Legion, Scouts and other leading organizations, the project, with the enthusiastic support of Alex Manta, circuit president, was carried out as successfully in other situations. No admission was charged at the special morning shows. Thousands of school children were given this unusual opportunity to view short subjects describing events of historic importance in our country's growth. Addresses were made by legislators and other leading citizens.

Another civic movement of note was recently endorsed by Karl Hoblitzelle, president, wherein the Interstate circuit undertook a campaign in Texas public schools to promote traffic safety. R. J. O'Donnell, circuit general manager, arranged special shows for children, the proceeds to be used on behalf of the drive.

The influence of the theatreman in local affairs has long marked him as a leader in the advancement of projects outside of his immediate sphere. He accepts this leadership not so much as a compliment to his unique talents but as a part of civic responsibility to be shared by all well-intentioned citizens.

▽ ▽ ▽

CAN'T CLASSIFY SHOWMANSHIP

Ordinarily it appears that a well-defined procedure is followed in the exploitation of dates in the different classifications. The downtown first-run gets the most attention. By the time the usual date hits the "C" houses, promotion possibilities are expected to be well milked and your average manager sees no reason to disagree.

Ofttimes, there are virtues to be found in the complete disregard of such probabilities by subsequent-run theatremen, as attested by the hardly rare instances recorded in these pages. To the list and with no small pleasure is now added the scintillating promotion on "Dodge City" executed by Marlowe Conner, at the Warner Rhodes, a "C" situation, in the far South Side section of Chicago. The campaign is set down elsewhere in this section. Business exceeded other houses in the same classification with the same program. Cooperating merchants were highly satisfied with results and eagerly await another similar brain child of Conner's fertile imagination.

Frankly, there is little reason for the manager in the subsequent-run to sit on his pants because of his classification. Exhibition would be better served if managers in these situations would take the healthier viewpoint that a picture is a first-run for patrons who haven't seen it, and act accordingly in putting it over.

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HOOKING UP TO WHAT'S WHAT

It isn't any sudden revelation that smart advertisers rarely pass by an opportunity to hook up product to things important in the public eye. Especially is this indicated right now by the large slices of national advertising budgets devoted to high-price publication space, expensive window and counter displays, etc., wherein the World's Fairs are tied in with copy or for background.

Theatremen, but not too many of them, are also aware of this influence in selling tickets. A good example is the lobby setpiece created by Morris Rosenthal, at Loew's Majestic, Bridgeport, reproduced in last week's issue. Against an animation of the famed Trylon and Perisphere at the New York exposition, Rosy planted a miniature, lighted 24-stand upon which copy is changed regularly to advertise the coming attraction. Most everyone stops to see it.

▽ ▽ ▽

Since conservative universities are not known to greet picture ballyhoo with any degree of enthusiasm, especially at solemn commencement exercises, the tiein made by Russ Bovim for "Mr. Chips", as illustrated in last week's picture section, might be something more than just that. Perhaps the Round Tabler is being awarded an honorary degree for audacious showmanship that rings a loud exploitation bell.

A-Mike Vogel

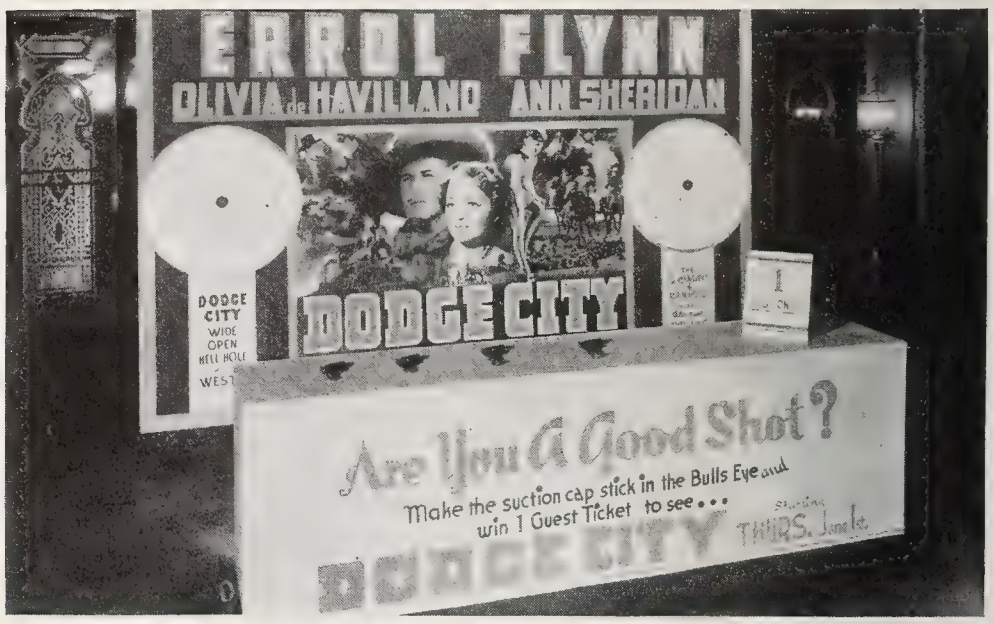
Round Table Pictures



Illustrated at right is bar set up in the mezzanine of Loew's Theatre, in Rochester, by Round Tabler Les Pollock and described elsewhere in this section. Girls employed by cooperating beverage company dispense drinks to thirsty patrons. Atmospheric drop in background provides a neat "cool" touch to the entire display.

Included in the extensive campaign arranged by Joe DiPesa, publicist for "Captain Fury" at Loew's State, Boston, was a sailboat regatta on the Charles River opposite the M.I.T. Sailing Pavilion. Above are the winners, Domina Spencer and Thomas Gouzoule holding the handsome trophy presented by DiPesa through the compliments of Brian Aherne.





Reproduced above is lobby contest arranged for "Dodge City" opening at the Fox, in Atlanta, by Manager Tommy Read. Targets were planted on either side of 24-sheet and girls attending patrons proffered rubber darts. To those hitting bull's-eyes, guest tickets were awarded. . . . Reported as an excellent eye-attractor was display below created by Pat Notaro for his date on "Juarez" at the Columbia, in Sharon, Pa. Giant photo enlargements of Davis and Muni were planted at base of map of Mexico with tiein flags and copy. That's Andy Gorzo, assistant at side of display.





Standing at the right of the "Tarzan Finds A Son" display at the Wilmer and Vincent Colonial, in Allentown, is Nick Todorov, assistant to Charlie Bierbauer, who is pointing to the hut top that was made from artificial grass which extended to the pavement. The palm trees were homemade and constructed with artificial leaves. Bamboo poles covered the boxoffice which was flanked on one side by cutout of Tarzan with his ape and on the other by Maureen O'Sullivan with Tarzan's son.

The photo at right is not run to illustrate Harry Unterfort's popularity with the belles of Syracuse. The manager of Keith's is merely posing with the winners of a recent Rose Queen contest tied in with a first time local rose festival for which the Round Tabler was appointed to serve as Chairman of the Committee to choose a queen. Photo was taken on the stage of Thornden Park the night she was crowned.

Following the French premiere of "The Great Waltz" (titled "Toute La Ville Danse") at the famed Paris Opera, picture opened at the Cinema Marignon, the highly effective front for which is here reproduced. Elias Lapinere, MGM Continental publicity manager, reports the showing at the Opera for local charities was the first American picture to be so honored.



Six foot snowwhite papier mache bear sitting at the curb of Loew's Valentine, in Toledo, is Wally Caldwell's way of telling his customers that it's cool inside. Attracting plenty of attention, the letters were done in blue with silver metallics. The bruin, which was planted on rollers, was easily moved about.





SHOWMEN'S LOBBY LAFFS



This cartoon was created by Glenn Franke, Cheviot, Ohio.

Candid Camera Contest Builds "Union" for Taylor

Highlighting his "Union Pacific" campaign with a candid camera contest, Charlie Taylor, Buffalo Theatres, Buffalo through the sponsorship of the *Times* offered cash prizes and guest tickets to those submitting best snaps of the Union Pacific exhibit at the local New York Central Terminal. Entries were displayed in the theatre, paper running some of the photos together with stories and winners' names. Paper also devoted a double page in their roto section.

Additional publicity was garnered when Mayor Holling headed a group of local officials and club heads who formed the reception committee at the station to greet the stars arriving on the train. Also arranged for with the local CBS Station was the appearance of their short wave sound truck at the depot night of arrival of the train. Cliff Jones, who features a movie column on the air daily, was on hand with his mike interviewing the celebrities. During the ceremonies an electrical transcription of the proceedings was made and rebroadcast later the same evening and next day. Entire stunt was promoted gratis by Taylor.

"LET'S HEAR FROM YOU"

Radio Quiz Contest Aids Schultz on "Prison"

Through cooperation of Station WPIC, John Schultz, Liberty Theatre, Sharon, Pa., for "Prison Without Bars" planted a special quiz contest based on "What is the name of the new blonde star making her debut in," etc., prizes of passes going to winners. Street ballyhoo consisted of usher dressed as farmer carrying suitcase bearing inscription "I've Come from Punkicenter to See." Special promotion with local florist was arranged, carnations going to all women attending Mother's Day matinee.

Sidewalks were stencilled week ahead, large eight-foot standee cut from three-sheet was stationed out front during run of picture, bumper strips were used on employees' cars and cashiers called telephone subscribers. Schultz credits his assistant Robert Wanamaker, Stanley Kocholek, doorman and Robert O'Hare, usher for their work in putting over the campaign.

"LET'S HEAR FROM YOU"

Shack in Safety Zone Helps Exploit "Arkansas"

Built by Dwight Seymour, Kermit, Kermit, Tex., for "Down in Arkansas" was a six foot square log house in a safety zone near theatre. For the roof, theatremen used two sheets of old plywood on which were painted cast and title, along edges of sidewalk a zig-zag fence was used on each side of which was a banner. Around the house and leaning on the fence were wagon wheels, old iron washing kettles, horses' shoes and other paraphernalia.

Entire staff, dressed as hillbillies used corn cobs around which were pasted title and cast, boys also smoking these when off duty. Gag handbills were distributed, lobby was dressed for the occasion and local dailies came through with nice publicity breaks.

For "Out West With the Hardys," Seymour hung an attractive Indian blanket in his lobby over which was card calling attention to the film's opening, and in front of the blanket was a shelf on which were placed various types of western pottery with tiein copy. Two weeks ahead cards were distributed, one side carrying instructions on how to make a Mickey Rooney lucky horseshoe nail ring, in center of which was a horseshoe nail. Cards also contained title, cast and playdates and were distributed to all patrons.

Conner Sponsors 'Dodge City, Ill.,' As Section Tieup

A proclamation from Mayor Kelly, vigorous publicity in the downtown and neighborhood papers plus an aggressive local campaign in cooperation with participating merchants by Marlowe Conner, announced the settlement of a new community, "Dodge City, Ill.," taking in the main sector of the business section adjacent to Warner's Rhodes, in advance of that picture.

Since the Warner situation is a third-run neighborhood on the far South Side, Conner was minded to smoke up something different in the way of exploitation and struck fire with his idea by selling the merchants on coming in. The section has no local businessmen's association, so Marlowe did all the promoting on his own, convincing the merchants that here was an opportunity to sell themselves individually as well as the section in a novel manner that would obtain citywide publicity. They put up all the cash needed. Conner did all the work.

After the Mayor issued the proclamation renaming the section for the week in which the picture played, it was used for newspaper publicity, windows and lobbies. Then a local Mayor was elected for the new city. Hizzonner serving during the week of the event. This was conducted through the district and ballot boxes in the stores. An installation party was held on the theatre stage on opening day, which followed a ribbon-cutting ceremony opening up the new section, with leading legislators, highschool students and others parading in costume behind a band.

Entire Section Decorated

Most unique were two large boards at each end of the "new city" reading "You Are Now Entering Dodge City . . . Shop Here and Save . . . See," etc. The streets and stores were decorated with welcome banners, penants and flags. All participating stores carried window cards reading "This is a Dodge City store. Shop here and save."

Co-op pages, sidewalk stencils, special trailers, pole arrows, pep letters, sales events, were other things to attract attention and to aid Conner to top grosses of other houses in his classification on the same picture. Merchants were reported so satisfied with results that they are all set to go on the Round Tabler's next promotion.

"LET'S HEAR FROM YOU"

Hanson Opens "Dodge" Bar

With one of his circuit's theatres not operating at the moment, Roy Hanson, Jefferson Theatre, in Goshen, Ind., utilized the closed theatre's front for a "Dodge City" bar to put on in cooperation with the local Coca-Cola dealer. In exchange for advertising, the dealer furnished the bar and drinks which were given away by means of a spin wheel arrangement. Theatre furnished the bartender and piano player from the service staff. Stunt was put on at an opportune time since 2,500 high school students were in town for the annual State Musicians' contest.

CURRENT FORTNIGHT PERIOD MARKS ENDING OF SECOND AWARD QUARTER

All Entries Received by July 15 To Be Considered in Selection of Quarter-Master Honors; Fifth Period Winning Ideas

by A-MIKE VOGEL

From this date, there remains just a bit more than one more week before the wind-up of the Second Quarter of the 1939 Quigley Awards. Monday morning of the 15th is the definite closing date for all entries intended to be eligible for the Quarter-Master Plaques, Medals and Citations. Everything received up to that time will be considered for examination by the Quarterly Judging Committee which is slated to convene later in the same week.

Representative entries of winners in the last Fortnight are set down on this page. Others will be published in next week's issue.

Johnson Ties to Royal Visit For Unique "Pygmalion" Opening

With all the to-do in the papers about the recent visit of the King and Queen, current with his opening of "Pygmalion," Hobson Johnson at the Pal, Millen, Ga., hit on the idea of changing the old Hollywood prevue stunt to a "Movie stars greet King and Queen at the Pal." Since there is a very active woman's club locally, the theatreman succeeded in getting them to obtain local socialites to pose as movie stars and to greet their Majesties.

At the end of the first show, scenes from newsreel showing King and Queen entour were projected, sound cut off and over public address system was announced that the King and Queen were arriving in Millen, and would be seen at the theatre. At this point, local King and Queen entered. The house lights were turned on as they marched down the aisle to stage to be seated on thrones. Following came the local "stars" who were seated in reserved section and called up to be presented.

Johnson took 16 mm film of the ceremonies shown the following week to another packed house. The Round Tabler permitted the women's club to take bows for the promotion which he reports one of the best he has put on in his 25 years in showbusiness.

Yearsley Arranges for Students To Write Reviews on "Conquest"

Faced by the problem of selling "Man of Conquest" to the high schools, Manager Bill Yearsley of Warners' Circle, Philadelphia, reasoned that it would be a good idea if students could be induced to tell their classmates about the picture instead of the usual procedure of first selling the picture to the teachers and depending on them to pass the word to the students. With this in mind, District Manager Larry Graver arranged a screening at the Earle projection room which was attended by 38 students, one from each class, of the Frankford and Harding, Jr., Schools.

Each student then wrote a letter addressed to Yearsley; the letters read, as exercise in composition, to classes by students. Best letters were read at general assembly. All letters were sent to theatre by opening day and displayed out front where they attracted much attention. As all were enthusiastic in praise of the picture both as entertainment and for its historical value the letters had real sales value.

A students' matinee on the opening day was well attended and resulting word-of-mouth advertising put the picture over to better than average business.

Other Circle's advertising of "Man of Conquest" stressed the brilliant cast and featured the following endorsement: "A Very Special Attraction. We Guarantee this to be one of the Very Best Shows at the Circle this year."

TED TIES "ROSE" DATE TO OMAHA ROSE WEEK

To aid the Milk Fund for underprivileged children sponsored by the local World-Herald, *and as an added aid for "Rose of Washington Square" at the Orpheum, Omaha, Ted Emerson promoted himself a local Rose Week wherein the leading organizations sold the blooms through city-wide street sales.*

Flowers which were tagged with theatre credits were purchased from local growers in the name of Alice Faye. Every civic group was in line, including the Mayor and chamber of commerce. Each purchaser was a walking ad for the picture, says Ted, in reporting the promotion as one of the biggest ever.

EIGHT TOP DISPLAYS FOR "WONDERFUL WORLD"

Folks up in Boston do say that landing even one window in the conservative Jordan Marsh department store is no small task. So extra bows are in order for the lineup of eight principal fashion windows in that store, reported by Lou Brown for "It's a Wonderful World" at Loew's State and Orpheum, as a first-time in that spot.

Background of each window was a large globe bearing streamer copy reading: "It's a Wonderful World. Are you going to see more of it this summer?" Posters down front carried theatre credits.

Fitzpatrick Sponsors Cop Contest To Find Local "Sergeant Madden"

In conjunction with the picture's opening, Ed Fitzpatrick, Poli Theatre, Waterbury, Conn., declared a "Sergeant Madden" Day in honor of Waterbury's finest, huge banner across the front of his theatre plugging the same. Through a contest conducted previous to this declaration to find the most popular officer, Station WATR cooperated with five dark spot announcements for a week in advance asking Waterburians to write the name of their favorite officer on a slip of paper and deposit same in a ballot box in the lobby of the theatre. The officer chosen to be honorary "Sergeant Madden" acted as host to all patrons and brother officers attending the opening performance.

The winning officer obligingly posed with a 40 by 60 summons in front of the theatre for several hours a day, newspaper covering the stunt. Fitzpatrick reports that due to the terrific radio buildup, the election, declaration of local police day, sale of tickets to several platoons, etc., the day was a huge success.

"Maisie" Goes to Bridgeport, And Rosy Bids Her Welcome

Lucky "M-A-I-S-I-E" cards were distributed on that picture by Morris Rosenthal, Majestic, in Bridgeport, to all high school students. Each card carried one letter of the title. By collecting the entire set and presenting it at the boxoffice, free admissions were obtained by holders. Rosenthal controlled the letter "I," thus keeping down the admission to 30. Building walls and sidewalks were stencilled and large blocks of wood were lettered with title and distributed to newsstands to be used as paperweights.

Through tieup with the *Times-Star,* readers were informed that Maisie's stand-in would be on the streets at a certain time and would present a guest ticket to those carrying a copy of that paper. Another gag included newspaper story to the effect that all "Maisies" properly identifying themselves would be admitted as guests of the management.

Old-Time Railroad Exhibition Serves Forry on "Union Pacific"

Securing an authentic wooden exhibit of "Railroading in America" which shows the first models of trains, locomotives, etc., from the rail's early equipment to present-day streamliners, Fred E. Forry, at the Colonial, in Lancaster, Pa., used the exhibit for his "Union Pacific" lobby display and tied up the schools on a contest. To the pupil writing the best essay on the subject, cash award was given, in addition to presentation of the model to the winning school. Schools responded and teachers urged the students to attend the picture to glean further knowledge on background to aid them in their entries. Dailies covered the contest as did the local school papers.

(Continued on following page)

MORE ON "FORTNIGHTS"

(*Continued from preceding page*)

O'Donnell Holds Cooking School Sessions for Three-Week Period

Through the courtesy of the manufacturer who supplied the instructor, Jim O'Donnell held three cooking school classes on his stage at the Haines, Waterville, Maine, in as many weeks, with the *Morning Sentinel* acting as co-sponsor. Grand prize which was awarded at the third and final class was a promoted electric range. Daily prizes at all three sessions consisted of 15 food baskets and all the food cooked on the stage by the instructor, permanent waves, electric toasters, flowers, electric percolators and other gifts promoted from cooperating merchants who came through with ads tying in with the school. In addition to the newspaper campaign which netted the theatreman three full page co-op ads that broke day before each session, 92 inches of free readers and 400 inches of free advertising, theater used advance and current screen trailer and window displays in cooperating stores.

Also featured by O'Donnell while the cooking school was in progress was a five-day song title contest on "Rose of Washington Square." Paper ran scene stills with conversation balloons containing titles of various songs, guest tickets going to winners.

Reisinger Promotes 20 Advance Ads For Father's Day on "Hardy" Date

A Father's Day tieup of no mean proportions was arranged by H. W. Reisinger, at Loew's in Dayton with the largest department store locally in connection with "Andy Hardy Gets Spring Fever." Cooperating merchants ran a series of 20 ads ahead of Father's Day using stills of Mickey Rooney and Lewis Stone with tiein copy. In addition store paid for mailed 25,000 colored booklets with cut on front cover of the star and his screen father.

Numerous window displays with blow-ups of the entire Hardy family, plugging the current picture of that series were planted by the merchant, 11 by 24's were used in all elevators throughout the store and each department carried cards on the same.

Corker Promotes Heavy Prizes For Contests on "Irishman"

Model plane contest was sponsored by Moon Corker, L & J Georgia, Athens, local newspaper and Y. M. C. A. in connection with "The Flying Irishman," with over $500 in prizes promoted from cooperating merchants. The "Y" News, Y. M. C. A. weekly publication, carried stories on the contest and picture for over a six-week period as did the newspaper. Stencilled window cards were placed in stores and on light posts throughout city, the prizes awarded from theatre stage opening day.

The theatre and a local flying school sponsored a contest on "Why I Would Like to Learn to Fly," prize being a flying course which was worth $80 which went over in a big way especially with the University students. The Dean of the University and Department heads selected the winner. Flying School gave the course free in exchange for special trailer at theatre. All newspaper ads and marquee copy was featured "wrong side up."

Pollock's Mezzanine Ship Bar Popular Drop-In Spots for Patrons

Set in a tropical atmosphere on the mezzanine of Loew's, in Rochester, is the ship bar promoted by Manager Les Pollock on his tieup with the Royal Cola agency which dispenses gratis drinks to patrons. Besides being an added treat for the patrons, Pollock says the company gives the stunt double sides of their delivery trucks; spot announcements over Station WHEC after Bob Ripley's "Believe It or Not" national program and plugs on WHEC 15-minute "Music As You Like It" program every Sunday and Tuesday. Also in the making at present is a display tieup for all local dealers.

Ed Gidley Teaches Washington To Curtsy Before King and Queen

Reported by publicity director Ray Bell for Loew's Theatres in Washington, was stunt arranged by his assistant Ed Gidley during the recent American visit of the King and Queen and more specifically relating to their Washington sojourn. Visitors to the State Capitol were amused on arriving at Union Station prior to their Highnesses' arrival, to see girls from the Capitol Theatre giving lessons in how to curtsy. Each of four of the girls wore imprinted banners reading "To teach you to curtsy," "In case you meet," "the King and Queen"—"In Washington." Stunt broke dailies with art and special stories.

Hollister, Spelling Doc Westfall, Talks Before Clubs on "Liberty"

Numerous speeches were made by C. L. Hollister while pinch hitting for "Doc" Westfall at the Haven Theatre, in Olean, N. Y., in connection with the showing of the Warner short, "Sons of Liberty." Appearing at a joint meeting of the Rotary, Kiwanis and Exchange Clubs, "Holly" gave a brief talk on "Haym Salomon—Forgotten Patriot of the Revolutionary War." Contacting rabbi of local synagogue, the preacher devoted his entire sermon to the picture, urging his congregation to attend the Haven to witness the film.

Principal of high school who was also visited, added his personal endorsement over the school public address system and accepted from the theatreman a quantity of production stills and press book material for discussion in history classes. American Legion, Veterans of Foreign Wars and Boy Scouts were also supplied with literature, which together with theatre and playdates was conspicuously displayed on all bulletin boards.

Children Rename 'Holly's' Kid Show

Keeping a running comparison of kid's Saturday matinee attendance and whenever it starts to drop off from the preceding year, giving it a shot in the arm, C. L. "Holly" Hollister at the Babcock in Wellsville, when he found himself confronted with just such a situation announced from his stage recently and later by newspaper that at a following kid show, members would vote on a new club name and discuss plans for giving them exactly what they wanted in the way of their afternoon shows.

At the meeting, the girls overwhelmingly voted to have it named the "Jane Withers Club"; boys, however, objected and wanted "Lone Ranger Club." Undaunted, the theatreman "compromised" and from this point on his Saturday matinees are known as the "Jane Withers-Lone Ranger Club."

Holds Membership Contest

A 10-week membership drive is in progress and a suitable prize will be awarded to the boy and girl who secures the most new members. In addition an attendance contest over the same period will permit children not missing a show to free admission to see the next Withers picture. Stage program includes a talent contest each week with cash prizes of one dollar, 50 cents and 25 cents being awarded to contestants by audience vote. Also on stage are two miscellaneous contests, one for girls and one for boys, such as rope skipping, ice cream eating, balloon blowing, etc.

The screen program preceding the stage activities includes approximately one hour of short subjects with two regular features following. Each week there are one or more of the following subjects, Mickey Mouse, Porky Pig, Merry Melody, Popeye and of course, the Lone Ranger serial and other shorts.

"LET'S HEAR FROM YOU"

Merchant Distributes "Honolulu" Fan Photos

Through arrangements made by Ralph Tully, Central Theatre, Biddeford, Maine, on "Honolulu," local merchant distributed 1000 Eleanor Powell fan photos a week ahead of opening. Merchant also featured a window display with full sheet card and sample of photo giveaway in addition to plugging the stunt in their newspaper ads. Counters were appropriately decorated with Powell photos, entire cost of which was met by the store. Recordings of the songs from the picture were played over theatre's non-sync ten minutes before opening, at exits and during intermissions. While music was played, the house lights were taken off and full sheet easel display on stage was illuminated with spotlight. Display was trimmed in Hawaiian atmosphere.

Chain druggist tied in on a special "Honolulu" soda, theatremen supplying them with streamers for their soda bars, windows, etc., all clerks wore leis attached to which were cards showing playdates. Hotels, bus terminals, etc., were provided with circus heralds for distribution and numerous window displays were secured from leading merchants.

Service Manual Emphasises Correct Accident Handling

Third and Last Article in Series Also Details Cashier and Doorman Duties

by RUDOLPH A. KUEHN
District Manager, Warner Jersey Theatres

With this installment is concluded the three-article series in the Round Table taken from the comprehensive service manual compiled by Rudy Kuehn. The first and second articles had mostly to do with the training and conduct of the usher forces, the current one devoted importantly to other personnel. Emphasis here has been placed upon the proper procedure in accidents and other cases of illness, wherein the author points out the legal "don'ts" advisable in such instances.

There are definite theatre "don'ts" to be kept strictly in mind, and among the most important are those which concern the routine and behavior of the usher force, especially while on duty. For instance:

Don't flirt with young lady patrons even if they are receptive to flirting or invite it. Save your flirting abilities for your activities far away from the theatre. To be caught flirting lowers the prestige of the theatre and will mean the loss of your job.

Don't watch the picture unless specifically posted to do so. Watching the picture while on post is tantamount to gross neglect of duty. However, upon any irregularity in the sound or any noise from the audience, it is best to find out what is wrong. Any of these irregularities should be immediately reported.

Don't have a bad breath. Keep a mouth wash in your locker at all times and be sure your breath is pleasant whenever on the floor.

Don't be late when reporting for work or back from relief.

Don't smoke while on duty, not even to "sneak" a puff from a friend.

Don't fraternize with cashiers or any female employees of the theatre.

Don't forget that you are an important part of the theatre organization and should conduct yourself accordingly.

In the case of smaller theatres, the telephone operator is usually the cashier. In a larger house, there is usually a switchboard. The conduct of these operators, however, is basically the same when using the telephone.

Suggested Telephone Procedure

The phone should be answered, "Stanley Theatre, good afternoon," or "Good evening," etc. The operator is usually asked what is playing and the schedule of the show. She should have a copy of the schedule next to the phone to be able to give clear, concise and polite information at all times.

If she is at a switchboard, and some one in the theatre is making a call, she should answer the buzzer with "Call, Please?" Her voice should be pleasant at all times and should be able to carry over the phone.

When choosing cashiers make sure they are neat, attractive and possess a pleasing personality. They should not use too much makeup nor wear eye-attracting jewelry. When on duty they should not chew gum, eat or drink in the box office.

The box office should be kept neat and tidy. There should be no display of large amounts of money.

Added Cashier "Don'ts"

Another important item for cashiers to avoid is to have reading material in the box office. At no time should the girl be reading a book, newspaper or magazine while on duty in the box office, nor engage in personal conversations which are taboo while on duty.

Basically, a doorman's job in each theatre is to take the tickets at the door. However, his duties are varied in each individual theatre. He must be able to use tact and diplomacy at all times as the door is the place where most disputes take place in a theatre. It is preferable to have a doorman go through the ushers' training and to be on the floor as an usher before he is placed on duty at the door.

He must be taught how to stop patrons with an insufficient amount of tickets; how to stop young people who have children's tickets instead of adult ones; how to explain to parents that a child is too old to pass in with a child's ticket, etc.

He should have a schedule of the running times of the show and be able to give polite information of the show at all times; he should know how to announce on the walk and what phrases are to be used; what is to be said during standing room conditions and what definite phrases are to be used to patrons.

Doorman Checks Lighting

He must keep a check on the outside house lighting; marquee, roof signs and all illumination used during the day and evening. Any irregularity should be reported immediately to the chief of service.

He should, under no circumstances, speak to the cashier while on duty unless it is *purely* a matter of business. No conversations are to be held in front of the theatre that do not pertain to the business at hand.

The accident problem in the theatre is an acute one which requires a great deal of common sense, tact and diplomacy. When a patron falls down the stairs (the most common theatre accident) there are several things which can be done.

If the person is hurt, or cannot walk, he should be assisted to some office where first aid can be administered. The spot where the accident took place should be examined immediately to determine if the accident was due to a fault in the carpeting, etc. If it is seen that it is the fault of the theatre, the house physician should be called if necessary. If the fault lay entirely with the patron, he can be asked if he wants his family doctor to be called—or if a city ambulance should be called with an interne.

Under no circumstances should an employee of the theatre take the injured patron home in his car. If an accident should occur to the automobile, the theatre would be liable. A relative, taxi or on request of the patron should be taken care of to get him home.

When a patron falls, but does not seem to be injured, nor does not want to make a complaint, an accident form should be made out nevertheless. Whenever a member of the staff sees an accident, fall or tripping incident, he should report all the details to the man in charge, trying to get a complete description of the accident, the patron and any friends with the patron. Then the theatre can send in a report to the insurance company which protects the theatre in case the patron may sue later. It is important to obtain any witnesses possible when an incident of this kind occurs in the theatre.

First Aid Suggestions

In rendering first aid to a patron, the following procedures should be adhered to at all times since the theatre is limited in what it may do to avoid liability.

Fainting: Patron removed to cool and open spot . . . placed on settee or couch. Offer water—use smelling salts under nose—perhaps a small amount of spirits of ammonia can be placed on cotton and placed under patron's nostril.

Headaches, etc.: If a patron asks for an aspirin, be sure to hand the patron the bottle and *have him take the pill out of the bottle and administer it to himself.* If accompanied by a friend or relative, hand the bottle to that person.

Be Careful About Medicines

The same ruling applies whenever a patron asks for a medicine to be taken internally. To avoid liability, *never administer anything to a patron to be taken internally.*

Cuts, Bruises, etc: It is preferred that the house doctor or an interne take care of this treatment. We may offer simple first aid consisting of an antiseptic, gauze and cotton or adhesive tape. *Never touch the wound or injury with your hands. Be careful not to touch the part of the gauze or cotton which is applied to the injury.*

Removing Foreign Objects, etc.: If patron is alone and requests removal of object from eye, simply offer cotton with small toothpick and direct them to remove same. Do not attempt it yourself. If they are with some one, give cotton, etc., to the friend and have him remove object. All other cases should be left for doctor in case patron requests calling same.

RKO Is Latest to Go to the Field For Film Attention

by MAGDALON GRAHL
in Des Moines

Saturday and Sunday were RKO Radio days in Des Moines as the tall-corn state put on one of its biggest shows for the twin-theatre first public exhibition of "Career" on Sunday evening, a parade of stars Saturday morning, a moonlight movie ball Saturday night and various other attractions and ceremonies. All roads led to Des Moines from Friday through Sunday as a result of the promotion buildup that went back a year to the first Jesse Lasky Gateway to Hollywood radio talent quest and included radio, exploitation and newspaper and magazine publicity on a broad scale.

The dual premiere of "Career," which features Anne Shirley and Edward Ellis along with Alice Eden and John Archer, the latter two the final selections in the first Gateway quest, took place simultaneously at Des Moines' Orpheum and Paramount theatres, in the best Hollywood manner. Hollywood celebrities arrived in open cars and it is estimated that 75,000 persons were in the streets around the theatres as the stars appeared. Iowa's Phil Stong, author of "Career," was one of the guests of honor.

Crowd of 10,000 on Hand

Hollywood, Chicago and New York contingents stepped directly from the trains at the Rock Island Station to a raised platform on which a reception committee welcomed them in a ceremony broadcast over the radio and to some 10,000 outside the depot.

Following the introductions the celebrities were paraded through the business section in open cars, with the Des Moines police, Rock Island uniformed men and 200 Iowa National Guardsmen on hand to keep the crowds in line. Accompanying the twenty open cars carrying screen and radio stars were city and state officials and prominent citizens.

At two p.m. Saturday the delegation with a police escort were whisked through the streets to the National Collegiate Golf Tournament at Wakonda Country Club.

Some 5,000 couples danced Saturday evening on a platform built specially on the football field of Drake University.

Many Stars on Program

Bobby Breen sang during the evening and other Hollywood stars participated, including Edward Ellis, Anne Shirley, Patricia Ellis, Jean Hersholt, Jean Parker, Joy Hodges, Marjorie Reynolds, Barbara Read, Dorothy Lovett, Peggy Carroll, Alice Eden, John Archer and Leon Errol. James Ellison, born in Iowa, returned to his home state with the Hollywoodites. Leigh Jason, director of "Career," and RKO Radio's casting director Robert Palmer also attended.

Through the cooperation of the Des Moines merchants a 1939 Jensen-Dunn Convertible Ford Coupe was given away. Tickets had been handed out at retail stores for some time.

A crowd of 4,500 attended Jesse L. Lasky's "Gateway to Hollywood" 13th and final air program of the second series staged in the Shrine Auditorium Sunday afternoon and broadcast over CBS. The eight finalists were Dorothy Howe, Dallas; Harry Stafford, Omaha; Barbara Louise Smith, Logan, Utah; Kirby Grant, Helena, Mont.; Germaine Wiljen, Kansas City; Norman Ruvell, Detroit; Marilyn Louise, Beverly Hills, Calif.; and Robert Shackleton, New York. Mr. Lasky and his entire cast and radio production crew were on the coast train.

Vice-president Ned E. Depinet of RKO Radio and S. Barret McCormick, director of advertising and publicity, headed the New York delegation. Others from New York were Cresson E. Smith, western and southern sales manager; Arthur Willi, head of the eastern new-talent department and Ralph Rolan. Walter Branson, mid-western district manager and Jack Osserman, branch manager at Chicago, were among the many Radio representative aboard the Chicago special train.

In charge of the premiere for A. H. Blank and his Tri-States Theatres, was A. G. Stolte, division manager.



The Hollywood train arrives for the double theatre party and two day festivities launching "Career" for RKO in Des Moines. Left to right, front row: Mrs. Ellison and James Ellison, Dorothy Lovett, Leon Errol, Peggy Carroll, Barbara Read, Ann Shirley, Bobby Breen, Alice Eden and John Archer, and Edward Ellis. Center, Roscoe Ates. On platform, Jean Hersholt, Jesse L. Lasky, and top, Marjorie Reynolds.

United Artists Consummates Deal with National Theatres

Negotiations were completed this week between United Artists and National Theatres, including its five subsidiary circuits, for United Artists' entire program of pictures during the 1939-'40 season.

The deal was consummated by L. J. Schlaifer, vice-president, on behalf of United Artists, and J. J. Sullivan, William T. Powers and Aubrey Schenck for National. The company has a contemplated program of from 28 to 32 productions.

William S. Herndon will open his own agency in Hollywood, to handle writers and directors. He was formerly with Dave Diamond, head of the story-writer department of M. C. A. Artists, Ltd.

Cohn Heads the "Pioneers"

Jack Cohn, Columbia Pictures vice-president and moving spirit behind the recently formed "Picture Pioneers," consisting of veterans of 25 or more years in the industry, was elected permanent house manager (the organization equivalent of president) at the organization's first "conference," held last Thursday night at New York's Barberry Room at 10 East 52nd Street.

Mr. Cohn, whose election was unanimous, was nominated by Ned E. Depinet, RKO vice-president; and appointed the following executive committee to prepare a slate of nominations for the remaining offices to be filled: Marvin Schenck, of Loew's; George Schaefer, of RKO; Herman Robbins, of National Screen; Joe Hornstein, of Hornstein Theatre Supplies; Harry Brandt, of the Brandt Theatres; Harry Buckley, of United Artists, and Mr. Cohn. Hal Hode, of Columbia, was elected secretary.

Previously, Judge Ferdinand Pecora had administered an impressive "oath" to the veterans, all swearing that they have served 25 years or more in the industry. The Judge was promptly made the first honorary member, only to reveal that he was eligible for regular membership as a "Pioneer," having operated a projection machine and a song slide at a theatre on 14th Street in 1914.

Followed an innovation by Jack Skirball, vice-president of Grand National, which ended the serious part of the evening.

With Joe Hornstein operating the stereopticon, members' individuals pictures, as they appeared 20 years ago, were projected.

Jam Handy Moves

The Jam Handy organization has moved its cartoon studio into larger quarters in Detroit, at 2792-8 East Grand Boulevard.

WHAT THE PICTURE DID FOR ME

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

Columbia

AWFUL TRUTH, THE: Cary Grant, Irene Dunne, Ralph Bellamy—Owing to the lack of good product we went back and picked up this comedy and made no mistake. A wonderful comedy that went over with a bang. Do not miss this sure fire hit. Running time, 91 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

CALIFORNIA FRONTIER: Buck Jones, Carmen Bailey—A fairly good western to below normal business. Played June 10.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

CALIFORNIA FRONTIER: Buck Jones, Carmen Bailey—Easily the best Buck Jones from Columbia this season and one that will create much talk. Give it the works.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

GLADIATOR, THE: Joe E. Brown, June Travis—Here is Joe Brown's best picture to date. It sure had the audience laughing all through the picture. It sure did bring them in. By all means play this one. Running time, 72 minutes. Played June 4.—Edelstein Amusement Co., Homer Theatre, Hibbing, Minn. General patronage.

TRAPPED IN THE SKY: Jack Holt, Katherine DeMille—An excellent action aviation drama that does the box office no harm. Will stand alone in small spots like ours. Running time, 60 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

First National

CONFESSIONS OF A NAZI SPY: Edward G. Robinson, Francis Lederer, Paul Lukas—This one holds the record here for all time low gross. We almost sold more popcorn than we did tickets. It has the stuff, too, but we didn't benefit by it. Running time, 104 minutes. Played June 18-20.—R. A. Moore, State Theatre, Clarence, Iowa. Rural patronage.

DARK VICTORY: Bette Davis, George Brent, Humphrey Bogart, Geraldine Fitzgerald—Eloquent underplaying by Geraldine Fitzgerald and a steady, trustworthy performance by George Brent do much for this Bette Davis vehicle. About Miss Davis I have never been able to wax enthusiastic. To me she invariably approaches the borderline of overacting in her use of superfluous jerky gestures and mannerisms. I do not deny that Miss Davis should have had some Academy Awards in the past. Her competition from other female stars has been weak. But now we have Wendy Hiller, Elsa Lanchester, Geraldine Fitzgerald, Elisabeth Bergner, Anna Neagle, Dame May Whitty and others, and Miss Davis must prove amongst other things an all-'round versatility. "Dark Victory," incidentally, did better than average business and was well but quietly received. "Love Affair," RKO's offering to the tear ducts and souls, was recipient of many more enthusiastic comments.—C. T. Cooney, Jr., Waldo Theatre Corp., Waldoboro, Maine. General patronage.

GOING PLACES: Dick Powell, Anita Louise, Allen Jenkins—Living entertainment all the way but we are in the dull season so the gross was not enough to pay the shot. With a better title it would have pulled a lot more.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

MEN IN EXILE: Richard Purcell, June Travis—Very good, and pleased. You can't give us enough of them.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

ONCE A DOCTOR: Donald Woods, Jean Muir, Gordon Oliver—This is a corker, and pleased. Double billed this account of the stars being weak at the box office.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

Metro-Goldwyn-Mayer

BRIDAL SUITE: Robert Young, Annabella, Walter Connolly, Billie Burke—Here is a picture that the ladies will go for because of the title. Men won't think it is so hot. It's just another plain program picture. I ran this picture on Sunday and they stayed away in droves. Played June 25.—Bud Davis, Ritz Theatre, Roanoke, Ala. Small town patronage.

BURN 'EM UP O'CONNOR: Dennis O'Keefe, Cecilia Parker, Harry Carey, Nat Pendleton—Lots of action and comedy, which is the right combination, especially for the Saturday trade. Did a little above average on Saturday night.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

HARDYS RIDE HIGH, THE: Mickey Rooney, Lewis Stone, Cecilia Parker, Fay Holden, Ann Rutherford—Not the best of the series but good enough to draw extra at the box office. Plenty of laughs and Rooney the whole show. Our people were satisfied so we do not complain. Another smash hit from the No. 1 company. Running time, 79 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

HARDYS RIDE HIGH: Mickey Rooney, Lewis Stone, Cecilia Parker, Fay Holden, Ann Rutherford—This is certainly a rent lifter. The patrons are laughing when they are going in and laughing when they go out. Nothing but praise for this picture. Everyone is asking when I will have them again and that's certainly music to a showman's ears. Hot weather don't mean a thing; they will come in droves. Played June 22-23.—Bud Davis, Ritz Theatre, Roanoke, Ala. Small town patronage.

SOCIETY LAWYER: Virginia Bruce, Walter Pidgeon, Leo Carrillo—Fair picture; fair business. Not a Sunday picture. Played June 20.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

STAND UP AND FIGHT: Robert Taylor, Wallace Beery, Florence Rice, Helen Broderick, Barton MacLane—In spite of the stars and a dandy show this was the poorest Sunday draw I have had from MGM this season. Probably would have gone over better on a Friday-Saturday change.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

SWEETHEARTS: Jeanette MacDonald, Nelson Eddy, Florence Rice, Frank Morgan, Mischa Auer—My, what a disappointment. This so called Metro prestige is awfully bad for an empty stomach and this picture won't fill it.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

TOY WIFE, THE: Luise Rainer, Melvyn Douglas, Robert Young—Dreadful. Poor Luise, she must be trying to break us. Never enjoyed business on any of her pictures yet. Would suggest Metro let her check receipts. Forget her acting. Academy Awards don't do us any good. Our take-in half enough for film rental.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Monogram

MYSTERY PLANE: John Trent, Marjorie Reynolds—They say there are three more in this series. If they are as good as this one, we can use about six more. Lots of thrills, and air shots were very fine. Held interest to the last scene. Running time, 61 minutes. Played June 20-22.—G. R. Borden, Jr., AM-BC Theatre, Blaine, Wash. General patronage.

UNDERCOVER AGENT: Russell Gleason, Shirley Deane—Extra poor. Our patrons can't imagine a couple from the Jones Family in these parts. Neither will you! Running time, 65 minutes. Played June 17-20.—W. C. Lewellen, Uptown Theatre, Pueblo, Col. General patronage.

WILD HORSE CANYON: Jack Randall, Dorothy Short—A good western. Profit.—G. Carey, Strand Theatre, Paris, Ark. General patronage.

Paramount

ARTISTS AND MODELS ABROAD: Jack Benny, Joan Bennett, Mary Boland, Yacht Club Boys—In two days, Sunday and Monday, took in 40c less than film rental. Loss. Running time, 90 minutes.—G. Carey, Strand Theatre, Paris, Ark. General patronage.

BOY TROUBLE: Charles Ruggles, Mary Boland—I made the mistake of running this alone and the result was the lowest two day business on record. It is intended only for the lower end of a double bill. Nothing particularly wrong with the picture, but just no go.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

GRACIE ALLEN MURDER CASE: Gracie Allen, Warren William, Kent Taylor, Ellen Drew—A good screwball picture to the low gross of the year. Weather O.K. Evidently the masses do not go for Gracie. Better keep her for a filler.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

GRACIE ALLEN MURDER CASE: Gracie Allen, Warren William, Kent Taylor, Ellen Drew—Absolute flop for us. However, do not believe picture at fault. Those who saw it raved about it but few saw it. So expect a problem with this feature. Played June 17-20.—W. C. Lewellen, Uptown Theatre, Pueblo, Col. General patronage.

I'M FROM MISSOURI: Bob Burns, Gladys George—Not nearly as good as the first Burns picture, "Arkansas Traveler." Failed to draw. They played this on percentage and we all lost money. I'm glad that I had an extra shirt. Running time, 81 minutes. Played June 4-5.—G. R. Borden, Jr., AM-BC Theatre, Blaine, Wash. General patronage.

NEVER SAY DIE: Martha Raye, Bob Hope—'Die."—C. T. Cooney, Jr., Waldo Theatre Corp., Waldoboro, Maine. General patronage.

NEVER SAY DIE: Martha Raye, Bob Hope—A fine comedy that kept them laughing from start to finish. This is more like what Paramount used to produce in shows. Some more audience pictures like this and Paramount will be back in the running. Running time, 81 minutes. Played June 13-15.—G. R. Borden, Jr., AM-BC Theatre, Blaine, Wash. General patronage.

SAY IT IN FRENCH: Olympe Bradna, Ray Milland—I said it in profanity. Loss. Running time, 70 minutes.—G. Carey, Strand Theatre, Paris, Ark. General patronage.

TOUCHDOWN ARMY: John Howard, Mary Carlisle—A fair program picture. Loss.—G. Carey, Strand Theatre, Paris, Ark. General patronage.

UNION PACIFIC: Joel McCrea, Barbara Stanwyck, Robert Preston, Akim Tamiroff, Brian Donlevy, Lynne Overman—Good picture; good business. Picture is too long. Played June 18-19.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Republic

DUKE COMES BACK, THE: Allan Lane, Heather Angel, Genevieve Tobin—A dandy for dual houses and full of action. It's sure to please.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

MAN FROM MUSIC MOUNTAIN: Gene Autry, Smiley Burnette, Carol Hughes—As usual this is another good western and Gene is well liked here. Personally think Dick Foran is a much better draw.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

MAN OF CONQUEST: Richard Dix, Gail Patrick, Edward Ellis, Joan Fontaine—Best picture Republic ever made. Compares favorably with other superwesterns of this season. Business not as good as expected, due to rain. Played June 21-22.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MEXICALI ROSE: Gene Autry, Smiley Burnette, Luana Walters—Here is Gene's best picture for quite a long time. Good songs and lots of action. Smiley Burnette is very funny. This picture had good B. O. draw. Running time, 60 minutes. Played June 10-11.—Edelstein Amusement Co., Homer Theatre, Hibbing, Minn. General patronage.

ROUGH RIDER'S ROUND-UP: Roy Rogers, Mary Hart—Very good business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

(Reports continued on following page)

(Reports continued from preceding page)

STREET OF MISSING MEN: Charles Bickford, Harry Carey, Nana Bryant—Good program picture of prison life. Played it Friday-Saturday to fair business. Played June 23-24.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

WILD HORSE RODEO: Three Mesquiteers (Bob Livingston, Ray Corrigan, Mex Terhune, June Martel—Another good western and the Mesquiteers have yet to let us down. Republic must be proud of them. Played June 2-3.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

RKO Radio

BREAKING THE ICE: Bobby Breen, Charles Ruggles, Dolores Costello, Irene Dare—Bobby is losing his popularity. No draw at B. O., but the picture had good entertainment. Running time, 80 minutes. Played May 29-30.—Edelstein Amusement Co., Homer Theatre, Hibbing, Minn. General patronage.

FLYING IRISHMAN, THE: Douglas Corrigan, Paul Kelly, Robert Armstrong—A freak offering which did small business. Played June 7-8.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

Twentieth Century-Fox

ARIZONA WILDCAT: Jane Withers, Leo Carrillo, Pauline Moore, Henry Wilcoxon—Best of the Jane Withers pictures to date. Loaded with comedy and action galore. Great entertainment. Running time, 68 minutes. Played June 23-24.—G. R. Borden, Jr., AM-BC Theatre, Blaine, Wash. General patronage.

CHARLIE CHAN IN RENO: Sidney Toler, Phyllis Brooks, Ricardo Cortez—Very good Chan picture. Swell cast. Lots of laughs. Toler is definitely established as "Chan" here. Good business. Running time, 71 minutes. Played June 21-23.—W. C. Lewellen, Uptown Theatre, Pueblo, Col. General patronage.

CHASING DANGER: Preston Foster, Lynn Bari—Another reason for a liberal cancellation. It is not average for a B classification. I can't help the feeling that with a 20 per cent elimination hanging over the heads of the producers that they would make a greater effort to produce pictures that would not be liable for cancellation. The exhibitor is not going to cancel out a picture that is half way a hit. While business is off, there is no doubt a good picture will still get some business and in the last analysis satisfied customers make box office; that has always been so. But you can't feed them forty or fifty pictures that are only fit for a double bill and expect them to like it. It isn't in the cards. I know it and the producers should by this time.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

JONES FAMILY IN HOLLYWOOD: Jed Prouty, Spring Byington—This series was just about the same as usual. Always good for a few laughs. Nothing to write home about. Just a mediocre picture. I ran this picture on giveaway night. Anyway, I have seen worse. Played June 21.—Bud Davis, Ritz Theatre, Roanoke, Ala. Small town patronage.

JUST AROUND THE CORNER: Shirley Temple, Joan Davis, Charles Farrell, Amanda Duff, Bert Lahr, Bill Robinson—Played to lots of kids but adults seem to be passing Shirley up. Business slightly over good average. Played June 21-23.—W. C. Lewellen, Uptown Theatre, Pueblo, Col. General patronage.

LITTLE PRINCESS, THE: Shirley Temple, Richard Greene, Anita Louise, Ian Hunter, Cesar Romero, Arthur Treacher—They predicted Shirley's downfall for some time. She is supposed to be slipping. This picture makes her tops here. Again we say, God bless Fox.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

LITTLE PRINCESS, THE: Shirley Temple, Richard Greene, Anita Louise, Ian Hunter, Cesar Romero, Arthur Treacher—A delightful offering which appealed to adults as well as children. Our business was off about 40 per cent. Played June 14-15.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

LITTLE PRINCESS, THE: Shirley Temple, Richard Greene, Anita Louise, Ian Hunter, Cesar Romero, Arthur Treacher—Business poor. Soon even "technicolored" Temple won't be enough. Perhaps, Shirley in third dimension. Ah, but then surely we would have to insist on at least one more fellow inside Greene's coat to fill out the shoulders.—C. T. Cooney, Jr., Waldo Theatre Corp., Waldoboro, Maine. General patronage.

MY LUCKY STAR: Sonja Henie, Richard Greene, Joan Davis, Cesar Romero, Buddy Ebsen—Sonja is sure slipping fast. Had the poorest Sunday. No. B. O. draw, but a good picture. Good songs, lot of comedy and great sets, but this one did not click at B. O. Played June 11-12.—Edelstein Amusement Co., Homer Theatre, Hibbing, Minn. General patronage.



ROSE OF WASHINGTON SQUARE: Tyrone Power, Alice Faye, Al Jolson—Back again in the good old days of the nineties, when there was no swing. It is a swell picture, and the surprise is Jolson. If you think that the younger generation does not like this type of show, then, I'm wrong. There is some unaccountable charm about the old songs that seems to get the audience. With business away off the picture did not gross what it should have done. I think a few productions such as this one carefully produced would hit. I am sure that the swing addicts were surprised at the melody of the old songs. I think these old timers, like Jolson and Cantor, when they get into blackface really go to town. Jolson certainly did in this one and it was very effective. Memories of Primrose and West and the good old minstrel days. What I would give to see one again.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

SUBMARINE PATROL: Richard Greene, Nancy Kelly, Preston Foster, George Bancroft—One of the best pictures we played from Fox this year. Great shots of submarine. It did a real good business. Direction, acting and settings very good. Had many favorable comments on this picture. Credit is due to John Ford for his direction. Running time, 94 minutes. Played June 19-20.—Edelstein Amusement Co., Homer Theatre, Hibbing, Minn. General patronage.

UP THE RIVER: Preston Foster, Tony Martin, Arthur Treacher, Phyllis Brooks—Satisfied. Fair business. Played June 17.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

WHILE NEW YORK SLEEPS: Michael Whalen, Joan Woodbury—A very good "B" picture. Has a load of fast moving comedy running throughout the rather thin mystery plot. This brought more laughs than a dozen two reel comedies.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

WIFE, HUSBAND AND FRIEND: Loretta Young, Warner Baxter, Binnie Barnes, Cesar Romero—Swell show but kind of high class for this town. They all liked it, even though it didn't do anything outstanding. If you know about Grand Opera and penthouses, you will enjoy it; if you don't know about them, you will get lots of laughs anyway. Running time, 77 minutes. Played June 11-12.—G. R. Borden, Jr., AM-BC Theatre, Blaine, Wash. General patronage.

United Artists

DUKE OF WEST POINT: Louis Hayward, Joan Fontaine, Richard Carlson—Has a very human story and, all in all, is the best we have had from U.A. this season. Business just fair, however.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

KING OF THE TURF: Adolphe Menjou, Dolores Costello, Roger Daniel—This picture is one I can't see at all. Even the few customers who saw it had nothing to say. Running time, 88 minutes. Played June 16-17.—R. A. Moore, State Theatre, Clarence, Iowa. Rural patronage.

YOUNG IN HEART: Janet Gaynor, Douglas Fairbanks, Jr., Roland Young, Paulette Goddard, Billie Burke—Biggest box office flop we have on record here, even though we used "Ferdinand the Bull" for bait. Rather a high class show, well produced and drew some favorable comments from the ladies. Looks to me, though, like it was made exclusively for the English market. Fine cast but the title kept them away, and the trailer didn't help any.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

ZENOBIA: Oliver Hardy, Harry Langdon, Billie Burke, Alice Brady, James Ellison, June Lang, Jean Parker—Feature was fair but no business. Breaking Laurel and Hardy up was no good for here. Picture not up to the comedy Hardy is capable of. Running time, 74 minutes. Played June 9-10.—G. R. Borden, Jr., AM-BC Theatre, Blaine, Wash. General patronage.

Universal

LETTER OF INTRODUCTION: Andrea Leeds, Edgar Bergen, "Charlie McCarthy," Adolphe Menjou, George Murphy—Good show but failed to draw at B.O. After all, that is what counts. Good supporting cast. Adolphe Menjou was outstanding. Running time, 102 minutes. Played June 5-6.—Edelstein Amusement Co., Homer Theatre, Hibbing, Minn. General patronage.

MISSING GUEST, THE: Paul Kelly, Constance Moore, William Lundigan—For double bills only and will please as such. Good mystery picture.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

NEWSBOYS HOME: Edmund Lowe, Jackie Cooper, Wendy Barrie, "Little Tough Guys"—A swell little show with what it takes to please them. Cooper is a good bet here, and this is his type of picture. Running time, 72 minutes. Played June 13-15.—G. R. Borden, Jr., AM-BC Theatre, Blaine, Wash. General patronage.

PIRATES OF THE SKIES: Kent Taylor, Rochelle Hudson—Universal is coming up. While this is only a program picture, it shows definite improvement in product. It was liked by all. Running time, 60 minutes. Played June 6-8.—G. R. Borden, Jr., AM-BC Theatre, Blaine, Wash. General patronage.

THREE SMART GIRLS GROW UP: Deanna Durbin, Nan Grey, Helen Parrish, Charles Winninger, Robert Cummings, William Lundigan—Here is a show that will certainly please. My business wasn't up to standard but it is no fault of the picture. Universal did a grand job of this picture. Deanna Durbin was better than ever. Hot weather is the only excuse I can give for not doing good business. Played June 19-20.—Bud Davis, Ritz Theatre, Roanoke, Ala. Small town patronage.

Warner Brothers

DODGE CITY: Errol Flynn, Olivia de Havilland, Ann Sheridan, Bruce Cabot, Alan Hale, Frank McHugh, Victor Jory—The fact that this film was outstanding at the box office can, in my opinion, be attributed to a few minor reasons. The color, Errol Flynn, Alan Hale and the illusion of a great western drama created by large paid advertising. It is a grand hoax to coax the public in on the first-run engagements. We died on a Friday-Saturday engagement. "Dodge City" has everything, gunmen, horses, covered wagons, vast color landscapes, hangings, cattle stampedes, saloons and tough guys, trains, everything but a story, suspense, originality and continuity, leading towards any goal.—C. T. Cooney, Jr., Waldo Theatre Corp., Waldoboro, Maine. General patronage.

FOOTLOOSE HEIRESS: Ann Sheridan Craig Reynolds—Doubled this and it pleased. Played it on the strength of Ann Sheridan popularity.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

FOUR DAUGHTERS: Lane Sisters, Gale Page, John Garfield, Jeffrey Lynn, Claude Rains, May Robson—We consider this one of the best pictures in a long time. Business very good. Held up all three days, which is exceptional during these times. Running time, 90 minutes. Played June 13-15.—Edelstein Amusement Co., Homer Theatre, Hibbing, Minn. General patronage.

MELODY FOR TWO: James Melton, Patricia Ellis, Marie Wilson—Very good musical and pleased. Played this on a double bill.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

OKLAHOMA KID: James Cagney, Humphrey Bogart, Rosemary Lane, Hugh Sothern—Unconvincing acting by Rosemary Lane prevents this from being rather delightful entertainment from start to finish. Western addicts and general audiences who were unable to rise to Cagney in "Boy Meets Girl" took him back as the "Oklahoma Kid," but still failed to realize he is one of the most entertaining screen performers. Rosemary Lane is amateurish. The man who played the Kid's father was simply bad. Business no better than average and average means losing money.—C. T. Cooney, Jr., Waldo Theatre Corp., Waldoboro, Maine. General patronage.

THEY MADE ME A CRIMINAL: John Garfield, Ann Sheridan, "Crime School Kids," Claude Rains—Another smash from Warner. Here is one to break your box office records with. Positively a money maker.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

WINGS OF THE NAVY: George Brent, Olivia de Havilland, John Payne, Frank McHugh—Best Sunday business for a couple of months even though we played this very old. Most everyone seemed to like it.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

WINGS OF THE NAVY: George Brent, Olivia de Havilland, John Payne, Frank McHugh—Warners seem to have the product. This is the tops in the current aviation epics and our clients agreed. A nice Sunday picture which will please. Brent always good and John Payne is a comer. Frank McHugh supplies good comedy. Running time, 89 minutes. Played May 7-8.—R. A. Moore, State Theatre, Clarence Iowa. Rural patronage.

WINGS OF THE NAVY: George Brent, Olivia de Havilland, John Payne, Frank McHugh—Boy, oh boy, are they clicking. Warners 1938-39 features are so far ahead of other producers that there's no comparisons. This is another smash. Give it your best playing time. Played May 29-30.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

Short Features

Columbia

MAN-MADE ISLAND: Columbia Tours—An interesting short of the San Francisco fair. Being such, it is a reel that will be appreciated by those who cannot go to see the show in person. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

NIGHTSHIRT BANDIT: Charley Chase—Here is one of the funniest two reel comedies Columbia has produced. This comedy had the audience howling. By all means, play this one. Columbia has the best two reel comedies. Running time, 18 minutes.—Edelstein Amusement Co., Homer Theatre, Hibbing, Minn. General patronage.

WE WANT OUR MUMMY: Three Stooges—Excellent two reel with lots more laughs than usual. Stooges get in ancient Egyptian tomb and you can't help but laugh. Running time, 18 minutes.—G. R. Borden, Jr., AM-BC Theatre, Blaine, Wash. General patronage.

Educational

BEAUTIFUL BUT DUMMIES: Buster West, Tom Patricola—Pretty fair. As in most Educational shorts the film is punk but the subject gets lots of laughs. Running time, 17 minutes.—G. R. Borden, Jr., AM-BC Theatre, Blaine, Wash. General patronage.

Metro-Goldwyn-Mayer

COURTSHIP OF A NEWT, THE: Robert Benchley—Very good.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

COUSIN WILBUR: Our Gang—An average Gang; not outstanding.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

DOUBLE DIVING: Pete Smith Specialties—These Pete Smith shorts are "tops." One of his best. Running time, one reel.—R. A. Moore, State Theatre, Clarence, Iowa. Rural patronage.

GLIMPSES OF AUSTRALIA: FitzPatrick Travel Talks—A little letdown in this one but still outranks anything in the field. Running time, nine minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

HOLLYWOOD HOBBIES: MGM Miniatures—A good novelty reel about the stars and their hobbies.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

IMPERIAL DELHI: FitzPatrick Travel Talks—Average travel talk.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MEN IN FRIGHT: Our Gang—Our Gang still popular.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SOMEWHAT SECRET: Musical Comedies—Average two reel musical.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

STORY OF ALFRED NOBEL: Passing Parade, No. 3—Rather dry for a small town but still educational. Just fair. Running time, nine minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

SYDNEY, PRIDE OF AUSTRALIA: FitzPatrick Travel Talks—Very fine as usual.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

TRACKING THE SLEEPING DEATH: MGM Miniatures—Extra good. Play it.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

"WRONG WAY OUT, THE": Crime Doesn't Pay Series.—These series are well received by all.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Paramount

GOOD SKATES: Grantland Rice Sportlights—An excellent one reel skating reel with good comedy.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

HAL KEMP AND HIS ORCHESTRA: Headliners—As good a band act as any. Running time, one reel.—R. A. Moore, State Theatre, Clarence, Iowa. Rural patronage.

HOLD YOUR BREATH: Grantland Rice Sportlights—Very fine under water sport reel. Good photography and interesting throughout. Running time, eight minutes.—G. R. Borden, Jr., AM-BC Theatre, Blaine, Wash. General patronage.

UNUSUAL OCCUPATIONS: Another good short dealing with jobs of interest. The photography is rather flat and features lack makeup for color but it gets across. Running time, seven minutes.—G. R. Borden, Jr., AM-BC Theatre, Blaine, Wash. General patronage.

RKO Radio

TALENT AUCTION: Irene Beasley, Merry Macs—Not a bad musical. Running time, 10 minutes.—R. A. Moore, State Theatre, Clarence, Iowa. Rural patronage.

WHALERS, THE: Walt Disney Cartoons—Always good. Running time, one reel.—R. A. Moore, State Theatre, Clarence, Iowa. Rural patronage.

Twentieth Century-Fox

BARNYARD EGG-CITEMENT: Terry-Toons—A very clever colored cartoon. Excellent music. Deserves your best time.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

NICK'S COFFEE POT: Terry-Toons—Average black and white cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

NICK'S COFFEE POT: Terry-Toons—A very good black and white cartoon.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SHORT PRODUCT PLAYING BROADWAY

Week of July 1

CAPITOL

Culinary Carving	MGM
Jamaica	Paramount
Passing Parade, No. 6	MGM
Feature: Stronger Than Desire	MGM

CRITERION

Dog-Gone	Columbia
Help Wanted	MGM
Feature: Grand Jury's Secrets	Paramount

MUSIC HALL

World's Fair	RKO Radio
Stranger Than Fiction, No. 65	Universal
Feature: Bachelor Mother	RKO Radio

PARAMOUNT

Barnyard Brat	Paramount
Feature: Man About Town	Paramount

RIALTO

Saved by the Belle	Columbia
Feature: Girl and the Gambler	RKO Radio

ROXY

Skinny the Moocher	Columbia
Tempest Over Tunis	20th Cent.-Fox
Feature: Second Fiddle	20th Cent.-Fox

STRAND

The Right Way	Vitaphone
Feature: Daughters Courageous	Warner Bros.

SAND HOGS: Adventures of the Newsreel Cameraman—Just a fair one reel filler.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

United Artists

ROME SYMPHONY: World Windows—An excellent colored travel.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Vitaphone

DAFFY DOC, THE: Looney Tunes—A dandy black and white cartoon.—C. L. Niles, Niles Theatre, Anamosa Iowa. General patronage.

DAVE APOLLON AND HIS ORCHESTRA: Melody Masters—The band is fair but Apollon should stand behind the bass drum. Running time, one reel.—R. A. Moore, State Theatre, Clarence, Iowa. Rural patronage.

DAY AT THE ZOO, A: Merrie Melodies—Here is a knockout. Very clever. Running time, 10 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

DECLARATION OF INDEPENDENCE, THE: John Litel—Words cannot describe this short as it is tops in any program. The picture, the "Signing of the Declaration" is portrayed without a flaw. Excellent. Running time, 20 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

FAT CHANCE, A: Johnny Perkins—A fair Brevity but Johnny is not so good as he is in person. The acts are fair. All in all not bad. Running time, 18 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

IT'S AN ILL WIND: Looney Tunes—Very poor. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

POLAR PALS: Looney Tunes—Average black and white cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

RAY KINNEY AND HIS HAWAIIANS: Melody Masters—An excellent band act and different.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SKI GIRL: Vitaphone Varieties—A good girl skiing reel and great stuff for hot weather.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SWING TIME IN THE MOVIES: Broadway Brevities—A two reel color subject that had possibilities but turned out rather flat. The actors tried so hard to get my audience to laugh that there were few results. Running time, 19 minutes.—G. R. Borden, Jr., AM-BC Theatre, Blaine, Wash. General patronage.

Hal Roach, Jr., a Producer

On attaining his 21st birthday and the completion of an apprenticeship, Hal Roach, Jr., has been made a producer by his father. He has been active in the production work at the Hal Roach studios for several years.

Joe Goldstein, manager of the Mikado theatre, St. Louis, who last week was a visitor to New York was listed inadvertently in a picture caption as owner of the theatre. The Mikado is part of the St. Louis Amusement Company circuit operated by Fanchon and Marco.



Admission Tax Receipts Gain

Federal admission tax collections in May from the country as a whole showed a healthy increase, it was disclosed last Friday by the Bureau of Internal Revenue at Washington.

National collections of $1,605,988 in May showed an increase of $221,000 over the April total of $1,384,722 and were $211,000 above the May, 1938, total of $1,394,659, although for the past two years revenues have shown a loss between April and May.

Records of the Bureau show that for the first five months of 1939, collections aggregated $7,664,967 and were but little under the $7,722,309 reported for the same period in 1938. For the fiscal year, which ends June 30th, however, the Government will show a loss as compared with 1938, collections for the first 11 months being $17,979,541 against $19,176,326 a year ago.

However, the figures do not necessarily reflect grosses at the smaller theatres, because the federal admission tax is applicable only to tickets of 40 cents and over.

The improvement over April for the country as a whole was not shared in the Broadway sector, a report of collections for the Third New York District showing that May receipts were $492,012 against $506,685 in the previous month. As compared with May, 1938, however, when collections were $415,798, the month showed an improvement of more than $76,000.

The Broadway report showed that box-office collections dropped from $442,085 in April to $425,376 the following month and that receipts from free or reduced rate tickets dropped from $6,811 to $2,529. Collections on tickets sold by brokers jumped from $11,168 to $15,578, and $161 was collected on tickets sold by proprietors in excess of established prices and $1,857 from permanent use or lease of boxes and seats, neither of which return any revenue in April. Admissions to roof gardens and cabarets returned $46,512 against $46,622 in April.

Schneider, Friedman In Stock Transactions

Acquisition of 100 Columbia Pictures common voting trust certificates by Abraham Schneider, New York, an officer of the company, on April 4th, was reported last Friday by the Securities and Exchange Commission in Washington in its semi-monthly summary. As a result of this acquisition, Mr. Schneider's holdings of certificates were increased to 204.

The only other film transaction reported by the SEC was the exchange of 41,000 Warner Brothers optional debentures for new debentures by S. D. Friedman, New York, an officer in the company.

Reports on the holdings of persons becoming officers or directors of corporations showed that Kenneth M. Young, New York, held 1300 shares of Pathe common when he became an officer and director on April 27th.

GN Stockholders Meeting

Terms of the new loan by which Grand National will be assured settlement of some of its obligations and a longer life, will be made known to the stockholders' meeting in New York on next Friday. The meeting had been held at the company offices on last Thursday, but was adjourned because of lack of a quorum and for additional time in which to prepare the information about the plan under which the loan will be advanced.

PRISCILLA LANE "TYPICAL DAUGHTER"

Priscilla Lane, Warner Brothers star, has been chosen as America's "typical daughter" in connection with the celebration of National Daughter's Day on July 23rd. Members of the Gold Star Mothers' organizations chose Miss Lane from a list of 25 young American personalities. Her selection was made in consequence of her portrayal of young daughters in "Daughters Courageous," "Yes, My Darling Daughter" and "Four Daughters."

Four UA Films To Have Summer Release

United Artists will release four major films this summer, it has been announced by Murray Silverstone, head of the company. Mr. Silverstone said that the mid-summer release of so many outstanding films is unprecedented in the history of the company.

The first picture to be released will be Edward Small's production of "The Man in the Iron Mask," which will open at the Radio City Music Hall July 13th. Walter Wanger's production of "Winter Carnival" will also have its premiere at the Music Hall. Samuel Goldwyn's production, "They Shall Have Music," will open at New York's Rivoli Theatre. Fourth of the summer releases is Alexander Korda's "Four Feathers."

Nicoll Decries Lack Of "Visual Symbolism"

Professor Allardyce Nicoll, chairman of the Yale Department of Drama and author of many works on films, decries the lack of "visual symbolism, the delineation of subjective states of mind; montage of an imaginative sort" in the films of the last few years, and concludes in an article in the current issue of Theatre News, New Haven County, Conn., film guide, that "this way no progress lies."

Professor Nicoll believes the renaissance of the new type of western and the vogue for the "democratic" film, with insistence on larger external and objectively presented ideas are partly responsible. "Wuthering Heights," the author also believes, stands almost alone in daring to "dally with symbolic effects, and even it was not bold enough to go very far."

Wing for Republic Writers

Work will be started at the Republic studio in Hollywood the end of this week on a new writers' building as the first step in a studio expansion program. The building will be a new wing to the Administration Building and will cost $40,000. It will contain 40 offices.

Robert Gillham, advertising and publicity director for Paramount Pictures, returned to New York on Wednesday, after a vacation which included a visit to the studio.

Warner Brothers will hold its annual Bookers' Drive during the month of August. A. W. Schwalberg, supervisor of exchanges, announced this week.

Competition Seen In Belgian Market

The Belgian market for sound recording and reproducing equipment has in general resisted the effects of the economic recession, according to the Motion Picture Division of the Bureau of Foreign and Domestic Commerce of the U. S. Department of Commerce.

However, American equipment sales have merely held their own, while sales of German and French equipment have advanced more swiftly than the general total, attributed primarily to low selling cost and ability to make quick delivery. During the early months of 1939, both French and American equipment sales declined in favor of German equipment.

Due to intensive competition, sales are difficult in the 16 mm. field, and it is expected that only low priced equipment will have any success in the near future.

The rental of 35 mm. sound films continues to be profitable, although it might well be extended to include silent films, while there is a general shortage of 16 mm. films both in silent and sound versions, in Belgium.

Altec Plans Reciprocal Interchange of Ideas

G. L. Carrington, vice-president and general manager of Altec, this week announced plans for the reciprocal interchange of technical information pertaining to sound reproduction servicing techniques, between Altec and qualified sound service organizations in foreign countries.

"This plan produces benefits to box office in both directions," Mr. Carrington said. "In the past, Altec engineering developments have been restricted to theatres, equipment manufacturers, research laboratories and engineering societies in the United States. The new plan enables foreign equipment distributors and reputable foreign service companies to avail themselves of engineering and technical information developed by Altec. This means a better showing for American films in foreign countries."

Selznick Augments Product For United Artists Release

Augmenting the original plans for the release of three of his productions for United Artists during the 1939-'40 season, David O. Selznick this week announced that the number has been increased to four.

The first of them is "Intermezzo," with Leslie Howard, Ingrid Bergman and Edna Best in the leading roles. The second is "Rebecca," from the Daphne du Maurier best-selling novel. The other two are still to be determined.

Named to TMAT Board

In accordance with new provisions of the Theatrical Managers, Agents and Treasurers Union constitution, a second vice-president and four members of the board of governors have been elected. Charles Carroll was named vice-president and a member of the board. Other members are William S. Scott, Joseph Silverman and Charles Shollod.

THE RELEASE CHART

INDEX

On this and the following page appears an alphabetical index to the titles of all features listed in this week's Release Chart, with additional information for the exhibitor.

The number immediately following the title is the production number. Also given is information regarding the classification of the subject matter. A melodrama is denoted by the abbreviation Mel., Comedy by Com., Comedy-Melodrama by Com.-Mel., Musical by Mus., Musical Comedy by Mus.-Com., Western by West. If the production is made in color, the letter "C" appears in parenthesis after the classification. Thus: Com.-Mel. (C) denotes a Comedy-Melodrama in Color.

At the extreme right of the line containing the title of the production is the name of the distributor.

A

Abused Confidence, Mel....Col
Across the Plains, 3855, West....Mono
Adventures in Sahara, Mel....Col
Adventure of Giacomo Casanova, Mel..Amerital
Adventures of Huckleberry Finn, The, 923 Com.-Mel. ....MGM
Adventures of Jane Arden, 321, Mel....WB
Adventures of Sherlock Holmes, The, Mel. 20th-Fox
Alla en la Rancho Grande, Mus....Foreign
All This and Heaven Too, Mel....WB
Almost a Gentleman, 920, Mel....RKO
Always in Trouble, 914, Com....20th-Fox
Ambush, 3820, Mel....Para
Andy Hardy Gets Spring Fever, 944, Com. MGM
Angels Wash Their Faces, The Mel....WB
Angels With Dirty Faces, 351, Mel....FN
Annabel Takes a Tour, 908, Com....RKO
Annie Laurie, Mel....Foreign
Are Husbands Necessary, Com....Para
Argentina, West. ....Para.
Arrest Bulldog Drummond, 3812, Mel....Para
Arizona Legion, 982, West....RKO
Arizona Wildcat, 929, Com....20th-Fox
Army Girl, 7002, Mel....Rep
Artists and Models Abroad, 3817, Com....Para
Ask a Policeman, Com....Foreign
At Your Age, Com....GN

B

Babes in Arms, Mus.-Com....MGM
Bachelor Mother, 932, Mel....RKO
Back Door to Heaven, 3833, Mel....Para
Bad Lands, 933, West....RKO
Balalaika, Mus. ....MGM
Ballerina, Mel. ....Foreign
Beachcomber, The, 3863, Mel....Para
Beau Geste, Mel....Para
Beauty for the Asking, 915, Com....RKO
Behind the Facade, Mel....Foreign
Behind Prison Gates....Col
Big Town Czar, 3018, Mel....Univ
Bizarre Bizarre, Com....Foreign
Billy the Kid Returns, 851, West....Rep
Blackmail, Mel. ....MGM
Blackwell's Island, 361, Mel....FN
Blind Alley, Mel....Col
"Blondie," Com. ....Col
Blondie Meets the Boss, Com....Col
Blondie Takes a Vacation, Com....Col
Blue Montana Skies, 844, West....Rep
Booloo, Mel. ....Para
Bouquets from Nicholas, Com....Foreign
Boy Friend, 943, Com....20th-Fox
Boy's Reformatory, 3823, Mel....Mono
Boy Slaves, 911, Mel....RKO
Boy Trouble, 3824, Mel....Para
Bridal Suite, 937, Com.-Mel....MGM
Bright Victory, Mel....Univ
Broadway Musketeers, 368, Mel....FN
Broadway Serenade, 931, Mus....MGM
Bronze Buckaroo, Mel....St. Rts.
Brother Orchid, Mel....WB
Burn 'Em Up O'Connor, 919, Com.-Mel..MGM
Bulldog Drummond's Secret Police, 3831, Mel. ....Para
Bulldog Drummond's Bride, Mel....Para

C

Cabira, Mel. ....Foreign
Cafe Society, 3826, Mel....Para
California Frontiers, West....Col
Calling Dr. Kildare, 932, Mel....MGM
Captain Fury, Mel....UA
Captain Scorpion, Com....Foreign
Career, 930, Mel....RKO
Career Man, Mel....WB
Cat and the Canary, The, Mel....Para
Charlie Chan at Treasure Island, Mel. 20th-Fox
Charlie Chan in Honolulu, 928, Mel..20th-Fox
Charlie Chan in Reno, 948, Mel....20th-Fox
Chalked Out, Mel....FN
Champ, The, Mel....MGM
Champs Elysees, Com-Mel....Foreign
Chasing Danger, 941, Mel....20th-Fox
Chicago Ben, Mel....GB
Chicken Wagon Family, Com....20th-Fox
Child Is Born, A, Mel....WB
Christmas Carol, 917, Com.-Mel....MGM
Chump at Oxford, Com....UA
Cipher Bureau, 312, Mel....GN
Climbing High, 8072, Com....GB
Clouds Over Europe, Mel....Col
Coast Guard, Mel....Col
Code of the Cactus, West....St. Rts.
Code of the Fearless, West....St. Rts.
Code of the Secret Service, 374, Mel....FN
Code of the Streets, 3019, Mel....Univ
Colorado Sunset, West....Rep
Comet Over Broadway, 370, Mel....WB
Conspiracy, Mel. ....RKO
Convict's Code, 3822, Mel....Mono
Convicts at Large, Mel....St. Rts.
Coral Rocks, The, Mel....Foreign
Cowboy and the Lady, Com....UA
Cowboy Quarterback, The, 366, Com....WB
Crossroads, Mel. ....Foreign
Curtain Rises, The, Mel....Foreign

D

Dark Eyes, Mel....Foreign
Dark Sands, Mel....Foreign
Dark Victory, 354, Mel....FN
Daughters Courageous, 360, Mel....WB
Dawn Patrol, 303, Mel....WB
Day at the Circus, Com. Mus.-Com....MGM
Day the Bookies Wept., The, Com....RKO
Dead End Kids in Military School, Com.-Mel. Mel. ....WB
Dead or Alive, Mel....WB
Death of a Champion, Mel....Para
Desperate Trails, The, West....Univ
Devil's Island, 313, Mel....WB
Disbarred, 3818, Mel....Para
Disputed Passage, Mel....Para
Dock on the Havel, Mel....Foreign
Dr. Cyclops, Mel....Para
Dodge City, 304, Mel. (C)....WB
Double Crime in the Maginot Line, Mel. Foreign
Double Dyed Deceiver, Mus....Para
Down on the Farm, 920, Com....20th-Fox
Down the Wyoming Trail, 3864, West....Mono
Dramatic School, 915, Mel....MGM
Drifting Westward, 3853, West....Mono
Drums Along the Mohawk, Mel....20th-Fox
Duke of West Point, Mel....UA
Dust Be My Destiny, Mel....WB

E

Each Dawn I Die, Mel....FN
East Side of Heaven, Mus.-Com....Univ
Elsa Maxwell's Hotel for Women, Mel.20th-Fox
Empty World, Mel....GB
Escape from Yesterday, Mel....Foreign
Escape, The, Mel....20th-Fox
Eternally Yours, Mel. ....UA
Everybody's Baby, 931, Com....20th-Fox
Everything's on Ice, Mel....RKO
Ex Champ, 3010, Mel....Univ
Exile Express, 301, Mel....GN
Exposed, 3032, Mel....Univ

F

Family Next Door, 3020, Com....Univ
Fast and Loose, 924, Mel....MGM
Federal Man Hunt, 820, Mel....Rep
Federal Offense, Mel....Para
Feud of the Range, West....St. Rts.
Fighting Thoroughbreds, 821, West....Rep
First Love, Mus....Univ
First Offenders, Mel....Col
Fisherman's Wharf, 844, Mus....RKO
Five Came Back, 927, Mel....RKO
Five Little Peppers and How They Grew, Com. ....Col
Fixer Dugan, 922....RKO
Flight at Midnight, Mel....Rep
Flirting with Fate, 914, Com.-Mel....MGM
Flying Irishman, 919, Mel....RKO
Foggy Quay, Mel....Foreign
Forged Passport, 823, Mel....Rep
Forgotten Woman, The, 3031, Mel....Univ
For Love or Money, 3030, Mel....Univ
40 Little Mothers, Mel....Foreign
Four Feathers, Mel. (C)....UA
Four Girls in White, 921, Mel....MGM
Frog, The, Mel....GB
Frontier Marshal, West....20th-Fox
Frontier Pony Express, West....Rep
Frontiersman, 3856, West....Para
Frontiers of '49, West....Col
Fugitive at Large....Col
Full Confession, Mel....RKO
Full Speed Ahead, Mel....GN
Fury of the Tropics, Mel....Univ

G

Gambling Ship, 3023, Mel....Univ
Gang, The, Mel....St. Rts.
Gang Bullets, 3818, Mel....Mono
Gang's All Here, The, Com.-Mel....Foreign
Gang Smashers, Mel....St. Rts.
Gangster's Boy, 3801, Mel....Mono
Geronimo, Mel. ....Para
Ghost Town Riders, 3054, West....Univ
Girl and the Gambler, 926, Mel....RKO
Girl Downstairs, The, 916, Com.-Mel....MGM
Girl from Mexico, 928, Com.-Mel....RKO
Girl from Rio, Mel....Mono
Girl Must Live, Com....20th-Fox
Girls on Probation, 369, Mel....FN
Glory of the Faith, Mel....Foreign
Going Places, 359, Com.-Mel....FN
Golden Boy, Mel....Col
Gold Is Where You Find It, Mel. (C)....FN
Goodbye, Mr. Chips, 945, Com.-Mel....MGM
Good Girls Go to Paris, Com.-Mel....Col
Gorilla, The, 944, Com.-Mel....20th-Fox
Gracie Allen Murder Case, Com.-Mel....Para
Grand Jury's Secrets, Mel....Para
Great Man Votes, 913, Com....RKO
Great Waltz, The, 908, Mus....MGM
Gunga Din, 912, Mel....RKO
Gun Packer, 3851, West....Mono
Gunsmoke Trail, West....Mono

H

Hard to Get, 310, Com.-Mel....WB
Hardys Ride High, 934, Com.-Mel....MGM
Harlem Rides the Range, West....St. Rts.
Harmony at Home, Com....20th-Fox
Hatred, Mel. ....Foreign
Hawaiian Nights, Mus....Univ
Heart of the North, 362, Mel. (C)....FN
Heart of Paris, Mel....Foreign
Heaven on a Shoestring, Mel....Para
Heaven with a Barbed Wire Fence, Mel. 20th-Fox
Hell Bound, Mel....St. Rts.
Hell's Kitchen, 312, Mel....WB
Herbst Manover, Com....Foreign
Here I Am a Stranger, Mel....20th-Fox
Heritage of the Desert, Mel....Para
Hero for a Day, Mel....Univ
Heroes of the Desert, 7118, West....Rep
Heroes of the Marne, Mel....Foreign
Hidden Power, Mel....Col
His Exciting Night, 3036, Com....Univ
Hobby Family, The, Com....WB
Hollywood Cavalcade, Mel. (C)....20th-Fox
Home from Home, Com....Foreign
Home on the Prairie, 842, West....Rep
Homework, Com. ....Para
Homicide Bureau, Mel....Col
Honolulu, 922, Mus.-Com....MGM
Honor of the West, 3055, West....Univ
Hostages, The, Mel....Foreign
Hotel Imperial, 3836, Mel....Para
Hounds of the Baskerville, 936, Mel..20th-Fox
Housekeepers' Daughter, Com....UA
House of Fear, The, 3038, Mel....Univ
Human Beast, The, Mel....Foreign

I

I Am a Criminal, 3812, Mel....Mono
Ice Follies of 1939, 925, Com.-Mel....MGM
I Demand Payment, Mel....St. Rts.
Idiot's Delight, 920, Com.-Mel....MGM
If I Were King, 3810, Mel....Para
Illegal Traffic, 3809, Mel....Para
I'm from Missouri, 3830, Com....Para
Indianapolis Speedway, The, Mel....WB
Indiscretions, Mel. ....Foreign
In Early Arizona, West....Col
In Old Caliente, West....Rep
In Old Montana, West....St. Rts.
In Old Monterey, West....Rep
Inside Information, 3039, Mel....Univ
Inside Story, 934, Mel....20th-Fox
Inspector Hornleigh, 945, Mel....20th-Fox
Intermezzo, Mel....UA
International Crime, Mel....GN
Invitation to Happiness, Com.-Mel....Para
Irish Luck, Mel....Mono
I Stole a Million, Mel....Univ
Island of Lost Men, Mel....Para
It Could Happen to You, 950, Mel...20th-Fox
It's a Wonderful World, 936, Mel....MGM
Itto, Mel. ....Foreign
I Was Made a Convict, 824, Mel....Rep

J

Jamaica Inn, Mel....Para
Jesse James, 921, Mel. (C)....20th-Fox
Jones Family in Quick Millions, Com. 20th-Fox
Jones Family in Hollywood, 946, Com.20th-Fox
Juarez, 301, Mel....WB
Juarez and Maximilian, Mel....St. Rts.
Just Around the Corner, 915, Mus.-Com. 20th-Fox

K

Kentucky, 923, Mel. (C)....20th-Fox
Kid from Kokomo, The, 363, Mel....FN
Kid Nightingale, Mel....WB
Kid from Texas, Mel....MGM
Kind Men Marry, The, 936, Mel....RKO
King of Chinatown, 3827, Mel....Para
King of the Turf, Mel....UA
King of the Underworld, 317, Mel....WB
Kreutzer Sonata, Mel....Foreign

L

Lady and the Knight, The, Mel. (C)....WB
Lady and the Mob, The, Com....Col
Lady of the Tropics, Mel....MGM
Lady's from Kentucky, The, 3834, Mel....Para
Lady Takes a Chance, The, Com.-Mel....GN
Lady Vanishes, 8011, Mel....GB
Lambeth Walk, The, Mus.-Com....Foreign
Last Express, 3028, Mel....Univ
La Vierge Folle, Mel....Foreign
Law Comes to Texas, The, West....Col

(Continued on following page)

[THE RELEASE CHART--INDEX CONT'D]

(*Continued from preceding page*)

Lawful Outlaws, West.....Para
Lawless Valley, 981, West.....RKO
Law of the Texan, West.....Col
Law West of Tombstone, 909, West.....RKO
Let Freedom Ring, 926, Mus.....MGM
Let Us Live, Mel.....Col
Lieble im ¾ Takt, Com.....Foreign
Light That Failed, The, Mel.....Para
Little Miss Broadway, Mus.....20th-Fox
Little Princess, The, 932, Mel. (C)..20th-Fox
Little Orphan Annie, 3814, Mel.....Para
Little Tough Guys in Society, 3011, Mel..Univ
Lone Star Pioneers, West.....Col
Lone Wolf Spy Hunt, The, Mel.....Col
Long Shot, The, 313, Mel.....GN
Lost Patrol, 991, Mel.....RKO
Lost Squadron, The, 994, Mel.....RKO
Love Affair, 916, Mel.....RKO
Lucky Night, 933, Com.....MGM

M

Made for Each Other, Mel.....UA
Magnificent Fraud, The.....Para
Maisie, Com.-Mel. .....MGM
Mamele, Com. .....Foreign
Man About Town, Com.....Para
Man and His Wife, A, Mel.....Foreign
Man from Sundown, The, West.....Col
Man in the Iron Mask, Mel.....UA
Man's Country, 3742, West.....Mono
Man of Conquest, 801, Mel.....Rep
Man They Could Not Hang, The, Mel.....Col
Man Who Dared, 375, Mel.....FN
Mars Attacks the World, 3042, Mel.....Univ
Marseillaise, Mel. .....Foreign
Marusia, Mus. .....Foreign
Mexicali Kid, 3741, West.....Mono
Mickey the Kid, 814, Mel.....Rep
Midnight, 3828, Mel.....Para
Mikado, The, Mus. (C).....Univ
Million Dollar Legs, Mel.....Para
Mind of Mr. Reeder, The, Mel.....Foreign
Miracle on Main Street, Mel.....GN
Miracles for Sale, Mel.....MGM
Missing Daughters, Mel.....Col
Mr. Moto in Danger Island, 937, Mel.20th-Fox
Mr. Moto's Last Warning, 926, Mel..20th-Fox
Mr. Moto Takes a Vacation, 952, Mel. 20th-Fox
Mr. Smith Goes to Washington, Com.....Col
Mr. Wong in Chinatown, Mel.....Mono
Mob Fury, Mel.....Rep
Modern Cinderella, Com.-Mel.....Univ
Mothers of Today, Mel.....Apex
Mountain Rhythm, 845, West.....Rep
Murder in Soho, Mel.....Foreign
Mutiny on the Blackhawk, Mel.....Univ.
Mutiny on the Bounty, 536, Mel.....MGM
My Song of Love, Mel.....Foreign
My Son Is a Criminal, Mel.....Col
Mysterious Miss X, 809, Mel.....Rep
Mystery of Mr. Wong, The, 3806, Mel....Mono
Mystery of the White Room, 3037, Mel...Univ
Mystery Plane, 3809, Mel.....Mono
My Fifth Avenue Girl, Com.....RKO
My Wife's Relatives, 810, Com.-Mel.....Rep

N

Nancy Drew and the Hidden Staircase, Mel. WB
Nancy Drew, Detective, 318, Mel.....WB
Nancy Drew, Reporter, 372, Mel.....FN
Nancy Drew, Trouble Shooter, 324, Mel...WB
Naughty But Nice, 311, Com.-Mel.....WB
Navy Secrets, 3805, Mel.....Mono
Never Mind the Guard, Com.....GN
Never Say Die, 3832, Com.....Para
Newsboys Home, 3015, Mel.....Univ
News Is Made at Night, 953, Mel....20th-Fox
Next Time I Marry, 910, Com.....RKO
Night in Ghost Town, A, West.....RKO
Night on the Danube, Com.-Mel.....Foreign
90 Degrees South, Mel.....Foreign
Ninotschka, Mel. .....MGM
North of Shanghai, Mel.....Col
North of the Yukon, Mel.....Col
Not Wanted, Mel.....WB
Nurse Edith Cavell, Mel.....RKO

O

Off the Record, 314, Com.-Mel.....WB
Of Human Bondage, 993, Mel.....RKO
Oklahoma Kid, 308, Mel.....WB
Oklahoma Terror, West.....Mono
Old Bones of the River, Com.....Foreign
Old Maid, The, Mel.....WB
On Borrowed Time, Com.-Mel.....MGM
On Your Toes, Mus.....WB
One Third of a Nation, 3825, Mel.....Para
One Wild Night, Mel.....20th-Fox
Only Angels Have Wings, Mel.....Col
On Trial, 323, Mel.....WB
Orage, Mel. .....Foreign
Orphans of the Street, 819, Mel.....Rep
Our Leading Citizen, Com.....Para
Our Neighbors— the Carters, Com.....Para
Outpost of the Mounties.....Col
Outside These Walls, Mel.....Col
Outsider, The, Mel.....Foreign
Out West with the Hardys, 913, Com.-Mel. MGM
Overland Stage Raiders, West.....Rep
Over the Moon, Mel. (C).....UA

P

Pacific Liner, 914, Mel.....RKO
Panama Lady, 925, Mel.....RKO
Panama Patrol, 314, Mel.....GN
Pardon Our Nerve, 931, Mel.....20th-Fox
Parents on Trial, Mel.....Col
Paris Honeymoon, 3821, Mus.-Com.....Para
Peasant Wedding, Mel. (C).....Foreign
Peck's Bad Boy at the Circus, 908, Com..RKO
Persons in Hiding, 3823, Mel.....Para
Phantom Stage, 3056, West.....Univ
Pirates of the Skies, 3033, Mel.....Univ
Port of Hate, Mel.....St. Rts.
Prairie Justice, 3053, West.....Univ
Pride of the Navy, 822, Mel.....Rep
Prison Nurse, Mel.....Rep
Prison Without Bars, Mel.....UA
Pygmalion, 980, Com.-Mel.....MGM

Q

Queen of Destiny, Mel. (C).....RKO
Queer Money, Mel.....WB

R

Racketeers on the Range, 984, West.....RKO
Radio Troubadour, Mus.....Foreign
Raiders of the Wasteland, West.....Rep
Rains Came, The, Mel.....20th-Fox
Real Glory, The, Mel.....UA
Red River Range, 864, West.....Rep
Reform School, Mel.....St. Rts.
Renegade Trail, West.....Para
Return of Dr. X, Mel.....WB
Return of the Cisco Kid, Mel.....20th-Fox
Return of the Frog, Mel.....Foreign
Rhythm of the Saddle, 7108, West.....Rep
Ride a Crooked Mile, 3815, Mel.....Para
Ride 'Em Cowgirl, W1-2, West.....GN
Rio Grande, West.....Col
Risky Business, 3029, Mel.....Univ
Road Demon, 918, Mel.....20th-Fox
Roaring Nineties, The, Mel.....WB
Rolling Westward, 3863, West.....Mono
Roll, Wagons, Roll, West.....Mono
Romance of the Redwoods, Mel.....Col
Rookie Cop, Mel.....RKO
Rose Marie, 643, Mus.....MGM
Rose of Washington Square, 942, Mus.-Com. 20th-Fox
Rough Riders Round-up, 853, West.....Rep
Rulers of the Seas, Mel.....Para

S

Sacrifice d'Honneur, Mel.....Foreign
Saint in London, 929, Mel.....RKO
Saint Strikes Back, 918, Mel.....RKO
St. Louis Blues, 3822, Mel.....Para
Santa Fe Stampede, 863, West.....Rep
San Francisco, 636, Mel.....MGM
Say It in French, 3813, Com.....Para
School for Husbands, Com.-Mel.....Foreign
Second Fiddle, 949, Com.-Mel.....20th-Fox
Secret Service of the Air, 320, Mel.....WB
Secrets of a Nurse, 3022, Mel.....Univ
Sergeant Madden, 927, Mel.....MGM
Seventeen, Com. .....Para
Sharpshooters, 916, Mel.....20th-Fox
She Married a Cop, Mel.....Rep
Shine On Harvest Moon, 852, West.....Rep
Shining Hour, The, 912, Mel.....MGM
Should a Girl Marry? Mel.....Mono
Should Husbands Work? Com.....Rep
Silver on the Sage, 3858, Mel.....Para
Singing Charro, The, West.....Foreign
Singing Cowgirl, The, W1-3, West.....GN
Sin of Lena Rivers, Mel.....St. Rts.
Sisters, The, 302, Mel.....WB
Six-Gun Rhythm, W1-19, West.....GN
Six-Gun Trail, West.....St. Rts.
Slalom, Mel. .....Foreign
Smashing the Spy Ring, Mel.....Col
Smiling Along, 300, Com.....20th-Fox
Society Lawyer, 930, Mel.....MGM
Society Smugglers, 3024, Mel.....Univ
Some Like It Hot, 3837, Mus.....Para
Song of the Buckaroo, 3861, West.....Mono
Son of Frankenstein, 3004, Mel.....Univ
Sorority House, 924, Mel.....RKO
S.O.S.-Tidal Wave, 813, Mel.....Rep
So This Is London, Com.....Foreign
Southward Ho! 855, West.....Rep
Spellbinder, The, 931, Mel.....RKO
Spies of the Air, Mel.....Foreign
Spirit of Culver, 3014, Mel.....Univ
Spoilers of the Range, West.....Col
Spring Madness, 911, Com.-Mel.....MGM
Spy in Black, Mel.....Col
Stagecoach, Mel. .....UA
Stand Up and Fight, 918, Com.-Mel.....MGM
Stanley and Livingstone, Mel.....20th-Fox
Star Maker, The, Mus.....Para
Star of Midnight, 990, Mel.....RKO
Star Reporter, 3821, Mel.....Mono
Steeplechase, Mel. .....WB
Stolen Life, 3864, Mel.....Para
Storm Over Bengal, 807, Mel.....Rep
Story of Alexander Graham Bell, The, 938, Mel. 20th-Fox
Story of Vernon and Irene Castle, The, 838, Mus. .....RKO
Straight to Heaven, Mel.....St. Rts.
Strange Case of Dr. Meade, Mel.....Col
Strange Faces, 3035, Com.-Mel.....Univ
Street of Missing Men, 811, Mel.....Rep
Street Without a Name, Mel.....Foreign
Streets of New York, 3802, Mel.....Mono
Stronger Than Desire, Mel.....MGM
Student Nurse, Mel.....WB
Stunt Pilot, Mel.....Mono
Submarine Patrol, 909, Mel.....20th-Fox
Sudden Money, 3829, Com.-Mel.....Para
Sundown on the Prairie, 3862, West.....Mono
Sun Never Sets, Mel.....Univ
Sunset Murder Case, 345, Mel.....GN
Sunset Trail, 3857, West.....Para
Susannah of the Mounties, 954, Com.-Mel. 20th-Fox
Sweepstake Winner, Com.....FN
Sweethearts, 910, Mus. (C).....MGM
Swing, Sister, Swing, 3021, Mus.....Univ.

T

Tail Spin, 925, Mel.....20th-Fox
Tarzan Finds a Son! Mel.....MGM
Tell No Tales, 35, Mel.....MGM
Terror of Tiny Town, Mel.....Col
Texas Stampede, West.....Col
Texas Wildcats, West.....St. Rts.
Thanks for Everything, 917, Mus.-Com. 20th-Fox
Thanks for the Memory, 3811, Com.....Para
That Certain Age, 2007, Mus.-Com.....Univ
There's That Woman Again, Com.....Col
They All Came Out, 943, Mel.....MGM
These Glamour Girls, Mel.....MGM
They Asked for It, 3040, Mel.....Univ
They Can't Hang Me, Mel.....Univ
They Drive by Night, Mel.....Foreign
They Made Me a Spy, 921, Mel.....RKO
They Made Me a Criminal, 307, Mel.....WB
They Shall Have Music, Mel.....UA
$1,000 a Touchdown, Com.....Para
Three Musketeers, 927, Mus.-Com.....20th-Fox
3 Smart Girls Grow Up, 3001, Mus.-Com. Univ
Three Texas Steers, 866, West.....Rep
Three Waltzes, Mel.....Foreign
Thunder Afloat, Mel.....MGM
Thundering West, The, West.....Col
Timber Stampede, 985, West.....RKO
Tin Hats, Com.....20th-Fox
Titans of the Deep, 326, Mel.....GN
Tom Sawyer, Detective, 3816, Mel.....Para
Topper Takes a Trip, Com.....UA
Torchy Blane in Chinatown, 371, Mel.....FN
Torchy Gets Her Man, 318, Mel.....WB
Torchy Runs for Mayor, 322, Mel.....WB
Tough Kid, 3819, Mel.....Mono
Trade Winds, Com.-Mel.....UA
Trapped in the Sky, Mel.....Col
Trigger Pals, W1-13, West.....GN
Trigger Smith, 3854, West.....Mono
Trouble Brewing, Com.....Foreign
Trouble in Sundown, 893, West.....RKO
Tumbleweeds, West. .....St. Rts.
12 Crowded Hours, 917, Mel.....RKO
Two Gun Justice, West.....Mono
Two Gun Troubador, West.....St. Rts.

U

Undercover Agent, 3824, Mel.....Mono
Undercover Doctor, Mel.....Para
Underpup, Mel. .....Univ
Unexpected Father, Com.....Univ
Union Pacific, 3835, Mel.....Para
Unmarried .....Para
Up the River, 924, Com.....20th-Fox

W

Wanted by Scotland Yard, 3829, Mel.....Mono
Ware Case, Mel.....20th-Fox
Waterfront, 325, Mel.....WB
Water Rustlers, W1-1, West.....GN
Way Down South, 947, Mus.....RKO
We Are Not Alone, Mel.....WB
Wedad, Mel. .....Foreign
Western Caravans, West.....Col
Western Jamboree, 841, West.....Rep
What a Man! Com.....Foreign
When the Husband Travels, Mus.-Com..Foreign
While New York Sleeps, 922, Mel....20th-Fox
Whispering Enemies, Mel.....Col
Wife, Husband and Friend, 930, Com.20th-Fox
Wild Horse Canyon, 3852, West.....Mono
Wings of the Navy, 309, Mel.....WB
Wings Over the Pacific, Mel.....GN
Winner Take II, 939, Mus.-Com.....20th-Fox
Winter Carnival, Mel.....UA
Witch Night, Mel.....Foreign
With a Smile, Mus.-Com.....Foreign
Within the Law, 928, Mel.....MGM
Wizard of Oz, Mus. (C).....MGM
Wolf Call, 3827, Mel.....Mono
Woman Doctor, 808, Mel.....Rep
Woman Is the Judge, A, Mel.....Col
Women, The, Com.-Mel.....MGM
Women in the Wind, 316, Mel.....WB
Wonder World, Mel.....GN
World on Parade, The, Mel.....Para
Wuthering Heights, Mel.....UA
Wyoming Outlaw, 867, West.....Rep

Y

Yes, Madam? Com.....Foreign
Yes, My Darling Daughter, 357, Com.....FN
You Can't Cheat An Honest Man, 3005, Com. .....Univ
You Can't Get Away with Murder, 364, Mel. .....FN
Young Dr. Kildare, 907, Com.-Mel.....MGM
Young Mr. Lincoln, 947, Mel.....20th-Fox
Youth in Revolt, Mel.....Foreign

Z

Zaza, 3819, Mel.....Para
Zenobia, Com. .....UA
Zero Hour, The 812, Mel.....Rep

(THE RELEASE CHART--CONT'D)

THE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1938-39 season. Asterisk (*) after title of feature denotes first appearance of picture in Release Chart.

NOTE: The totals for running time are the official figures announced by the home offices of the distributing companies.

When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk (*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure in Sahara (G)	Paul Kelly-Lorna Gray	Nov. 15,'38†	58.	Dec. 24,'38
Blind Alley (G)	Chester Morris-Ralph Bellamy-Joan Perry-Rose Stradner	May 11,'39†	71.	Apr. 29,'39
Blondie (G)	Penny Singleton-Arthur Lake-Larry Simms-D. Mummert	Nov. 30,'38†	72.	Nov. 5,'38
(Exploitation: June 24,'39; p. 77.)				
Blondie Meets the Boss (G)	P. Singleton-A. Lake-L. Simms	Mar. 8,'39†	74.	Feb. 25,'39
(Exploitation: May 13,'39, p. 66.)				
California Frontier	Buck Jones-Carmen Bailey	Dec. 15,'38†	54.	
Clouds Over Europe (G)	Laurence Olivier-Valerie Hobson	June 20,'39†	79.	Mar. 11,'39
(Reviewed under the title, "Q Planes.")				
First Offenders	W. Abel-B. Roberts-J. Downs	Apr. 12,'39†	62.	
Frontiers of '49	Bill Elliott-Luana De Alcaniz	Jan. 19,'39†	54.	
(See "California Cavalcade," "In the Cutting Room," Nov. 19,'38.)				
Good Girls Go to Paris (G)	Joan Blondell-Melvyn Douglas-Walter Connolly	June 30,'39†	78.	June 24,'39
Homicide Bureau (G)	Bruce Cabot-Rita Hayworth	Jan. 5,'39†	59.	Feb. 11,'39
In Early Arizona	Bill Elliot-Dorothy Gulliver	Nov. 2,'38†	53.	
Lady and the Mob, The (G)	F. Bainter-I. Lupino-L. Bowman	Apr. 3,'39†	66.	Mar. 11,'39
Law Comes to Texas, The	Bill Elliott-Veda Ann Borg-Dorothy Faye	Apr. 16,'39†	58.	
Let Us Live (G)	Henry Fonda-Maureen O'Sullivan-Ralph Bellamy	Feb. 28,'39†	69.	Feb. 18,'39
Lone Star Pioneers	Bill Elliott-Dorothy Gulliver	Mar. 16,'39†	56.	
Lone Wolf Spy Hunt, The (G)	Warren William - Ida Lupino - Virginia Weidler	Jan. 27,'39†	71.	Jan. 28,'39
Missing Daughters (A)	R. Arlen-R. Hudson-M. Marsh	May 22,'39†	59.	June 24,'39
My Son Is a Criminal	Alan Baxter-Jacqueline Wells	Feb. 22,'39†	59.	
North of Shanghai	Betty Furness-James Craig	Feb. 10,'39†	59.	
(See "In the Cutting Room," Nov. 12,'38.)				
North of the Yukon	Chas. Starrett-Linda Winters	Mar. 30,'39†	64.	
Only Angels Have Wings (G)	Cary Grant - Jean Arthur - Richard Barthelmess - Thos. Mitchell	May 25,'39†	121.	May 20,'39
(Exploitation: June 24,'39; p. 75.)				
Outside These Walls	Dolores Costello - M. Whalen - Virginia Weidler	May 4,'39†	59.	
Rio Grande	Charles Starrett-Ann Doran	Dec. 8,'38†	59.	
Romance of the Redwoods	Joan Parker-Chas. Bickford	Mar. 30,'39†	67.	
Smashing the Spy Ring	Fay Wray-Ralph Bellamy	Dec. 29,'38†	62.	
(See "International Spy," "In the Cutting Room," Dec. 3,'38; exploitation: Jan. 28,'39, p. 60.)				
Spoilers of the Range	Charles Starrett-Iris Meredith	Apr. 27,'39†	58.	
Strange Case of Dr. Meade	J. Holt-B. Roberts-N. Beery, Jr.	Dec. 15,'38†	67.	Oct. 29,'38
Terror of Tiny Town, The (G)	Billy Curtis	Dec. 1,'38†	63.	July 23,'38
(Exploitation: Feb. 25,'39, p. 68.)				
Texas Stampede	Chas. Starrett-Iris Meredith	Feb. 9,'39†	57.	
There's That Women Again (G)	Melvyn Douglas-Virginia Bruce-Margaret Lindsay	Dec. 24,'38†	74.	Dec. 17,'38
Thundering West, The	Chas. Starrett - Iris Meredith - Sons of the Pioneers	Jan. 12,'39†	57.	
Trapped in the Sky (G)	Jack Holt-Katherine DeMille	June 1,'39	61.	Feb. 18,'39
Western Caravans	Chas. Starrett - Iris Meredith - Sons of the Pioneers	June 15,'39†		
Whispering Enemies (G)	Jack Holt-Dolores Costello	Mar. 24,'39†	61.	Feb. 18,'39

Coming Attractions

Behind Prison Gates	Brian Donlevy-Jacqueline Wells	July 27,'39†		
Blondie Takes a Vacation	P. Singleton-A. Lake-L. Simms	July 20,'39†		
Coast Guard	Randolph Scott-Ralph Bellamy-Frances Dee-Walter Connolly	July 31,'39†		
Fugitive at Large	Jack Holt-Patricia Ellis			
Five Little Peppers and How They Grew*	Edith Fellows			
Golden Boy	Wm. Holden-Barbara Stanwyck-Adolphe Menjou-Jos. Calleia			
Hidden Power (G)	Jack Holt-Gertrude Michael		*60.	May 27,'39
Man from Sundown, The	Chas. Starrett - Iris Meredith - Sons of the Pioneers	July 15,'39†	59.	
Man They Could Not Hang, The*	B. Karloff-R. Pryor-R. Wilcox			
Mr. Smith Goes to Washington	Jean Arthur-Jas. Stewart-Edw. Arnold - Claude Rains - Guy Kibbee-Eugene Pallette			
Outpost of the Mounties	Chas. Starrett-Iris Meredith			
Parents on Trial	Jean Parker - Johnny Downs - Noah Beery, Jr.	June 29,'39†	58.	
(See "In the Cutting Room," May 27,'39.)				
Spy in Black (G)	C. Veidt-S. Shaw-V. Hobson		82.	Apr. 15,'39
Woman Is the Judge, A	Frieda Inescort-Rochelle Hudson-Otto Kruger	July 10,'39†		

FIRST NATIONAL

(See Warner Brothers)

GB PICTURES

(Distributed in part by 20th Century-Fox)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Climbing High (G) 8012	Jessie Matthews-Michael Redgrave-Noel Madison	Apr. 28,'39†	71.	Dec. 17,'38
Lady Vanishes, The (A) 8011	Margaret Lockwood-Paul Lukas-Michael Redgrave-Dame May Whitty	Jan. 6,'39†	88.	Sept. 3,'38
(Exploitation: June 10,'39, p. 60.)				

Coming Attractions

Chicago Ben				
Empty World	Nova Pilbeam			
Frog, The	Noah Beery-Gordon Harker			

GRAND NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cipher Bureau (G) 312	Leon Ames-Joan Woodbury	Nov. 4,'38†	70.	Oct. 22,'38
Exile Express 301	Anna Sten-Alan Marshal	May 27,'39†	71.	
(See "In the Cutting Room," Dec. 10,'38.)				
Long Shot, The (G) 313	Marsha Hunt-Gordon Jones	Jan. 6,'39†	60.	Dec. 31,'38
Panama Patrol (G) 314	Leon Ames-Charlotte Wynters	May 20,'39†	69.	Feb. 25,'39
Ride 'Em Cowgirl (G) WI-2	Dorothy Page	Jan. 20,'39†	53.	Jan. 21,'39
Singing Cowgirl, The WI-3	Dorothy Page	May 31,'39†	57.	
Six-Gun Rhythm (G) WI-19	Tex Fletcher-Joan Barclay	May 13,'39†	57.	Feb. 18,'39
Sunset Murder Case 345	Sally Rand	Nov. 11,'38†	57.	
Titans of the Deep (G) 326	Dr. Wm. Beebe-O. Barton	Oct. 28,'38†	47.	Nov. 19,'38
(Short version—running time, 38 minutes.)				
Trigger Pals (G) WI-13	Art Jarrett-Lee Powell-Al St. John	Jan. 13,'39†	55.	Jan. 21,'39
Water Rustlers WI-1	Dave O'Brien-Dorothy Page	Jan. 6,'39†	56.	

Coming Attractions

At Your Age				
Full Speed Ahead				
Isle of Destiny	W. Ford-J. Lang-W. Gargan			
Lady Takes a Chance, The	Heather Angel-John King			
(See "Everything Happens to Ann," "In the Cutting Room," Mar. 25,'39.)				
Miracle on Main Street	Margo-W. Abel-L. Talbot			
Never Mind the Guard				
Wonder World				

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Huckleberry Finn, The (G) 923	Mickey Rooney - Walter Connolly - Lynne Carver - Rex Ingram	Feb. 10,'39†	92.	Feb. 11,'39
(Exploitation: Mar. 18,'39, p. 72; Apr. 7,'39, p. 73; Apr. 29,'39, pp. 74, 75; June 24,'39, p. 77; July 1,'39, p. 63.)				
Bridal Suite (G) 937	R. Young-Annabella-W. Connolly	May 26,'39†	70.	May 27,'39
Broadway Serenade (G) 931	Jeannette MacDonald-Lew Ayres-Ian Hunter-Frank Morgan	Apr. 7,'39†	113.	Apr. 8,'39
(Exploitation: Apr. 15,'39, p. 81.)				
Burn 'Em Up O'Connor (G) 919	Dennis O'Keefe-Cecilia Parker-Harry Carey-Nat Pendleton	Jan. 13,'39†	86.	Apr. 29,'39
Calling Dr. Kildare (G) 932	Lionel Barrymore-Lew Ayers	Apr. 28,'39†	86.	Apr. 29,'39
Christmas Carol, A (G) 917	Terry Kilburn-Reginald Owen-Lynne Carver-Ann Rutherford	Dec. 16,'38†	68.	Dec. 17,'38
(Exploitation: Jan. 7,'39, p. 53; Jan. 21,'39, p. 54.)				
Champ, The (reissue) (G) 201	W. Berry-J. Cooper-I. Rich	June 2,'39	86.	Oct. 17,'31
Dramatic School (G) 915	Luise Rainer-Paulette Goddard-Alan Marshal - Ann Rutherford-Lana Turner	Dec. 9,'38†	80.	Dec. 10,'38
Fast and Loose (G) 924	Robt. Montgomery-R. Russell	Feb. 17,'39†	79.	Feb. 18,'39
Flirting with Fate (G) 914	Joe E. Brown-Leo Carrillo	Dec. 2,'38†	70.	Dec. 3,'38
Four Girls in White (G) 921	Florence Rice-Kent Taylor-Ann Rutherord	Jan. 27,'39†	73.	Feb. 4,'39
(Exploitation: Mar. 11,'39, p. 54; Apr. 22,'39, p. 61; May 13,'39, p. 66.)				
Girl Downstairs, The (G) 916	Franchot Tone-Franciska Gaal-R. Gardner-W. Connolly	Dec. 23,'38†	77.	Dec. 24,'38
(Exploitation: May 20,'39, p. 63.)				
Great Waltz, The (G) 908	Luise Rainer-Fernand Gravet-Miliza Korjus	Nov. 4,'38†	104.	Nov. 5,'38
(Exploitation: Oct. 1,'38, p. 57; Nov. 12,'38, p. 69; Nov. 19,'38, p. 94; Dec. 17,'38, pp. 72, 74; Dec. 24,'38, pp. 55, 56; Dec. 31,'38, p. 66; Jan. 7,'39, p. 50; Apr. 8,'39, p. 82; Apr. 29,'39, p. 76.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Hardys Ride High, The (G) 934	M. Rooney-L. Stone-F. Holden-C. Parker-A. Rutherford	Apr. 21,'39†	81.	Apr. 22,'39
(Exploitation: May 20,'39, p. 64; June 3,'39, p. 65; June 24,'39, p. 76.)				
Honolulu (G) 922	Eleanor Powell-Robert Young-Burns and Allen	Feb. 3,'39†	83.	Feb. 4,'39
(Exploitation: Mar. 25,'39, p. 82; Apr. 15,'39, p. 84; May 6,'39, pp. 61, 64; May 13,'39, p. 67; June 24,'39, pp. 74, 77; July 1,'39, p. 62.)				
Ice Follies of 1939 (G) 925	Original Ice Follies Cast—Joan Crawford-James Stewart-Lew Ayres	Mar. 10,'39†	82.	Mar. 11,'39
(Exploitation: Apr. 29,'39, p. 76; May 20,'39, p. 61; June 10,'39, p. 60.)				
Idiot's Delight (A) 920	Norma Shearer - Clark Gable - Edw. Arnold-Burgess Meredith	Jan. 27,'39†	109.	Jan. 28,'39
It's a Wonderful World (G) 936	James Stewart-Claudette Colbert	May 19,'39†	86.	May 6,'39
(Exploitation: Mar. 11,'39, p. 56.)				
Kid from Texas, The (G) 929	Dennis O'Keefe-Florence Rice	Apr. 14,'39†	71.	Apr. 1,'39
Let Freedom Ring (G) 926	N. Eddy-V. Bruce-L. Barrymore - E. Arnold - G. Kibbee-V. McLaglen	Feb. 24,'39†	87.	Feb. 18,'39
(Exploitation: Apr. 8,'39, p. 79; Apr. 29,'39, p. 74; May 27,'39, p. 68.)				
Lucky Night (G) 933	Robert Taylor-Myrna Loy	May 5,'39†	81.	Apr. 29,'39
Maisie (A)	R. Young-A. Sothern-R. Hussey	June 23,'39†	74.	July 1,'39
(Exploitation: July 1,'39, p. 61.)				
Mutiny on the Bounty (reissue) (G) 536	C. Laughton-C. Gable-F. Tone	May 5,'39	133.	Nov. 9,'35
On Borrowed Time (G) 942	Lionel Barrymore-Sir C. Hardwicke-B. Watson-U. Merkel-Beulah Bondi	July 7,'39†	99.	July 1,'39
Out West with the Hardys (G) 913	Lewis Stone - Mickey Rooney - Cecilia Parker - Fay Holden	Nov. 25,'38†	85.	Nov. 26,'38
(Exploitation: May 20,'39, p. 62.)				
Pygmalion (A) 980	Leslie Howard-Wendy Hiller	Mar. 3,'39†	87.	Sept. 10,'38
(Exploitation: Feb. 18,'39, pp. 68, 70; Feb. 25,'39, p. 67; Mar. 4,'39, p. 70; Mar. 25,'39, p. 83; Apr. 1,'39, p. 76; Apr. 22,'39, p. 64; May 6,'39, p. 62; May 13,'39, pp. 68, 70.)				
San Francisco (reissue) (G) 636	C. Gable-J. MacDonald-S. Tracy	May 27,'39	115.	July 4,'36
Sergeant Madden (G) 927	Wallace Beery - Tom Brown - Alan Curtis-Laraine Day	Mar. 24,'39†	83.	Mar. 13,'39
(Exploitation: Apr. 22,'39, p. 60; Apr. 29,'39, p. 72; May 6,'39, p. 63; May 20,'39, p. 62; May 27,'39, p. 65; June 10,'39, p. 59.)				
Shining Hour, The (A) 912	Joan Crawford-Margaret Sullavan - Melvyn Douglas - Robert Young - Fay Bainter	Nov. 18,'38†	76.	Nov. 19,'38
6,000 Enemies (G)	Walter Pidgeon-Rita Johnson	June 9,'39†	62.	May 27,'39
Society Lawyer (A) 930	W. Pidgeon-V. Bruce-L. Carrillo	Mar. 31,'39†	78.	Apr. 1,'39
Spring Madness (G) 911	Lew Ayres-Burgess Meredith-Maureen O'Sullivan	Nov. 11,'38†	67.	Nov. 12,'38
(Exploitation: Dec. 17,'38, pp. 72, 74; Jan. 7,'39, p. 52.)				
Stand Up and Fight (G) 918	Robert Taylor-Wallace Beery-Florence Rice - Helen Broderick - Barton MacLane	Jan. 6,'39†	97.	Jan. 7,'39
(Exploitation: Jan. 21,'39, p. 52; Jan. 28,'39, p. 60; Feb. 4,'39, p. 85; Feb. 18,'39, pp. 68, 70.)				
Sweethearts (G) 910	Jeanette MacDonald - Nelson Eddy - Florence Rice - Frank Morgan - Mischa Auer	Dec. 30,'38†	114.	Dec. 24,'38
(Exploitation: Dec. 31,'38, p. 66; Jan. 21,'39, p. 54; Feb. 4,'39, pp. 82, 85; Feb. 18,'39, pp. 70, 71; Feb. 25,'39, p. 66; Apr. 1,'39, p. 75.)				
Tarzan Finds a Son! (G)	J. Weissmuller-M. O'Sullivan	June 16,'39†	82.	June 3,'39
Tell No Tales (G) 935	Melvyn Douglas-Louise Platt	May 12,'39†	69.	May 13,'39
Within the Law (G) 928	Ruth Hussey-Paul Kelly	Mar. 17,'39†	65.	Mar. 18,'39
Young Dr. Kildare (G) 907	Lew Ayres-Lionel Barrymore	Oct. 14,'38†	81.	Oct. 15,'38
(Exploitation: July 1,'39, p. 60.)				

Coming Attractions

Andy Hardy Gets Spring Fever 944	M. Rooney-L. Stone-C. Parker-F. Holden-A. Rutherford	July 21,'39†	
(See "In the Cutting Room," May 6,'39.)			
Babes in Arms	Mickey Rooney-Judy Garland-Charles Winninger-Henry Hull		
(See "In the Cutting Room," July 1,'39.)			
Balalaika	Nelson Eddy-Ilona Massey-Chas. Ruggles - Ray Bolger - Edna May Oliver		
Blackmail	Edw. G. Robinson-Ruth Hussey	Aug. 18,'39	
Day at the Circus	Marx Bros.-F. Rice-K. Baker		
Goodbye, Mr. Chips (G) 945	Robert Donat-Greer Garson	July 28,'39†	114. May 20,'39
(Exploitation: July 1,'39, p. 59.)			
Lady of the Tropics	Robert Taylor-Hedy Lamarr	Aug. 4,'39	
(See "In the Cutting Room," June 3,'39.)			
Miracles for Sale	R. Young-F. Rice-H. Hull	July 28,'39†	
(See "In the Cutting Room," June 17,'39.)			
Ninotschka	G. Garbo-M. Douglas-I. Claire		
Rose Marie (reissue) (G) 643	Jeanette MacDonald - Nelson Eddy		112. Jan. 18,'35
Stronger Than Desire (A) 941	Virginia Bruce-Walter Pidgeon	June 30,'39†	78. June 4,'39
These Glamour Girls	L. Ayres-L. Turner-A. Louise	Aug. 11,'39	
(See "In the Cutting Room," July 1,'39.)			
They All Came Out 943	Rita Johnson-Tom Neil	July 14,'39†	
(See "In the Cutting Room," June 24,'39.)			
Thunder Afloat	W. Berry-C. Morris-V. Grey		
(See "In the Cutting Room," July 1,'39.)			
Wizard of Oz	Judy Garland - Frank Morgan - R. Bolger-B. Lahr-B. Burke	Aug. 25,'39	
(See "In the Cutting Room," Dec. 3,'38.)			
Women, The	Norma Shearer-Joan Crawford-Rosalind Russell-Mary Boland	Sept. 1,'39	
(See "In the Cutting Room," June 10,'39.)			

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Across the Plains (G) 3855	Jack Randall	Apr. 30,'39†	59.	May 27,'39
Boy's Reformatory (G) 3828	Frankie Darro-Grant Withers	May 1,'39†	61.	May 13,'39
Convicts' Code (G) 3822	R. Kent-A. Nagel-S. Blackmer	Jan. 18,'39†	62.	Feb. 11,'39
Down the Wyoming Trail (G) 3864	Tex Ritter-Mary Brodell	May 18,'39	62.	June 24,'39
Drifting Westward 3853	Jack Randall-Edna Duran	Jan. 25,'39†	55	
Gang Bullets (G) 3818	Anne Nagel-Robert Kent	Nov. 16,'38†	63.	Dec. 10,'38
Gangster's Boy (G) 3801	Jackie Cooper	Nov. 16,'38†	80.	Nov. 12,'38
(Exploitation: Apr. 1,'39, p. 73.)				
Gun Packer 3851	Jack Randall	Nov. 9,'38†	49	
I Am a Criminal (G) 3812	John Carroll-Mary Kornman	Dec. 7,'38†	73.	Dec. 10,'38
Mystery of Mr. Wong, The (G) 3806	Boris Karloff-Dorothy Tree	Mar. 8,'39†	66.	Mar. 18,'39
Mystery Plane (G) 3809	John Trent-Marjorie Reynolds	Mar. 8,'39†	60.	Feb. 25,'39
(Reviewed under the title, "Sky Pirate"; exploitation: Apr. 29,'39, p. 72.)				
Navy Secrets (G) 3805	Fay Wray-Grant Withers	Feb. 8,'39†	60.	Feb. 18,'39
Rolling Westward (G) 3823	Tex Ritter	Mar. 1,'39†	55.	Apr. 1,'39
Should a Girl Marry? 3830	Anne Nagel-Warren Hull	June 10,'39†	61	
(See "Girl from Nowhere," "In the Cutting Room," June 17,'39.)				
Song of the Buckaroo (G) 3861	Tex Ritter-Jinx Falkenberg	Dec. 7,'38†	56.	Jan. 14,'39
Star Reporter (G) 3821	Warren Hull-Marsha Hunt	Feb. 22,'39†	62.	Apr. 15,'39
Streets of New York (G) 3802	Jackie Cooper-Marjorie Reynolds-Dick Purcell-Martin Spellman	Apr. 12,'39†	73.	Apr. 8,'39
(Exploitation: Apr. 22,'39, p. 62.)				
Stunt Pilot (G) 3814	J. Trent-M. Reynolds-M. Stone	July 1,'39†	61.	July 1,'39
Sundown on the Prairie 3862	Tex Ritter	Feb. 8,'39†	59	
Tough Kid (G) 3819	F. Darro-D. Purcell-J. Allen	Dec. 28,'38†	59.	Jan. 7,'39
Trigger Smith 3854	Jack Randall	Mar. 22,'39†	60	
Undercover Agent 3824	Russell Gleason-Shirley Deane	Apr. 5,'39†	64	
(See "In the Cutting Room," Apr. 8,'39.)				
Wanted by Scotland Yard 3829	James Stephenson-Betty Lynne	Apr. 19,'39†	65	
Wild Horse Canyon (G) 3852	Jack Randall-Dorothy Short	Dec. 21,'38†	50.	Jan. 7,'39
Wolf Call (G) 3827	Movita-John Carroll	May 18,'39†	67.	May 20,'39

Coming Attractions

Girl from the Rio 3825	Movita-Warren Hull	Aug. 14,'39†	
Irish Luck 3826	Frankie Darro	Aug. 28,'39†	
Mr. Wong in Chinatown 3807	Boris Karloff-Marjorie Reynolds	Aug. 7,'39†	
(See "In the Cutting Room," July 1,'39.)			
Oklahoma Terror 3856	Jack Randall	Aug. 3,'39†	
Roll Wagons, Roll 3866	Tex Ritter	Aug. 16,'39†	

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ambush (G) 3820	Gladys Swarthout-Lloyd Nolan	Jan. 20,'39†	62.	Jan. 21,'39
Arrest Bulldog Drummond (G) 3812	John Howard-Heather Angel	Nov. 25,'38†	60.	Jan. 21,'39
Artists and Models Abroad (G) 3817	Jack Benny-Joan Bennett-Yacht Club Boys-Mary Boland	Dec. 30,'28†	90.	Oct. 29,'38
Back Door to Heaven (G) 3833	Patricia Ellis-Wallace Ford	Apr. 21,'39†	85.	Apr. 15,'39
Beachcomber, The (A) 3863	Chas. Laughton-Elsa Lanchester	Mar. 10,'39†	88.	Nov. 26,'38
(Exploitation: Jan. 14,'39, p. 65.)				
Boy Trouble 3824	Charles Ruggles-Mary Boland	Feb. 17,'39†	74.	Feb. 4,'39
Bulldog Drummond's Bride 3844	John Howard-Heather Angel	June 30,'39†		
Bulldog Drummond's Secret Police (G) 3831	John Howard-Heather Angel	Apr. 14,'39†	55.	Apr. 8,'39
Cafe Society (G) 3826	Fred MacMurray - Madeleine Carroll - Shirley Ross	Mar. 3,'39†	76.	Feb. 11,'39
(Exploitation: Mar. 11,'39, p. 57; Apr. 22,'39, p. 60.)				
Disbarred (G) 3818	Gail Patrick - Otto Kruger - Robert Preston	Jan. 1,'39†	60.	Jan. 14,'39
Frontiersman (G) 3856	Wm. Boyd-R. Hayden-G. Hayes	Dec. 16,'38†	74.	Nov. 26,'38
Gracie Allen Murder Case (G) 3839	Gracie Allen-Warren William-Kent Taylor-Ellen Drew	June 2,'39†	74.	May 20,'39
Grand Jury's Secrets (G) 3842	John Howard-Gail Patrick	June 23,'39†	68.	June 10,'39
Heritage of the Desert (G) 3843	Evelyn Venable-Donald Woods	June 23,'39†	74.	Mar. 18,'39
Hotel Imperial 3836	Isa Miranda-Ray Milland	May 12,'39†	80.	May 13,'39
If I Were a King (A) 3810	Ronald Colman - Frances Dee - Basil Rathbone-Ellen Drew	Nov. 11,'38†	100.	Sept. 17,'38
(Exploitation: Dec. 17,'38, p. 73; Jan. 14,'39, p. 65.)				
Illegal Traffic (G) 3809	J. Carroll Naish-Mary Carlisle	Nov. 4,'38†	67.	Nov. 5,'38
I'm from Missouri (G) 3830	Bob Burns-Glayds George	Apr. 7,'39†	80.	Mar. 25,'39
(Exploitation: May 13,'39, p. 66; June 10,'39, p. 55.)				
Invitation to Happiness (G) 3841	Irene Dunne-Fred MacMurray	June 16,'39†	95.	May 13,'39
King of Chinatown (G) 3827	Anna May Wong-A. Tamiroff	Mar. 17,'39†	57.	Mar. 18,'39
Lady's from Kentucky, The (G) 3834	George Raft-Ellen Drew-Hugh Travis	Dec. 2,'38†	58.	Dec. 3,'38
Little Orphan Annie (G) 3814	Herbert-Zasu Pitts-Ann Gillis - Robert Kent - June	Apr. 28,'39†	77.	Apr. 15,'39
Man About Town (G)	J. Benny-D. Lamour-E. Arnold	July 7,'39†	85.	June 17,'39
Midnight (G) 3828	Claudette Colbert-Don Ameche-Francis Lederer - John Barrymore - Mary Astor	Mar. 24,'39†	94.	Mar. 18,'39
(Exploitation: May 27,'39, p. 68; June 3,'39, p. 66; July 1,'39, p. 58.)				
Never Say Die (G) 3832	Bob Hope-Martha Raye	Apr. 14,'39†	82.	Mar. 11,'39
One Third of a Nation (A) 3825	Sylvia Sidney-Leif Erikson	Feb. 24,'39†	76.	Feb. 18,'39
Paris Honeymoon (G) 3821	Bing Crosby - Franciska Gaal - E. E. Horton - Shirley Ross - Akim Tamiroff	Jan. 27,'39†	85.	Dec. 17,'38
(Exploitation: Apr. 1,'39, p. 73.)				
Persons in Hiding (G) 3823	L. Overman-Patricia Morison	Feb. 10,'39†	70.	Jan. 28,'39
Ride a Crooked Mile (G) 3815	Akim Tamiroff-Frances Farmer-Leif Erikson	Dec. 9,'38†	78.	Dec. 3,'38

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
St. Louis Blues (G) 3822 (Exploitation: June 17,'39, p. 76.)	L. Nolan-D. Lamour-T. Gulzar	Feb. 3,'39†	87.	Jan. 28,'39
Say It in French (G) 3813	Olympe Bradna-Ray Milland	Nov. 25,'38†	70.	Nov. 26,'38
Silver on the Sage (G) 3858 (Exploitation: Jan. 7,'39, p. 53.)	Wm. Boyd-Geo. Hayes	Mar. 31,'39†	68.	Feb. 11,'39
Some Like It Hot (G) 3837 (Exploitation: June 10,'39, p. 54; June 17,'39, p. 77.)	Gene Krupa and Orch.-Shirley Ross-Bob Hope-Una Merkel	May 19,'39†	64.	May 13,'39
Stolen Life (A) 3864	Elisabeth Bergner - Michael Redgrave	May 26,'39†	92.	Feb. 18,'39
Sudden Money (G) 3829	B. Lee-M. Rambeau-C. Ruggles	Mar. 31,'39†	62.	Mar. 25,'39
Sunset Trail (G) 3857	Wm. Boyd-R. Hayden-G. Hayes	Feb. 24,'39†	68.	Oct. 22,'38
Thanks for the Memory (G) 3811	B. Hope-S. Ross-C. Butterworth	Nov. 18,'38†	75.	Nov. 12,'38
Tom Sawyer, Detective (G) 3816	Donald O'Connor-Billy Cook	Dec. 23,'38†	68.	Dec. 24,'38
Undercover Doctor (G) 3840	L. Nolan-J. C. Naish-H. Angel	June 9,'39†	65.	June 3,'39
Union Pacific (G) 3835 (Exploitation: Feb. 18,'39, p. 72; Mar. 11,'39, p. 57; Mar. 18,'39, p. 73; May 27,'39, p. 64; June 3,'39, p. 65; June 10,'39, pp. 54, 59, 60; June 17,'39, p. 75; June 24,'39, p. 76.)	Joel McCrea-Barbara Stanwyck-Akim Tamiroff-Robt. Preston	May 5.'39†	125.	Apr. 29,'39
Unmarried G) 3838	Buck Jones-Helen Twelvetrees	May 26,'39†	65.	May 27,'39
Zaza (A) 3819	C. Colbert-H. Marshall-B. Lahr	Jan. 13,'39†	86.	Jan. 7,'39

Coming Attractions

Argentina	W. Boyd-R. Hayden-S. Duna
Are Husbands Necessary	F. MacMurray - M. Carroll - H. Broderick
Beau Geste	Gary Cooper - Ray Milland - Robert Preston-Brian Donlevy-Donald O'Connor
Cat and the Canary, The	Bob Hope-Paulette Goddard
Death of a Champion	Lynne Overman-Susan Paley
Disputed Passage (See "In the Cutting Room," May 20,'39.)	Dorothy Lamour-Akim Tamiroff-John Howard
Double Dyed Deceiver	Tito Guizar-Gale Sondergaard
Dr. Cyclops	Albert Dekker-Janice Logan
Geronimo (See "In the Cutting Room, Apr. 15,'39.)	P. Foster-A. Devine-E. Drew
Heaven on a Shoestring (See "In the Cutting Room," June 24,'39.)	P. O'Brien-O. Bradna-R. Young
Homework	Charles Ruggles-Mary Boland-Donald O'Connor
Island of Lost Men	Anna May Wong-Anthony Quinn
Jamaica Inn	Charles Laughton-Leslie Banks-Maureen O'Hara - Emlyn Williams
Lawful Outlaws	William Boyd-Russell Hayden
Light that Failed, The	R. Coleman-W. Huston-I. Lupino
Magnificent Fraud, The (See "In the Cutting Room," June 24,'39.)	A. Tamiroff-L. Nolan
Million Dollar Legs (See "In the Cutting Room," May 6,'39.)	Betty Grable - John Hartley - Donald O'Connor-Jackie Coogan
Our Leading Citizen (See "In the Cutting Room," July 1,'39.)	Bob Burns-Susan Hayward
Our Neighbors—the Carters	Fay Bainter-Frank Craven
Renegade Trail (See "Arizona Bracelets," "In the Cutting Room," Dec. 31,'38.)	W. Boyd-R. Hayden-G. Hayes
Ruler of the Seas	Douglas Fairbanks, Jr. - Mar't Lockwood-Will Fyffe
Seventeen	J. Cooper-B. Field-O. Kruger
Star Marker, The (See "In the Cutting Room," June 17,'39.)	Bing Crosby-Louise Campbell-Ned Sparks
$1,000 a Touchdown	Joe E. Brown-Martha Raye
What a Life (See "In the Cutting Room," May 20,'39.)	Jackie Cooper - Betty Field - Lionel Stander - John Howard
World on Parade, The*	William Henry-Judith Barrett

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blue Montana Skies (G) 844	G. Autry-S. Burnette-J. Storey	May 4,'39†	56.	May 6,'39
Come On, Rangers! (G) 818	Roy Rogers-Mary Hart	Nov. 25,'38†	57.	Nov. 26,'38
Federal Man Hunt (G) 820	Robt. Livingston-June Travis	Dec. 26,'38†	64.	Jan. 14,'39
Fighting Thoroughbreds (G) 821	R. Byrd-M. Carlisle-R. Allen	Jan. 6,'39†	65.	Jan. 21,'39
Forged Passport (G) 823	P. Kelly-L. Talbot-J. Lang	Feb. 24,'39†	61.	Feb. 11,'39
Frontier Pony Express (G) 854	Roy Rogers-Mary Hart	Apr. 19,'39†	58.	Apr. 15,'39
Home on the Prairie (G) 842	Gene Autry-Smiley Burnette	Feb. 3,'39†	58.	Feb. 11,'39
I Was a Convict (G) 824	Barton MacLane-Beverly Roberts	Mar. 6,'39†	65.	Feb. 25,'39
In Old Caliente 856	R. Rogers-M. Hart-G. Hayes	June 19,'39	57	
Man of Conquest (G) 801 (Exploitation: May 27,'39, pp. 64, 68.)	Richard Dix-Gail Patrick-Edward Ellis-Joan Fontaine	May 15,'39†	97.	Apr. 15,'39
Mexicali Rose (G) 843	Gene Autry-Smiley Burnette	Mar. 27,'39†	58.	Apr. 1,'39
Mickey the Kid (G) 814	Bruce Cabot-Ralph Byrd-Zasu Pitts-Tommy Ryan	July 3,'39†	65.	July 1,'39
Mountain Rhythm (G) 845	G. Autry-S. Burnette-J. Storey	June 9,'39†	59.	July 1,'39
Mysterious Miss X (G) 809	M. Whalen-M. Hart-C. Chandler	Jan. 10,'39†	65.	Jan. 14,'39
My Wife's Relatives (G) 810	Gleasons, Jas., Lucille, Russell	Mar. 20,'39†	65.	Mar. 4,'39
Night Riders, The (G) 865	Three Mesquiteers-Ruth Rogers	Apr. 12,'39†	58.	Apr. 8,'39
Orphans of the Street (G) 819	Robt. Livingston - June Storey - Tommy Ryan	Dec. 5,'38†	64.	Dec. 17,'38
Pride of the Navy (G) 822	J. Dunn-R. Hudson-G. Oliver	Jan. 23,'39†	65.	Jan. 21,'39
Red River Range 864 (See "In the Cutting Room," Nov. 19,'38.)	Three Mesquiteers-Lorna Gray-Polly Moran	Dec. 22,'38†	56	
Rhythm of the Saddle (G) 7108	Gene Autry-Smiley Burnette	Nov. 5,'38†	58.	Nov. 12,'38
Rough Riders' Round-up (G) 853	Roy Rogers-Mary Hart	Mar. 13,'39†	58.	Mar. 25,'39
Santa Fe Stampede (G) 863	Three Mesquiteers-June Martel	Nov. 18,'38†	56.	Dec. 10,'38
Shine On Harvest Moon 852 (See "In the Cutting Room," Dec. 3,'38.)	Roy Rogers-Mary Hart	Dec. 23,'38†	57	
S.O.S.-Tidal Wave (G) 813	Ralph Byrd-Kay Sutton	June 2,'39†	61.	June 3,'39
Southward Ho! (G) 855	Roy Rogers-Mary Hart	May 19,'39†	58.	June 10,'39
Storm Over Bengal (G) 807	Patric Knowles - Richard Cromwell-Rochelle Hudson	Nov. 14,'38†	65.	Nov. 12,'38
Street of Missing Men (G) 811	Charles Bickford-Nana Bryant	Apr. 28,'39†	65.	Apr. 29,'39
Three Texas Steers (G) 866	Three Mesquiteers-Carole Landis	May 12,'39†	57.	June 17,'39
Western Jamboree (G) 841	Gene Autry - Smiley Burnette - Jean Rouverol	Dec. 2,'38†	56.	Dec. 24,'38
Woman Doctor (G) 808	Frieda Inescort-Henry Wilcoxon-Claire Dodd-Sybil Jason	Feb. 6,'39†	65.	Feb. 4,'39
Zero Hour, The (G) 812	Frieda Inescort-Otto Kruger	May 26,'39†	65.	May 27,'39

Coming Attractions

Colorado Sunset	Gene Autry-Smiley Burnette-June Storey-Buster Crabbe
Flight at Midnight	Col. Roscoe Turner-Phil Regan
In Old Monterey	G. Autry-S. Burnette-G. Hayes
Mob Fury	Rochelle Hudson-Barry MacKay
Raiders of the Wasteland	J. Wayne-R. Corrigan-R. Hatton
She Married a Cop (G) 815	Phil Regan-Jean Parker
Should Husbands Work?	Gleasons, James, Lucille, Russell - Marie Wilson - Tommy Ryan
Wyoming Outlaw 867	Three Mesquiteers

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Almost a Gentleman (G) 920	James Ellison-Helen Wood	Mar. 31,'39†	65.	Mar. 25,'39
Annabel Takes a Tour (G) 908	Jack Oakie-L. Ball-R. Donnelly	Nov. 11,'38†	67.	Oct. 22,'38
Arizona Legion (G) 982	George O'Brien-Laraine Johnson	Jan. 20,'39†	58.	Jan. 14,'39
Beauty for the Asking (G) 915	L. Ball-D. Woods-P. Knowles	Feb. 24,'39†	68.	Jan. 28,'39
Boy Slaves (G) 911	Anne Shirley-Roger Daniel	Feb. 10,'39†	72.	Jan. 14,'39
Career 930 (See "In the Cutting Room," May 6,'39.)	Anne Shirley-Edward Ellis	July 7,'39†		
Fisherman's Wharf (G) 844 (Exploitation: June 3,'39, p. 64.)	B. Breen-H. Armetta-L. Carrillo	Feb. 3,'39	72.	Jan. 28,'39
Five Came Back (G) 927	C. Morris-W. Barrie-L. Ball	June 23,'39†	*75.	June 10,'39
Fixer Dugan (G) 922	Lee Tracy-Virginia Weidler	Apr. 21,'39†	68.	Jan. 28,'39
Flying Irishman, The (G) 919 (Exploitation: May 20,'39, pp. 61, 62; June 24,'39, p. 72.)	Douglas Corrigan - Paul Kelly - Robert Armstrong	Apr. 7,'39†	72.	Mar. 4,'39
Girl and the Gambler (G) 926	S. Duna-L. Carrillo-T. Holt	June 16,'39†	*63.	June 10,'39
Girl from Mexico, The (G) 928	Lupe Velez-Leon Errol	June 2,'39†	71.	May 20,'39
Great Man Votes, The (G) 913	John Barrymore - Katharine Alexander - Peter Holden - Virginia Weidler	Jan. 13,'39†	72.	Jan. 14,'39
Gunga Din (G) 912 (Exploitation: Feb. 18,'39, p. 72; Mar. 11,'39, p. 57; Mar. 25,'39, p. 84; Apr. 8,'39, p. 82; Apr. 15,'39, p. 80; Apr. 22,'39, p. 60; Apr. 29,'39, p. 77; May 6,'39, p. 61; May 13,'39, p. 65; May 27,'39, p. 66; June 3,'39, p. 68; June 10,'39, p. 60; July 1,'39, p. 62.)	Cary Grant - Victor McLaglen - D. Fairbanks, Jr.-J. Fontaine	Feb. 17,'39†	107.	Jan. 28,'39
Lawless Valley (G) 981	George O'Brien-Kay Suton	Nov. 4,'38†	59.	Nov. 5,'38
Law West of Tombstone, The (G) 909	Jean Rouverol-Harry Carey-Tim Holt-Evelyn Brent	Nov. 18,'38†	73.	Nov. 19,'38
Lost Patrol (re-issue) (A) 991	V. McLaglen-B. Karloff-W. Ford	Feb. 17,'39†	73.	Feb. 3,'34
Love Affair (G) 916 (Exploitation: Apr. 8,'39, p. 80; Apr. 15,'39, p. 82; Apr. 29,'39, pp. 72, 74; June 3,'39, p. 68.)	I. Dunne-C. Boyer-L. Bowman	Apr. 7,'39†	89.	Mar. 18,'39
Next Time I Marry (G) 910	Lucille Ball-James Ellison	Dec. 9,'38†	75.	Dec. 31,'38
Pacific Liner (G) 914	Victor McLaglen-Chester Morris-Wendy Barrie	Jan. 6,'39†	59.	Aug. 6,'38
Panama Lady (G) 925	Lucille Ball-Allan Lane	May 12,'39†	65.	May 13,'39
Peck's Bad Boy with the Circus (G) 948 (Exploitation: Mar. 18,'39, p. 72.)	Tommy Kelly-Ann Gillis-Edgar Kennedy-Spanky MacFarland	Nov. 25,'38†	68.	Nov. 26,'38
Racketeers of the Range (G) 984	George O'Brien - Marjorie Reynolds - Ray Whitley	May 26,'39†	62.	June 3,'39
Rookie Cop (G) 923	T. Holt-V. Weidler-F. Thomas	Apr. 28,'39†	60.	May 13,'39
Saint Strikes Back, The (G) 918	George Sanders-Wendy Barrie	Mar. 10,'39†	64.	Feb. 18,'39
Sorority House (G) 924	Anne Shirley-James Ellison	May 5,'39†	64.	Apr. 22,'39
Star of Midnight (re-issue) (G) 990	Ginger Rogers-William Powell	Feb. 17,'39†	90.	Apr. 6,'35
Story of Vernon and Irene Castle, The (G) 938 (Exploitation: Apr. 8,'39, p. 81; May 13,'39, p. 68; June 17,'39, p. 76.)	Fred Astaire - Ginger Rogers - Edna Mae Oliver - Walter Brennan	Apr. 28,'39	93.	Apr. 1,'39
They Made Her a Spy (G) 921	Sally Eilers-Allan Lane	Apr. 14,'39†	69.	Mar. 25,'39
Trouble in Sundown (G) 893	G. O'Brien-R. Keith-R. Whitley	Mar. 24,'39	60.	Mar. 18,'39
Twelve Crowded Hours (A) 917	Richard Dix-Lucille Ball	Mar. .3,'39†	64.	Feb. 18,'39

Coming Attractions

Bachelor Mother (A) 932	G. Rogers-D. Niven-C. Coburn
Bad Lands 933 (Exploitation: June 3,'39, p. 66.)	Robert Barrat-Noah Beery, Jr.-Andy Clyde
Conspiracy	Allan Lane-Linda Hayes
Day the Bookies Wept, The	Joe Penner-Betty Grable
Full Confession	Victor McLaglen-Sally Eilers
Kind Men Marry, The 936 (See "Memory of Love," "In the Cutting Room," May 20,'39.)	C. Lombard-C. Grant-K. Francis
Lost Squadron, The (re-issue) (G) 994	J. McCrea-R. Dix-M. Astor

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
My Fifth Avenue Girl	Ginger Rogers - James Ellison - Tim Holt-Walter Connolly			
(See "In the Cutting Room," July 1,'39.)				
Nurse Edith Cavell	Anna Neagle-Edna Mae Oliver-M. Robson-G. Sanders-Z. Pitts			
(See "In the Cutting Room," June 17,'39.)				
Of Human Bondage (re-issue) (A) 993	L. Howard-B. Davis-F. Dee	July 14,'39†	83.	July 7,'34
Queen of Destiny (G)	Anna Neagle-Anton Walbrook-C. Aubrey Smith		95.	Oct. 29,'38
(Reviewed under the title, "Sixty Glorious Years.")				
Saint in London (G) 929	George Sanders-S. Grey	June 30,'39†	72.	July 1,'39
Spellbinder, The 931	L. Tracy-B. Read-P. Knowles	July 28,'39†		
(See "In the Cutting Room," June 17,'39.)				
Timber Stampede (G) 985	Geo. O'Brien-Marjorie Reynolds	June 30,'39†	59.	June 24,'39
Way Down South 947	B. Breen-S. Blane-A. Mowbray	July 21,'39†		
(See "In the Cutting Room," June 3,'39.)				

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Always in Trouble (G) 914	J. Withers-R. Kellard-J. Rogers	Nov. 4,'38†	69.	Aug. 20,'38
Arizona Wildcat, The (G) 929	Jane Withers - Leo Carrillo - Pauline Moore-H. Wilcoxon	Feb. 3,'39†	69.	Nov. 19,'38
Boy Friend (G) 943	Jane Withers - Richand Bond - Arleen Whalen	May 19,'39†	72.	May 13,'39
Charlie Chan in Honolulu (G) 928	Sidney Toler-Phyllis Brooks	Jan. 13,'39†	68.	Dec. 24,'38
Charlie Chan in Reno (G) 948	S. Toler-P. Brooks-R. Cortez	June 16,'39†	71.	June 3,'39
Chasing Danger (G) 941	Preston Foster-Lynn Bari	May 5.'39†	60.	Jan. 14,'39
Down on the Farm (G) 920	Jed Prouty - Spring Byington - Louise Fazenda	Dec. 16,'38†	61.	Oct. 15,'38
Everybody's Baby (A) 935	J. Prouty-S. Byington-S. Deane	Mar. 24,'39†	62.	Nov. 26,'38
Gorilla, The (G) 944	Ritz Bros - Anita Louise - Bela Lugosi - Patsy Kelly	May 26,'39†	66.	May 27,'39
Hound of the Baskervilles, The (G) 936	Richard Greene-Basil Rathbone-Wendy Barrie-Nigel Bruce	Mar. 31,'39†	80.	Apr. 1,'39
(Exploitation: June 17,'39, p. 75; July 1,'39, p. 60.)				
Inside Story (G) 934	Michael Whelan-Jean Rogers	Mar. 10,'39†	61.	Oct. 22,'38
Inspector Hornleigh (A) 945	Gordon Harker-Alistair Sim	Apr. 21,'39†	76.	Apr. 22,'39
It Could Happen to You (G) 950	Gloria Stuart-Stuart Erwin	June 30,'39†	65.	June 17,'39
Jesse James (G) 921	Tyrone Power - Henry Fonda - Nancy Kelly-Randolph Scott	Jan. 27,'39†	106.	Jan. 14,'39
(Exploitation: Jan. 14,'39, p. 63; Jan. 21,'39, pp. 52, 54; Feb. 4,'39, p. 83; Feb. 11,'39, pp. 58, 61; Feb. 25,'39, pp. 69, 70; Mar. 4,'39, p. 70; Mar. 11,'39, p. 56; Apr. 1,'39, p. 76; Apr. 29,'39, pp. 75, 76; May 6,'39, p. 65; June 24,'39, p. 74.)				
Jones Family "In Hollywood" (G) 946	Jed Prouty-Spring Byington	June 2,'39†	60.	May 27,'39
Just Around the Corner (G) 915	Shirley Temple - Joan Davis - Chas. Farrell - Amanda Duff - Bert Lahr - Bill Robinson	Nov. 11,'38†	71.	Nov. 5,'38
Kentucky (G) 923	Loretta Young-Richard Greene-Walter Brennan	Dec. 30,'38†	96.	Dec. 24,'38
(Exploitation: Dec. 17,'38, p. 75; Jan. 7,'39, p. 53; Feb. 11,'39, p. 58; Feb. 25,'39, p. 67; Mar. 18,'39, p. 76; Mar. 25,'38, p.. 80, 85; Apr. 29,'39, p. 77; June 17,'39, p. 74; July 1,'39, p. 59.)				
Little Princess, The (G) 932	Shirley Temple-Richard Greene-Anita Louise - Ian Hunter - Cesar Romero-Arthur Treacher	Mar. 17,'39†	93.	Feb. 25,'39
(Exploitation: Apr. 15,'39, pp. 84, 85.)				
Mr. Moto in Danger Island (G) 937	P. Lorre-J. Hersholt-A. Duff	Apr. 7,'39†	70.	Mar. 18,'39
(Reviewed under the title, "Danger Island.")				
Mr. Moto's Last Warning 926	Peter Lorre - Geo. Sanders - R. Cortez - Virginia Field	Jan. 20.'39†	71.	
(See "In the Cutting Room," Dec. 24,'38.)				
Mr. Moto Takes a Vacation (G) 952	Peter Lorre - Virginia Field - John King-Joseph-Schildkraut	July 7,'39†	68.	Nov. 19,'38
Pardon Our Nerve (G) 931	Michael Whalen-Lynn Bari	Feb. 24,'39†	68.	Nov. 19,'38
Return of the Cisco Kid, The (G) 940	Warner Baxter-Lynn Bari-Henry Hull-Cesar Romero	Apr. 28,'39†	71.	Apr. 22,'39
Road Demon (G) 918	Henry Arthur-Joan Valerie	Dec. 2,'38†	70.	Aug. 27,'38
Rose of Washington Square (G) 942	T. Power-A. Faye-A. Jolson	May 12,'39†	86.	May 13,'39
(Exploitation: Apr: 22,'39, p. 62; May 6,'39, p. 64; June 24,'39, p. 73.)				
Sharpshooters (G) 916	Brian Donlevy-Lynn Bari	Nov. 18,'38†	64.	Sept. 24,'38
Smiling Along (G) 933	Gracie Fields-Mary Maguire Roger Livesey	Jan. 20,'39†	83.	Oct. 22,'38
Story of Alexander Graham Bell, The (G) 938	Don Ameche - Henry Fonda - Loretta Young-Young Sisters	Apr. 14,'39†	97.	Apr. 8,'39
(Exploitation: Apr. 22,'39, p. 60; May 6,'38, p. 60; May 13,'39, p. 64; May 27,'39, pp. 64, 68; June 17,'39, p. 75; July 1,'39, p. 59.)				
Submarine Patrol (G) 909	Richard Greene - Nancy Kelly - Preston Foster - Geo. Bancroft	Nov. 25,'38†	95.	Nov. 5,'38
(Exploitation: Nov. 5,'38, p. 52; Feb. 11,'39, p. 58; Feb. 25,'39, p. 70; June 24,'39, p. 75.)				
Susannah of the Mounties (G) 954	Shirley Temple-Randolph Scott	June 23,'39†	78.	June 24,'39
Tail Spin (G) 925	A. Faye - C. Bennett - Nancy Kelly-J. Davis-Chas. Farrell	Feb. 10,'39†	84.	Feb. 4,'39
(Exploitation: Feb. 18,'39, p. 69; Mar. 18,'39, pp. 73, 74; Apr. 1,'39, p. 76; Apr. 8,'39, pp. 80, 82.)				
Thanks for Everything (G) 917	J. Haley-A. Menjou-A. Whelan-J. Oakie-T. Martin	Dec. 23,'38†	73.	Dec. 10,'38
(Exploitation: Dec. 17,'38, p. 75.)				
Three Musketeers, The (G) 927	Ritz Brothers - D. Ameche - G. Stuart-Binnie Barnes	Feb. 17,'39†	73.	Feb. 11,'39
Up the River (G) 924	Preston Foster-Phyllis Brooks-Tony Martin-Arthur Treacher	Dec. 9,'38†	77.	Nov. 5,'38
(Exploitation: Feb. 18,'39, p. 69.)				
While New York Sleeps (G) 922	Michael Whalen-Joan Woodbury	Jan. 6,'39†	61.	Aug. 27,'38
Wife, Husband and Friend (G) 930	Loretta Young-Warner Baxter-Binnie Barnes-Cesar Romero	Mar. 3,'39†	80.	Feb. 18,'39
Winner Take All (G) 939	Tony Martin-Gloria Stuart-Slim Summerville-Henry Armetta	Apr. 21,'39†	62.	Feb. 25,'39
Young Mr. Lincoln (G) 947	Henry Fonda-Marjorie Weaver-Arleen Whelan-Alice Brady	June 9,'39†	101.	June 3,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventurer of Sherlock Holmes, The 005	B. Rathbone-I. Lupino-N. Bruce	Sept. 1,'39		
Charlie Chan at Treasure Island 006	S. Toler-C. Romero-P. Moore	Sept. 8,'39		
Chicken Wagon Family 002	Jane Withers - Leo Carrillo - Marjorie Weaver	Aug. 11,'39		
Drums Along the Mohawk*	Henry Fonda-Claudette Colbert-Linda Darnell - Edna May Oliver			
Elsa Maxwell's Hotel for Women 001	Linda Darnell - Jas. Ellison - Ann Sothern - Elsa Maxwell - Lynn Bari	Aug. 4,'39		
(See "Hotel for Women," "In the Cutting Room," July 1,'39.)				
Escape, The 010	Amanda Duff-Kane Richmond	Oct. 6,'39		
(See "East Side, West Side," "In the Cutting Room," Apr. 22,'39.)				
Frontier Marshal, The 951	Randolph Scott - Nancy Kelly - Cesar Romero-Binnie Barnes	July 28,'39†		
Girl Must Live, A (A)	Lilli Palmer-Margaret Lockwood		92.	May 13,'39
Harmony at Home	Jean Rogers-Robert Kellard			
Heaven with a Barbed Wire Fence	Jean Rogers-Glen Ford			
Here I Am a Stranger 009	Richard Greene - Nancy Kelly - R. Dix-R. Young-G. George	Sept. 29,'39		
Hollywood Cavalcade 007	Alice Faye - Don Ameche - Stuart Erwin-Buster Keaton	Sept. 15,'39		
Jones Family in Quick Millions 004	Jed Prouty-Spring Byington	Aug. 25,'39		
(See "In the Cutting Room," May 20,'39.)				
News Is Made at Night 953	Preston Foster-Lynn Bari	July 21,'39†	73.	
(See "In the Cutting Room," May 27,'39.)				
Rains Came, The 011	T. Power-M. Loy-G. Brent	Oct. 13,'39		
Second Fiddle 949	S. Henie-T. Power-R. Vallee	July 14,'39†	87.	
(See "In the Cutting Room," June 10,'39.)				
Stanley and Livingstone 003	S. Tracy-R. Greene-N. Kelly-W. Brennan - C. Coburn - H. Hull - Sir C. Hardwicke	Aug. 18,'39		
Tin Hats*	J. Withers - Ritz Brothers - L. Bari			
Ware Case, The (A) 8014	Clive Brook-Jane Baxter	July 21,'39†	72.	Dec. 31,'38

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Captain Fury (G)	Brian Aherne-Victor McLaglen-Paul Lukas-June Lang	May 26,'39†	91.	May 6,'39
Cowboy and the Lady, The (G)	Gary Cooper - Merle Oberon - David Niven-Walter Brennan-Thomas Mitchell-Patsy Kelly	Nov. 17,'38†	90.	Nov. 12,'38
(Exploitation: Dec. 24,'38, p. 54; Jan. 28,'39, p. 59; Mar. 4,'39, p. 69.)				
Duke of West Point (G)	Louis Hayward-Joan Fontaine-Richard Carlson	Dec. 29,'38†	109.	Dec. 17,'38
(Exploitation: Jan. 14,'38, p. 64; Feb. 4,'39, pp. 82, 84; Feb. 11,'39, p. 59; Feb. 25,'39, p. 68; Mar. 4,'39, pp. 70, 72.)				
King of the Turf (G)	A. Menjou-R. Daniel-D. Costello	Feb. 17,'39†	88.	Feb. 11,'39
Made for Each Other (G)	Carole Lombard-James Stewart-Lucille Watson-Chas. Coburn	Feb. 10,'39†	94.	Feb. 4,'39
(Exploitation: May 6,'39, p. 60.)				
Prison Without Bars (A)	Corinne Luchaire-Edna Best	Mar. 10,'39†	79.	Apr. 15,'39
(See "In the Cutting Room," May 13,'39.)				
Stagecoach (G)	Claire Trevor - Andy Devine - John Wayne-George Bancroft	Mar. 3,'39†	96.	Feb. 11,'39
(Exploitation: Mar. 25,'39, p. 81; Apr. 1,'39, pp. 72, 75; Apr. 15,'39, p. 80; May 13,'39, p. 67; May 20,'39, p. 60.)				
Topper Takes a Trip (G)	Constance Bennett-Roland Young-Billie Burke-Alan Mowbray	Jan. 12,'39†	80.	Dec. 31,'38
(Exploitation: Feb. 4,'39, p. 82; Mar. 18,'39, p. 73.)				
Trade Winds (G)	Fredric March - Joan Bennett - Ralph Bellamy-Ann Sothern	Dec. 22,'38†	95.	Dec. 24,'38
(Exploitation: Jan. 21,'39, p. 54; Feb. 18,'39, p. 69; Apr. 8,'39, p. 79.)				
Wuthering Heights (A)	Merle Oberon-Laurence Olivier-Flora Robson-David Niven	Apr. 7,'39†	104.	Apr. 1,'39
(Exploitation: Apr. 2,'39, p. 62; May 13,'39, p. 68; May 27,'39, p. 65.)				
Zenobia (G)	Oliver Hardy - Harry Langdon - Billie Burke - Alice Brady - James Ellison - June Lang - Jean Parker	Apr. 21,'39†	73.	Mar. 18,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chump at Oxford	Laurel and Hardy			
Eternally Yours	Loretta Young - David Niven - H. Herbert-B. Burke-Z. Pitts			
Four Feathers (A)	John Clements - June Duprez - C. Aubrey Smith-Ralph Richardson	Aug. 4,'39	105.	May 6,'39
(See "In the Cutting Room," Mar. 25,'39.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Housekeeper's Daughter*	Joan Bennett-Adolphe Menjou			
Intermezzo	L. Howard-I. Bergman-E. Best			
Man in the Iron Mask (G)	Louis Hayward - Joan Bennett - Warren William - Joseph Schildkraut - Alan Hale	Aug. 11,'39†	112	July 1,'39
Over the Moon	Merle Aberon - Rex Harrison - Louis Borell			
Real Glory, The	G. Cooper-A. Leeds-D. Niven			
(See "In the Cutting Room," July 1,'39.)				
They Shall Have Music	Jascha Heifetz - Andrea Leeds - Joel McCrea	Aug. 18,'39†		
(See "In the Cutting Room," May 27,'39.)				
Winter Carnival	Ann Sheridan-Richard Carlson-Helen Parrish-R. Armstrong	July 28,'39		
(See "In the Cutting Room," May 27,'39.)				

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Time Czar (G) 3018	Barton McLane-Tom Brown-Ed. Sullivan	Apr. 21,'39†	66	Apr. 22,'39
Code of the Streets (G) 3019	Frankie Thomas - Harry Carey - "Little Tough Guys"	Apr. 14,'39†	69	Feb. 4,'39
East Side of Heaven (G) 3006	B. Crosby-J. Blondell-M. Auer	Apr. 7,'39†	88	Apr. 8,'39
(Exploitation: June 3,'39, p. 66.)				
Ex Champ (G) 3010	Victor McLaglen - Tom Brown - Nan Grey-Constance Moore	May 19,'39†	72	May 20,'39
Exposed (G) 3032	Glenda Farrell - Otto Kruger - Herbert Mundin	Nov. 4,'38†	63	Nov. 26,'38
Family Next Door (G) 3020	Hugh Herbert - Joy Hodges - Juanita Quigley-Eddie Quillan	Mar. 31,'39†	61	Apr. 15,'39
For Love or Money (G) 3030	June Lang-Robert Kent	Apr. 28,'39†	67	May 6,'39
Forgotten Woman, The (A) 3031	S. Gurie-D. Briggs-E. Arden	July 7,'39†		July 1,'39
Gambling Ship (G) 3023	Robert Wilcox-Helen Mack	Jan. 20,'39†	62	Aug. 20,'38
Ghost Town Riders 3054	Bob Baker-Fay Shannon	Dec. 16,'38†	54	
His Exciting Night (G) 3036	Chas. Ruggles-Ona Munson	Nov. 11,'38†	61	Dec. 10,'38
Honor of the West 3055	Bob Baker	Jan. 13,'39†	58	
Inside Information (G) 3039	J. Lang-D. Foran-H. Carey	June 2,'39†	62	June 10,'39
House of Fear, The (G) 3038	Irene Hervey-William Gargan	June 30,'39†	66	June 10,'39
Last Warning, The (G) 3027	P. Foster-F. Jenks-F. Robinson	Jan. 6,'39†	63	Dec. 10,'38
Little Tough Guys in Society (G) 3011	Mary Boland-Edw. E. Horton-Mischa Auer-Helen Parish	Nov. 25,'38†	73	Nov. 26,'38
Mars Attacks the World (G) 3042	Larry Crabbe-Jean Rogers	Nov. 18,'38†	68	Nov. 19,'38
(Exploitation: Dec. 10,'38, p. 62.)				
Mystery of the White Room 3037	B. Cabot-H. Mack-C. Worth	Mar. 17,'39†	57	
(See "In the Cutting Room," Mar. 18,'39.)				
Newsboys Home 3015	Jackie Cooper - Wendy Barrie - Edmund Lowe - "Little Tough Guys"	Dec. 23,'38†	73	
(See "In the Cutting Room," Dec. 17,'38.)				
Phantom Stage, The 3056	Bob Baker-Marjorie Reynolds	Feb. 10,'38†	57	
Pirates of the Skies 3033	Kent Taylor-Rochelle Hudson	Feb. 3,'39†	61	
(See "In the Cutting Room," Dec. 3,'38.)				
Prairie Justice 3053	Bob Baker-Dorothy Southworth	Nov. 4,'38	57	
Risky Business (G) 3029	George Murphy-Dorothea Kent	Mar. 3,'39†	67½	Mar. 11,'39
Secrets of a Nurse (G) 3022	E. Lowe-D. Foran-H. Mack	Dec. 9,'38†	75	Nov. 16,'38
Society Smugglers (G) 3024	Preston Foster-Irene Hervey	Feb. 24,'39†	70	Mar. 4,'39
Son of Frankenstein, The 3004	Basil Rathbone - Boris Karloff - Bela Lugosi-Josephine Hutchinson	Jan. 13,'39†	94	Jan. 21,'39
(Exploitation: Feb. 25,'39, p. 67; Mar. 4,'39, pp. 72, 73; Mar. 25,'39, p. 80; Apr. 8,'39, p. 78; Apr. 29,'39, p. 76; May 6,'39, p. 64; June 24,'39, p. 73.)				
Spirit of Culver (G) 3014	Jackie Cooper-F. Bartholomew-A. Devine-H. Hull-J. Moran	Mar. 10,'39†	90	Mar. 4,'39
(Exploitation: Mar. 11,'39, p. 56.)				
Strange Faces 3035	D. Kent-F. Jenks-A. Devine	Dec. 2,'38†	65	Nov. 12,'38
Sun Never Sets, The (G) 3009	B. Rathbone-D. Fairbanks, Jr.	June 9,'39†	96	June 10,'39
Swing, Sister, Swing (G) 3021	Ken Murray - Ernest Truex - Kathryn Kane-Johnny Downs	Dec. 16,'38†	67	Dec. 17,'38
That Certain Age (G) 2007	Deanna Durbin-Jackie Cooper-Melvyn Douglas - Irene Rich - John Halliday	Oct. 7,'38	101	Oct. 8,'38
(Exploitation: Nov. 19,'38, p. 94; Dec. 17,'38, p. 74.)				
They Asked for It 3040	Michael Whalen - Joy Hodges - William Lundigan	May 26,'39†	61	
(See "In the Cutting Room," May 6,'39.)				
Three Smart Girls Grow Up (G) 3001	D. Durbin-N. Grey-H. Parrish-C. Winninger-R. Cummings-William Lundigan	Mar. 24,39†	87	Mar. 25,'39
(Exploitation: July 1,'39, p. 62.)				
You Can't Cheat An Honest Man (G) 3005	W. C. Fields - Edgar Bergen - "Charlie McCarthy"	Feb. 17,'39†	79	Feb. 18,'39
(Exploitation: May 6,'39, p. 60.)				

Coming Attractions

Bright Victory	Jackie Cooper-F. Bartholomew			
Desperate Trails, The	John Mack Brown - Bob Baker - Frances Robinson - Fuzzy Knight			
First Love	Deanna Durbin	Aug. 25,'39†		
Fury of the Tropics*	R. Arlen-A. Devine-B. Roberts			
Hawaiian Nights	J. Downs-C. Moore-M. Carlisle	July 1,'39		
Hero for a Day	Charles Grapewin-Anita Louise-Dick Foran			
I Stole a Million	George Raft - Claire Trevor - D. Foran-H. Armetta-V. Jory	July 21,'39†		
Mikado, The (G) 0904	Kenny Baker-Jean Cohn		91	May 20,'39
Modern Cinderella	Irene Dunn-Charles Boyer	Aug. 11,'39†		
Mutiny on the Blackhawk	R. Arlen-A. Devine-C. Moore			
They Can't Hang Me*	Edmund Lowe-Wendy Barrie			
Underpup, The	Gloria Jean-N. Grey-R. Cummings-V. Weidler-A. Gillis			
(See "In the Cutting Room," June 17,'39.)				
Unexpected Father	Baby Sandy-Mischa Auer	July 14,'39†		

WARNER BROTHERS-FIRST NATIONAL

First National Pictures

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angels With Dirty Faces (A) 351	James Cagney - Pat O'Brien - Ann Sheridan-"Crime School Kids"-Humphrey Bogart	Nov. 26,'38†	97	Oct. 29,'38
(Exploitation: Dec. 24,'38, p. 56; Jan. 7,'39, p. 52; Feb. 4,'39, p. 82; Feb. 25,'39, p. 66; Mar. 11,'39, p. 58; Apr. 8,'39, p. 82.)				
Blackwell's Island (G) 361	J. Garfield-R. Lane-D. Purcell	Mar. 25,'39†	71	Mar. 11,'39
Broadway Musketeers (G) 368	Margt. Lindsay - M. Wilson - A. Sheridan - John Litel - Janet Chapman	Oct. 8,'38†	62	Sept. 3,'38
Code of the Secret Service (G) 374	Ronald Reagan-Rosella Towne	May 27,'39†	58	May 20,'39
Comet Over Broadway (G) 370	Kay Francis-Ian Hunter	Dec. 3,'38	69	Dec. 17,'38
Confessions of a Nazi Spy (G) 353	Edw. G. Robinson - Francis Lederer - Paul Lukas	May 6,'39†	102	Apr. 29,'38
Dark Victory (G) 354	Bette Davis - George Brent - Geraldine Fitzgerald - Ronald Reagan - Humphrey Bogart	Apr. 22,'39†	106	Mar. 11,'39
(Exploitation: June 3,'39, p. 66; June 10,'39, p. 55; June 24,'39, pp. 75, 76; July 1,'39, pp. 61, 62.)				
Girls On Probation (G) 369	Ronald Reagan-Jane Bryan	Oct. 22,'38†	63	Oct. 29,'38
Going Places (G) 359	D. Powell-A. Louise-A. Jenkins	Dec. 31,'38†	84	Dec. 24,'38
Heart of the North (G) 362	D. Foran-Gale Page-G. Dickson-J. Chapman-A. Jenkins	Dec. 10,'38†	85	Dec. 17,'38
(Exploitation: Jan. 21,'39, p. 53; Feb. 4,'39, pp. 83, 84; Feb. 25,'39, p. 70.)				
Kid from Kokomo, The (G) 363	Wayne Morris - Pat O'Brien - Joan Blondell - May Robson	June 24,'39†	92	May 27,'39
Man Who Dared (G) 375	Chas. Grapewin-Jane Bryan	June 3,'39†	60	Apr. 8,'39
(Reviewed under the title, "I Am Not Afraid.")				
Nancy Drew, Reporter (G) 372	Bonita Granville-John Litel	Feb. 18,'39†	68	Feb. 4,'39
Sweepstakes Winner 373	M. Wilson-J. Davis-A. Jenkins	May 20,'39†	59	
Torchy Blane in Chinatown (G) 371	Glenda Farrell-Barton MacLane	Feb. 4,'39†	58	Feb. 11,'39
Yes, My Darling Daughter (A) 357	Jeffrey Lynn - P. Lane - Fay Bainter-M. Robson-R. Young	Feb. 25,'39†	86	Feb. 11,'39
(Exploitation: Jan. 14,'39, p. 64; Apr. 15,'39, p. 80; Apr. 29,'39, p. 77.)				
You Can't Get Away with Murder (G) 364	Humphrey Bogart-Gale Page	May 20,'39†	75	Jan. 21,'39
(Exploitation: June 17,'39, p. 74.)				

Coming Attractions

Cowboy Quarterback, The 366	Bert Wheeler - Marie Wilson - Gloria Dickson	July 29,'39†	56	
(See "In the Cutting Room," June 3,'39.)				
Daughters Courageous (G) 360	Lane Sisters - John Garfield - F. Bainter - C. Rains - G. Page - J. Lynn-F. McHugh-M. Robson-D. Foran	July 22,'39†	107	June 24,'39
Each Dawn I Die	James Cagney - Jane Bryan - George Raft-George Bancroft			
(See "In the Cutting Room," Apr. 1,'39.)				

Warner Brothers

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Jane Arden, The (G) 321	Rosella Towne-William Gargan	Mar. 18,'39	58	Feb. 11,'39
Dawn Patrol (G) 303	Errol Flynn - David Niven - Donald Crisp-Basil Rathbone	Dec. 24,'38†	103	Dec. 17,'38
(Exploitation: Dec. 31,'38, p. 66; Jan. 14,'39, p. 64; Feb. 11,'39, p. 58; Feb. 18,'39, pp. 69, 71; Mar. 4,'39, pp. 69, 70; Mar. 18,'39, p. 74; Apr. 8,'39, p. 82; Apr. 22,'39, p. 64; May 27,'39, p. 67.)				
Devil's Island (G) 313	Boris Karloff-Nedda Harrigan	Jan. 7,'39†	62	Jan. 7,'39
(Exploitation: Feb. 11,'39, p. 59; Feb. 25,'39, p. 69; Mar. 4,'39, p. 69.)				
Dodge City (G) 304	Errol Flynn-Olivia de Havilland-Ann Sheridan - Bruce Cabot - A. Hale-F. McHugh-V. Jory	Apr. 8,'39†	104	Apr. 8,'39
(Exploitation: Mar. 25,'39, p. 82; Apr. 22,'39, p. 61; May 20,'39, p. 61; May 27,'39, pp. 65, 68; June 3,'39, p. 64; June 10,'39, p. 59; June 24,'39, p. 76, 77.)				
Hard to Get (G) 310	Dick Powell - O. de Havilland - C. Winninger-Allen Jenkins	Nov. 5,'38†	79	Nov. 12,'38
Hell's Kitchen 312	Margt. Lindsay-Ronald Reagan-"Crime School Kids"	July 8,'39†	81	
(See "In the Cutting Room," Mar. 18,'39.)				
Juarez (G) 301	Paul Muni - Bette Davis - B. Aherne-C. Rains-J. Garfield	June 10,'39†	127	Apr. 29,'39
(Exploitation: May 13,'39, p. 64; July 1,'39, p. 58.)				
King of the Underworld (A) 317	Kay Francis-Humphrey Bogart	Jan. 14,'39†	69	Jan. 14,'39
Nancy Drew, Detective 319	Bonita Granville-John Litel	Nov. 19,'38†	65	
(See "In the Cutting Room," Oct. 22,'38.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Nancy Drew, Trouble Shooter 324	B. Granville-F. Thomas-J. Litel	June 17,'39†	69	
Naughty But Nice (G) 311	Dick Powell-Gale Page-Ronald Reagan-Ann Sheridan	July 1,'39†	90	July 1,'39
Off the Record (G) 314	Pat O'Brien-Joan Blondell	Jan. 21,'39†	71	Jan. 28,'39
Oklahoma Kid (G) 308	J. Cagney-H. Bogart-R. Lane	Mar. 11,'39†	80	Mar. 18,'39
(Exploitation: Mar. 11,'39, p. 57; Apr. 1,'39, pp. 74, 75; Apr. 29,'30, pp. 74, 75; May 13,'39, p. 67; June 10,'39, p. 60.)				
On Trial (G) 323	John Litel-Margaret Lindsay	Apr. 1,'39†	61	Mar. 25,'39
Secret Service of the Air (G) 320	R. Reagan-I. Rhodes-J. Litel	Mar. 4,'39†	61	Mar. 11,'39
Sisters, The (A) 302	B. Davis-E. Flynn-A. Louise-J. Bryan-D. Foran-I. Hunter	Oct. 15,'38†	99	Oct. 8,'38
(Exploitation: Oct. 8,'38, p. 62; Oct. 22,'38, p. 66.)				
They Made Me a Criminal (G) 307	John Garfield - Ann Sheridan - "Crime School Kids"-C. Rains	Jan. 28,'39†	92	Jan. 7,'39
Torchy Gets Her Man (G) 318	Glenda Farrell-Barton MacLane	Nov. 12,'38†	62	Oct. 15,'38
Torchy Runs for Mayor (G) 322	Glenda Farrell-Barton MacLane	May 13,'39†	60	Apr. 1,'39
Wings of the Navy (G) 309	George Brent-O. de Havilland-John Payne-F. McHugh	Feb. 11,'39†	89	Jan. 21,'39
(Exploitation: Jan. 14,'39, p. 64; Feb. 4,'39, p. 85; Feb. 11,'39, p. 61; Feb. 25,'39, p. 69; Apr. 25,'39, pp. 75, 77; May 20,'39, p. 64.)				
Women in the Wind (G) 316	K. Francis-W. Gargan-V. Joy	Apr. 15,'39†	65	Feb. 4,'39

Coming Attractions

Title	Star
All This and Heaven Too	
And It All Came True	
Angels Wash Their Faces, The	Ronald Reagan - Ann Sheridan - "Dead End Kids"—B. Granville
(See "Battle of City Hall," "In the Cutting Room," May 6,'39.)	
Brother Orchid	Edward G. Robinson - Wayne Morris - Gale Page
Career Man	Joel McCrea-Brenda Marshall-Jeffrey Lynn-Frank McHugh
Child Is Born, A	Geraldine Fitzgerald - Jeffrey Lynn - Gladys George
(See "Give Me a Child," "In the Cutting Room," May 6,'39.)	
Dead End Kids in Military School*	Dead End Kids-John Litel
Dead or Alive	Jane Wyman-Allen Jenkins
Dust Be My Destiny	John Garfield - Pat O'Brien - Priscilla Lane
(See "In the Cutting Room," June 10,'39.)	
Enemy Agent	Boris Karloff-Margaret Lindsay
Hobby Family, The	Henry O'Neill-Irene Rich
Indianapolis Speedway	Pat O'Brien - John Payne - Ann Sheridan-Gale Page
(See "The Roaring Crowd," "In the Cutting Room," Mar. 4,'39.)	
Kid Nightingale	J. Payne-J. Wyman-W. Catlett
(See "In the Cutting Room," June 24,'39.)	
Lady and the Knight, The	Bette Davis - Errol Flynn - O. de Havilland-Vincent Price
(See "In the Cutting Room," June 10,'39.)	
Nancy Drew and the Hidden Staircase	B. Granville-F. Thomas-J. Litel
Not Wanted	F. Stone-G. Dickson-D. Morgan
Old Maid, The	Bette Davis - Miriam Hopkins - Geo. Brent - Jas. Stephenson
(See "In the Cutting Room," May 6,'39.)	
On Your Toes*	Zorina-Eddie Albert-A. Hale-J. Gleason-G. Dickson
Queer Money*	Ronald Reagan
Return of Dr. X	Wayne Morris - H. Bogart - Lya Lys-Rosemary Lane
Steeplechase	Edith Fellows-James McCallion
Student Nurse	Marie Wilson-Marg't Lindsay-Rosella Towne
We Are Not Alone	Miriam Hopkins
Waterfront 325	G. Dickson-D. Morgan-M. Wilson

STATE RIGHTS

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
Bronze Buckaroo, The	Negro Cast	Sack	Jan. 1,'39		
Code of the Cactus	Tim McCoy	Victory	Feb. 25,'39		
(See "In the Cutting Room," Jan. 14,'39.)					
Code of the Fearless (G)	Fred Scott	Record	Jan. 5,'39	56	Jan. 21,'39
Convicts at Large	Ralph Forbes	Spectrum	Dec. 15,'38		
Feud on the Range	Bob Steele	Webb	Jan. 15,'39		
Gang, The	Gino Malo	Record	Dec. 1,'38	55	
Gang Smashers	Negro Cast	Popkin	Jan. 1,'39		
Harlem Rides the Range	Negro Cast	Sack	Feb. 1,'39		
Hell Bound (A) (reissue)	Leo Carrillo	Sack	Nov. 15,'38		Feb. 7,'31
I Demand Payment	Jack La Rue	Imperial	Nov. 15,'38	59	
In Old Montana	Fred Scott	Spectrum	Feb. 5,'39		
Port of Hate	Stock Cast	Webb	Jan. 15,'39		
Reform School (G)	Louise Beavers	Million	Apr. 27,'39	*80	May 6,'39
Sin of Lena Rivers, The (A) (reissue) (Reviewed under the title, "Lena Rivers.")	Charlotte Henry	Sack	Dec. 1,'38	67	May 28,'32
Six-Gun Trail	Tim McCoy	Victory	Nov. 25,'38†	59	
Texas Wildcats	Tim McCoy	Victory	Apr. 10,'39		
Tumbleweeds (G) (reissue)	William S. Hart	Astor	May 20,'39	88	May 13,'39
Two-Gun Troubador	Fred Scott	Spectrum	Mar. 5,'39		

Coming Attractions

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
Headleys at Home, The (G)	Evelyn Venable	Standard	Nov. 12,'38	59	

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
Juarez and Maximilian (G)	Conrad Nagel	Torres	Apr. 22,'39	*95	
Lure of the Wasteland (G)	Grant Withers		Mar. 18,'39	*55	
Straight to Heaven (G)	Nine May McKinney	Domino	July 1,'39	56	

OTHER PRODUCTS (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Abused Confidence (A)	Danielle Darrieux	Columbia	Nov. 30,'38	87	Dec. 10,'38
Adventure of Giacomo Casanova (G)	Nerio Bernardi	Amerital	Dec. 1,'38	70	Dec. 10,'38
Alla en el Rancho Grande (G)	Tito Guizar	Atlas	Dec. 2,'38	86	Nov. 7,'36
Annie Laurie	Will Fyffe	World	Apr. 15,'39		
Ask a Policeman (G)	Will Hay	MGM		83	Apr. 29,'39
Ballerina (G)	Janine Charrat	Mayer-Burstyn	Dec. 3,'38	80	Dec. 3,'38
(Exploitation: Jan. 28,'39, p. 60; Mar. 4,'39, p. 70.)					
Behind the Facade (A)	Lucien Baroux	Francinex		85	May 27,'39
Bizarre Bizarre (A)	Louis Jouvet	Lenauer-Int'l	Mar. 20,'39	85	Apr. 1,'39
Bouquets from Nicholas (G)	Noel-Noel	Walch		72	Mar. 11,'39
Boys' School	E. Von Stroheim	Columbia	June 5,'39	90	June 17,'39
Cabiria		Brodie	Feb. 3,'39	85	
Captain Scorpiob	Ecunomou	Brodie	Apr. '39	85	
Champs Elysees (A)	Sacha Guitry	Tri-National	Feb. 27,'39	89	Mar. 4,'39
(Exploitation: Apr. 1,'39, p. 74.)					
Coral Rocks, The (A)	Jean Gabin	Alliance		100	Mar. 11,'39
Crisis (G)		Mayer-Burstyn	Mar. 13,'39	96	Mar. 25,'39
Crossroads (A)	Charles Vanel	Tri-National		80	Dec. 31,'38
Curtain Rises, The (G)	Louis Jouvet	Kassler	May 13,'39	85	Apr. 29,'39
Double Crime in the Maginot Line (A)	Victor Francen	Tower		83	Apr. 22,'39
Escape from Yesterday (A)	Annabella	Hoffberg	Dec. 23,'38	90	May 13,'39
Four Just Men, The (A)	Hugh Sinclair	A.B.F.D.		85	June 24,'39
40 Little Mothers (A)	Lucien Baroux	National	May 2,'39	94	Dec. 31,'38
Gang's All Here, The (A)	Jack Buchanan	Assoc. British		78	Apr. 1,'39
Gaunt Stranger, The (A)	Wilfred Lawson	A. B. F. D.		72	Nov. 19,'38
Glory of the Faith, The (G)	Gabrielle Farguette	French	Nov. 24,'38	75	Dec. 3,'38
Hatred	Harry Baur	World	Feb. 15,'39		
Heart of Paris (A)	Raimu	Tri-National	Jan. 12,'39	85	Jan. 14,'39
Herbst-Manover (G)	Leo Slezak	Casino	Mar. 17,'39	87	Apr. 1,'39
Heroes of the Marne (A)	Raimu	Spectrum	Apr. 22,'39	88	Apr. 29,'39
Hombres de Mar	Vilma Vidal	Atlas	Nov. 4,'38	87	
Home from Home (G)	Sandy Powell	British Lion		73	June 3,'39
Hostages, The (A)	Annie Vernay	Nero		90	Apr. 22,'39
Human Beast, The (A)	Simone Simon	Paris Film		110	Apr. 1,'39
Ihr Leihauser (G)	Magda Schneider	Casino		80	Nov. 12,'38
Indiscretions (A)	Sacha Guitry	Tri-National	Apr. 29,'39	80	May 13,'39
Itto	Native Cast	World	Feb. 30,'39		
Kreutzer Sonata (A)	Gaby Morley	Foreign Cinema Arts	Feb. 1,'39	87	Jan. 7,'39
Lambeth Walk, The (G)	Lupino Lane	MGM		84	Apr. 22,'39
La Vierge Folle (A)	Juliette Faber	Walch	Dec. 28,'38	80	Jan. 21,'39
Mamele	Molly Picon	Sphinx	Jan. '39	102	
Man and His Wife, A (A)	Harry Baur	French Film Ex	Mar. 27,'39	80	Apr. 15,'39
(Reviewed under the title, "A Man with His Wife.")					
Marsellaise	Pierre Renoir	World	Mar. 30,'39		
Marusia (G)	S. Meinyk	Ukrafilm	Dec. 8,'38	105	Dec. 31,'38
Mind of Mr. Reader, The (G)	Will Fyffe	Grand National		77	Mar. 11,'39
Mothers of Today (G)	Esther Field	Apex	Feb. 27,'39	92	Mar. 11,'39
Murder in Soho (A)	Jack La Rue	Assoc. British		70	Mar. 4,'39
My Song of Love	Tito Schipa	World			
Night on the Danube, A (G)	Leo Slezak	Casino		*85	Dec. 3,'38
Ninety Degrees South	Scott Expedition	World	July 1,'39		
Old Bones of the River (G)	Will Hay	G. F. D		90	Jan. 21,'39
Orage (A)	Charles Boyer	Tri-Nat'l Films	Dec. 10,'38	105	Feb. 12,'38
Outside, The (A)	Mary Maguire	Assoc. British		91	Feb. 25,'39
Peasant Wedding		Amer. Trading			
Puritan, The (A)	Jean-Louis Barrault	Lenaur-Int'l		85	Mar. 25,'39
Radio Troubadour, The (G)	Tito Guizar	Paramount		*60	Dec. 3,'38
Return of the Frog (A)	Gordon Harker	British Lion		*75	Dec. 31,'38
Sacrifice d'Honneur (A)	Annabella	Tri-Nat'l	Nov. 30,'38	75	Dec. 10,'38
School for Husbands (A)	Rex Harrison	Hoffberg	Feb. 6,'39	70	Feb. 18,'39
Singing Charro, The (G)	Tito Guizar	Paramount		77	June 3,'39
Slalom (G)	Hella Hartwich	World	Mar. 1,'39	66	Jan. 23,'37
Sonadores de la Gloria	M. C. Torres	Atlas	Jan. 24,'39	108	
So This Is London (A)	Alfred Drayton	20th Cent.-Fox		85	Feb. 4,'39
Spain in Arms (A)		Film Facts		80	Mar. 18,'39
Spies of the Air (A)	Barry K. Barnes	Assoc. British		77	May 6,'39
Street Without a Name	Pola Illery	World	Mar. 15,'39		
There Ain't No Justice (A)	Jimmy Hanley	A.B.F.D.		83	June 24,'39
They Drive by Night (A)	Emlyn Williams	First National		84	Jan. 28,'39
Three Waltzes (G)	Yvonne Printemps	Vedis		90	May 13,'39
Trouble Brewing (G)	George Formby	Assoc. British		87	Mar. 11,'39
Wedad (A)	Egyptian Cast	Egyptian Film Co		110	Nov. 28,'38
What a Man! (G)	Sydney Howard	British Lion		74	Feb. 18,'39
When the Husband Travels	M. Phillipides	Brodie	Mar. '39	95	
Witch Night	Gosta Ekman	World			
With a Smile (G)	Maurice Chevalier	Malmar	Feb. 4,'39	79	Feb. 18,'39
Yes, Madame? (G)	Bobby Howes	Assoc. British		79	Dec. 31,'38
Youth in Revolt (A)	Jean-Louis Barrault	Columbia	May 15,'39	90	May 27,'39

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (8-6-38) August 6, 1938. Numerals following review dates are production numbers.]

COLUMBIA

BROADWAY COMEDIES

Title	Rel. Date	Min.
A-Ducking They Did Go (4-22-39) 9406 (3 Stooges)	Apr. 7,'39	16½
Boom Goes the Groom 9431 Andy Clyde	Mar. 24,'39	17½
Chump Takes a Bump, The 9433 Charley Chase	May 5,'39	18
Home on the Rage (12-17-38) 9426 Andy Clyde	Dec. 9,'38	17
Mutiny on the Body 9429 Smith & Dale	Feb. 10,'39	17½
Nag in the Bag (12-24-38) 9425 Smith & Dale	Nov. 11,'38	17
Nightshirt Bandit (10-28-38) 9424 Charley Chase	Oct. 28,'38	17
Not Guilty Enough (10-29-38) 9423 Andy Clyde	Sept. 30,'38	17
Now It Can Be Sold 9434 Andy Clyde	June 2,'39	17
Pest from the West (6-17-39) 9435 Buster Keaton		18
Pie a la Maid 9427 Charley Chase	Dec. 28,'38	18
Rattling Romeo 9436 Charley Chase	July 14,'39.	17
Sap Takes a Wrap, The 9430 Charley Chase	Mar. 10,'39	15½
Saved by the Bell 9408 (3 Stooges)	June 30,'39.	17
Star Is Shorn, A 9432 (All Star)	Apr. 21,'39	17
Sue My Lawyer (10-15-38) 9422 Harry Langdon	Sept. 16,'38	17
Swing, You Swingers 9428 Andy Clyde	Jan. 20,'39	18½
Three Little Sew and Sews 9404 (3 Stooges)	Jan. 6,'39	16
Trouble Finds Andy Clyde 9437	July 28,'39.	18
We Want Our Mummy 9045 (3 Stooges)	Feb. 24,'39	17
Yes, We Have No Bonanza 9407 (3 Stooges)	May 19,'39	16

COLOR RHAPSODIES

Animal Cracker Circus (10-8-38) 9502	Sept. 23,'38	7
Gorilla Hunt, The 9507	Feb. 24,'39	8
Happy Tots (4-22-39) 9508	Mar. 31,'39	7
Horse on the Merry-Go-Round, The (3-26-38) 8505	Sept. 17,'38.	8
House That Jack Built, The 9509	Apr. 14,'39	7
Kangaroo Kid 9505	Dec. 23,'38	7½
Little Match Girl (re-issue) (11-27-37) 8502	Dec. 16,'38.	8½
Little Moth's Big Flame (12-31-38) 9503	Nov. 3,'38	8
Lucky Pigs (6-17-39) 9510	May 26,'39	7
Midnight Frolics	Nov. 24,'38	7
Nells Yells 9511	June 30,'39.	7
Peaceful Neighbors (2-18-39) 9506	Jan. 16,'39	8

COLUMBIA TOURS

Bermuda-Isle of Paradise 9551	Nov. 4,'38	10½
Big Town Commuters (New York) 9553	Feb. 3,'39	9
Provincial Quebec (12-31-38) 9552	Dec. 15,'38	11
Man-Made Island (6-17-39) 9554 (Frisco Fair)	May 26,'39.	9

Title	Rel. Date	Min.
COMMUNITY SING		
No. 12 8862 (Scotch Songs) (New Series)	Sept. 15,'38.	10
No. 1 (10-15-38) 9651 (College Songs)	Oct. 1,'38.	10
No. 2 (11-12-38) 9652 (South Seas)	Nov. 4,'38	10
No. 3 9653 (Seasons' Idea)	Dec. 2,'38	11
No. 4 9654 (Sweetheart Melodies)	Dec. 30,'38	10½
No. 5 (2-18-39) 9655 (Friendship Songs)	Jan. 27,'39	10
No. 6 9656 (Moon Songs)	Feb. 24,'39	10½
No. 7 9657 (Parade of Hits)	Mar. 24,'39	9½
No. 8 (4-29-39) 9658 (Strauss Music)	Apr. 21,'39	8
No. 9 9659 (Songs of the West)	May 19,'39	10
No. 10 (6-17-39) 9660 (Romance Songs)	June 16,'39.	10
HAPPY HOUR		
Know Your History (Remakes from "March of Years")		
No. 1 9471	Feb. 22,'39.	10½
No. 2 9472	Mar. 23,'39.	10½
No. 3 9473	Apr. 21,'39.	11
KRAZY KAT CARTOONS		
27. Hot Dogs On Ice 9702	Oct. 21,'38	6
28. Lone Mounties, The 9703	Dec. 10,'38	7
29. Krazy's Bear Tale 9704	Feb. 17,'39	7½
30. Golf Chumps 9705	Apr. 6,'39	7
31. Krazy's Shoe Shop 9706	May 12,'39	6
MUSIC HALL VANITIES		
Montmartre Madness (6-3-39)		10
Night in a Music Hall, A (2-18-39) 9961	Jan. 20,'39	10½
Night at the Troc 9962	Mar. 2,'39	10½
Yankee Doodle Home (5-27-39) 9964	May 19,'39	10
PICTUREGRAPH		
No. 1 9951	Feb. 10,'39	
SCRAPPPY CARTOONS		
Early Bird (10-1-38) 9751	Sept. 16,'38	6½
Happy Birthday (2-18-39) 9752	Oct. 7,'38	6
Scrappy's Added Attraction 9753	Feb. 3,'39	6½
Scrappy's Rodeo 9756	June 2,'39.	1 rl.
Scrappy's Sideshow 9754	Mar. 3,'39	7
Worms Eye View, A (5-20-39) 9755	Apr. 28,'39	7
SCREEN SNAPSHOTS		
(New Series)		
No. 1 9851	Sept. 16,'38	10
No. 2 9852	Oct. 14,'38	10
No. 3 9853	Nov. 20,'38	10
No. 4 (2-4-39) 9854	Dec. 15,'38	10
No. 5 9855	Jan. 3,'39	9
No. 6 9856	Feb. 17,'39	10½
No. 7 9857	Mar. 17,'39	10
No. 8 (4-29-39) 9858	Apr. 8,'39	9½
No. 9 (5-20-39) 9859	May 12,'39	10
No. 10 9860	May 26,'39.	1 rl.
No. 11 9861	June 15,'39.	1 rl.
No. 12 9862	July 28,'39	1 rl.
SPECIAL		
SPORT THRILLS		
Diving Rhythm (5-20-39) 9806	Apr. 21,'39	10
Jockeys Up (6-17-39) 9807	June 2,'39.	9½
King Vulture (1-21-38) 9803	Jan. 6,'39	11
Navy Champions (4-22-39) 9805	Mar. 17,'39	9½
Odd Sports 9804	Feb. 10,'39	10½
Ski Rhythm (12-24-38) 9802	Nov. 4,'38	10
Technique of Tennis (6-17-39) 9808	June 30,'39.	10
WASHINGTON PARADE		
No. 1 (1-7-39) 9901 (Harry Newman)	Nov. 18,'38	10
No. 2 (2-18-39) 9902 (Inside the White House)	Feb. 21,'39	11
No. 3 (5-27-39) 9903 (Inside the Capitol)	Apr. 28,'39	10

EDUCATIONAL

[Distributed through Grand National]

SONG AND COMEDY HITS		
Cavalcade of Stuff, No. 1 E1-1	Jan. 6,'39	9
Cavalcade of Stuff, No. 2 E1-2	Jan. 20,'39	9

MGM

Title	Rel. Date	Min.
CAPTAIN AND THE KIDS (In Sepia)		
Captain's Christmas, The (12-24-38) W-692	Dec. 17,'38	8
Mama's New Hat W-882	Feb. 11,'39	9
Old Smokey W-688	Sept. 3,'38.	7
Petunia Natural Park W-693 (Color)	Jan. 14,'39.	9
Seal Skinners W-881 (Sepia)	Jan. 28,'39	8
Winning Ticket, The W-690	Oct. 1,'38.	9
CARTOONS		
Art Gallery (6-3-39) W-886 (Color)	May 13,'39	9
Bear That Couldn't Sleep W-887 (Sepia)	June 10,'39.	9
Goldilocks and the Three Bears W-888		
Jitterbug Follies (3-25-39) W-883 (Sepia)	Feb. 25,'39	9
Little Goldfish, The 4-22-39) W-86 (Color)	Apr. 15,'39	8
Wanted: No Master W-884	Mar. 18,'39	8
CRIME DOESN'T PAY		
No. 19—Think It Over (11-19-38) P-616 Lester Matthews	Sept. 24,'38.	20
No. 20—"The Wrong Way Out" (1-21-39) Linda Terry-Kenneth Howell	Dec. 24,'38	17
No. 21—Money to Loan (3-25-39) P-812 Alan Dinehart-Paul Guilfoyle	Mar. 11,'39	21
No. 22—While America Sleeps (4-22-39) P-813 Dick Purcell	Apr. 15,'39	21
No. 23——Help Wanted (7-1-39) P-814 Tom Neal-Jo. Ann Sayers	June 10,'39.	21
FITZPATRICK TRAVEL TALKS		
Ancient Egypt (3-4-39) T-856	Jan. 21,'39	9
Colorful Curacao T-862	May 27,'39	9
Glimpses of Australia (5-27-39) T-859	Apr. 15,'39	9
Imperial Delhi (4-1-39) T-857	Feb. 18,'39	8
Java Journey (6-3-39) T-858	Mar. 18,'39	8
Picturesque Udaipur T-861	May 13,'39	8
Rural Hungary (6-24-39) T-860	Apr. 29,'39	9
Singapore and Jahore	Dec. 31,'39	9
Sydney, Pride of Australia (2-4-39) T-854	Dec. 3,'38	9
HISTORICAL MYSTERIES		
Nostradamus (10-22-38) H-730 John Burton	Sept. 24,'38.	11
MGM MINIATURES		
Great Heart, The (2-4-39) M-875 Tom Neal	Dec. 31,'38	11
Greener Hills, The M-880 Emmett Vogan-Grace Stafford	May 27,'39	11
Hollywood Hobbies (6-17-39) M-878 Sally Payne-Joyce Compton	May 13,'39	10
Ice Antics (2-24-39) M-876 (Sepia)	Feb. 11,'39	9
Love on Tap M-877 (Sepia) Mary Howard	Mar. 18,'39	11
Miracle of Salt Lake (12-31-38) M-874 Holmes Herbert	Nov. 12,'38	11
Prophet Without Honor (6-17-39) M-879 Tom Neal	May 20,'39	11
Streamlined Swing (11-12-38) M-872 (In Sepia) Original Swing Band	Sept. 10,'38	9
They Live Again (2-18-39) M-873 Emmet Vogan-Rowland Varno	Oct. 22,'38	10
MUSICAL COMEDIES		
Dream of Love, A (3-4-39) R-803 (Sepia)	Jan. 28,'39	20
Happily Buried (6-3-39) R-805 Anthony Allen-Rita Oehman	Apr. 15,'39	20
Men of Steel (1-28-39) R-801	Dec. 17,'38	21

Title	Rel. Date	Min.
Doris Weston		
Once Over Lightly (2-4-39) R-802	Dec. 17,'38	19
Dixie Dunbar-Johnny Downs		
Somewhat Secret (4-22-39) R-804	Mar. 29,'39	21
Mary Howard-Tom Collins		
OUR GANG		
Alfalfa's Aunt (2-4-39) C-935	Jan. 7,'39	11
Clown Princess (6-3-39) C-938	Apr. 15,'39	10
Cousin Wilbur (6-17-39) C-939	Apr. 29,'39	10
Dog Daze C-941	July 1,'39	11
Duel Personalities (4-8-39) C-937	Mar. 11,'39	10
Football Romeo (1-21-39) C-933	Nov. 12,'38	10
Joy Scouts	June 24,'39	10
Men in Fright (11-19-38) C-392	Oct. 15,'38	11
Party Fever (10-15-38) C-742	Aug. 27,'38.	10
Practical Jokers (2-18-39) C-934	Dec. 17,'38	9
Tiny Trouble (3-25-39) C-936	Feb. 18,'39	10
PASSING PARADE (Sepia)		
No. 1—(11-12-38) K-921	Oct. 15,'38	10
No. 2—(3-4-39) K-922 (New Roadways)	Jan. 28,'39	10
No. 3—(2-25-38) K-923 (Story of Alfred Nobel)	Feb. 18,'39	11
No. 4—(4-22-39) K-924 (Story of Dr. Jenner)	Mar. 18,'39	10
No. 5—(6-17-39) K-925 (Angel of Mercy) (Sepia)	May 20,'39	10
No. 6—(6-17-39) K-926 (Yankee Doodle Goes to Town)		9
No. 7—Giant of Norway K-927	June 24,'39.	11
PETE SMITH SPECIALTIES		
Culinary Carving S-910	July 1,'39.	9
Double Diving (1-28-39) S-904 (Sepia)	Jan. 14,'39	8
Grid Rules (11-19-38) S-715	Oct. 15,'38.	9
Heroes at Leisure (3-4-39) S-905	Feb. 11,'39	10
Hot on Ice (12-1-38) S-901	Oct. 22,'38	10
Man's Greatest Friend (12-31-38) S-902	Nov. 19,'38	10
Marine Circus (4-22-39) S-906 (Color)	Mar. 11,'39	9
Penny's Picnic (1-14-39) S-906 (Color)	Dec. 17,'38	10
Poetry of Nature (Sepia)	May 20,'39.	10
Radio Hams (6-17-39) S-908	May 20,'39	10
Weather Wizards (4-22-39) S-907	Apr. 8,'39	9
ROBERT BENCHLEY		
Dark Magic (5-27-39) F-956	May 13,'39	10
Home Early (6-17-39) F-957	May 27,'39	9
Hour or Lunch, An (4-22-39) F-955	Mar. 18,'39	9
How to Eat F-958	June 10,'39	10
How to Sublet (2-4-39) F-954	Jan. 28,'39	8
How to Watch Football (11-19-38) F-951	Oct. 8,'38	9
Mental Poise (2-4-39) F-953	Dec. 10,'38	7
Opening Day (12-10-38) F-952	Nov. 12,'38	9

PARAMOUNT

BETTY BOOP CARTOONS

Title	Rel. Date	Min.
Musical Mountaineers (5-27-39) T8-3	May 12,'39	7
My Friend the Monkey (2-18-39) T8-6	Jan. 27,'38	7
On With the New (12-17-38) T8-3	Dec. 2,'38	7
Pudgy in Thrills and Chills (2-4-39) T8-5	Dec. 23,'38	7
Rhythm on the Reservation T8-10	July 7,'39	1 rl.
Scared Crows, The T8-9	June 9,'39	1 rl.
So Does an Automobile T8-7	Mar. 31,'39	1 rl.

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Yip Yip Yippy J8-6	July 28,'39	1 rl.
COLOR CLASSICS		
Always Kickin' (2-25-39) C8-3	Jan. 27,'39†	.7
Barnyard Brat C8-5	June 30,'39†	.1 rl.
Small Fry (5-6-38) C8-4	Apr. 21,'39†	.7
COLOR CRUISES		
Colombia K8-7	July 21,'39†	.1 rl.
Costa Rica (12-10-38) K8-3	Dec. 2,'38†	10
Jamaica K8-6	May 26,'39†	.1 rl.
Land of the Inca Memories (2-4-39) K8-4	Jan. 27,'39†	10
Mexico (10-15-38) K8-2	Oct. 7,'38†	10
Republic of Panama K8-5	Mar. 24,'39†	.1 rl.
Rio de Janeiro		1 rl.
HEADLINERS		
Busse Rhythm (10-22-38) A8-3 Henry Busse and Orch.	Oct. 7,'38†	10
Champagne Music of Lawrence Welk (3-4-39) A8-8	Mar. 3,'39†	10
Hal Kemp and His Orch. A8-5	Dec. 2,'38†	.1 rl.
Music Through the Years (2-25-39) A8-7 Jan Garber and Orch. Orrin Tucker and Orch.	Feb. 3,'39†	11
A8-4	Nov. 4,'38†	.1 rl.
Paramount Presents Hoagy Carmichael (6-3-39) A8-10	May 5,'39†	10
Song Is Born, A (12-24-38) A8-6 Larry Clinton and Orch.	Jan. 6,'39†	10
Tempo of Tomorrow (7-1-39) A8-11 Richard Himber and Orch.	June 2,'39†	10
Three Kings and a Queen A8-9 Vincent Lopez and Orch.	Apr. 7,'39†	.1 rl.
PARAGRAPHICS		
Circus Co-ed (3-11-39) V8-8	Mar. 10,'39†	10
Farewell Vienna V8-11	June 23,'39†	.1 rl.
Fisherman's Pluck V8-9	Apr. 14,'39†	.1 rl.
Oh Say, Can You Ski (2-4-39) V8-5	Dec. 16,'38†	10
Raising Canines (11-5-38) V8-4	Nov. 11,'38†	10
Rube Goldberg's Travelgab (10-15-38) V8-3	Oct. 14,'38†	.9
Schubert's Unfinished Symphony (11-26-38) V8-6	Jan. 13,'39†	10
Swans (5-27-39) V8-10	May 19,'39†	10
That's Africa (3-4-39) V8-7	Feb. 10,'39†	10
PARAMOUNT PICTORIAL (New Series)		
No. 3—(9-24-38) P8-3	Oct. 7,'38†	10
No. 4—P8-4	Nov. 4,'38†	.1 rl.
No. 5—(12-3-38) P8-5	Dec. 9,'38†	.1 rl.
No. 6—P8-6	Jan. 6,'39†	.1 rl.
No. 7—(2-11-39) P8-7	Feb. 3,'39†	.1 rl.
No. 8—(3-11-39) P8-8	Mar. 3,'39†	10
No. 9—(5-20-39) P8-9	Mar. 31,'39†	10
No. 10—P8-10	May 5,'39†	.1 rl.
No. 11—(6-3-39) P8-11	June 2,'39†	10
No. 12—(6-24-39) P8-12	July 7,'39†	10
POPEYE THE SAILOR		
Aladdin and His Wonderful Lamp (4-29-39) EE8-1 (special)	Apr. 7,'39†	22
Cops Is Always Right (1-21-39) E8-5	Dec. 30,'38†	.7
Customers Wanted (2-18-39) E8-6	Jan. 27,'39†	.7
Date to Skate, A (12-3-38) E8-4	Nov. 18,'38†	.7
Ghost Is the Bunk E8-9	June 16,'39†	.1 rl.
Goonland E8-3	Oct. 21,'38†	.1 rl.
Hello How Am I E8-10	July 14,'39†	.1 rl.
Leave Well Enough Alone (5-13-39)	Feb. 24,'39†	.7
Mutiny Ain't Nice (10-15-38) E8-2	Sept. 2,'38†	.7
Wotta Nitemare T8-8	Mar. 24,'39†	.1 rl.
PARAMOUNT SOUND NEWS Two Editions Weekly		
POPULAR SCIENCE (In Color) (New Series)		
No. 1—(10-15-38) J8-1	Sept. 2,'38†	10
No. 2—J8-2	Nov. 4,'38†	.1 rl.
No. 3—J8-3	Jan. 6,'39†	.1 rl.
No. 4—J8-4	Mar. 10,'39†	.1 rl.
No. 5—(5-27-39) J8-5	May 12,'39†	11
No. 6—J8-6	July 14,'39†	.1 rl.
GRANTLAND RICE SPORTLIGHTS		
No. 54—Hunting Thrills (8-27-38) R8-2	Sept. 2,'38†	10
No. 55—Racing Pigeons (10-15-38) R8-3	Sept. 30,'38†	10
No. 56—Champion Air-hoppers (11-12-38) R8-4	Oct. 28,'38†	10
No. 57—Super Athletes (11-19-38) R8-5	Nov. 25,'38†	.1 rl.
No. 58—Frolicking Frogs R8-6	Dec. 23,'38†	.1 rl.
No. 59—Two Boys and a Dog (12-31-38) R8-7	Jan. 20,'39†	10
No. 60—Hold Your Breath (2-18-39) R8-8	Feb. 17,'39†	10
No. 61—The Sporting Irish (3-4-39) R8-9	Mar. 17,'39†	10
No. 62—Good Skates (5-6-39) R8-10	Apr. 14,'39†	10
No. 63—Diamond Dust (6-3-39) R8-11	May 12,'39†	10
No. 63—Death Valley Thrills (6-24-39) R8-12	June 9,'39†	10
No. 64—Watch Your Step R8-13	July 7,'39†	.1 rl.
UNUSUAL OCCUPATIONS (In Color) (New Series)		
No. 2—(10-22-38) L8-2	Oct. 7,'38†	11
No. 3—(2-4-39) L8-3	Dec. 2,'38†	11
No. 4—(1-28-39) L8-4	Feb. 3,'39†	10
No. 5—(5-6-39) L8-5	Apr. 14,'39	11
No. 6—L8-6	June 16,'39†	.1 rl.

RKO RADIO

Title	Rel. Date	Min.
LEON ERROL COMEDIES		
Crime Rave 93,703	Jan. 13,'39†	18
Home Boner 93,704	Mar. 10,'39†	20
Major Difficulties 93,702	Nov. 18,'38†	10
Moving Vanities (5-6-39) 93,705	May 5,'39†	17
Ring Madness 9370	June 30,'39†	19
Stage Fright (9-3-38) 93,701	Sept. 23,'38†	18
HEADLINERS		
No. 1—Sea Melody (10-1-38) 93,601	Oct. 21,'38†	19
No. 2—Romancing Along 93,602	Dec. 30,'38†	21
No. 3—Swing Vacation 93,603	Feb. 24,'39†	17
EDGAR KENNEDY COMEDIES		
Baby Daze 93,405	May 19,'39†	15
Beaux and Errors (10-8-38) 93,401	Oct. 7,'38†	18
Clean Sweep, A, 93,402	Dec. 2,'38†	17
Clock Wise (4-1-39) 93,404	Mar. 24,'39†	18
Feathered Pests 93,406	July 14,'39†	.2 rls.
Maid to Order 93,403	Jan. 27,'39†	18
MARCH OF TIME 1938-39		
No. 3—Inside the Maginot Line (11-5-38) 93,103	Oct. 28,'38	20
No. 4—Uncle Sam the Good Neighbor (11-26-38) 93,104	Nov. 25,'38†	19
No. 5—The Refugee—Today and Tomorrow (12-24-38) 93,105	Dec. 23,'38†	18
No. 6—State of the Nation (1-28-39) 93,106	Jan. 20,'39†	18
No. 7—Young America—Mexico's New Crisis (2-18-39) 93,107	Feb. 17,'39†	19
No. 8—Background for War: The Mediterranean (3-18-39) 93,108	Mar. 17,'39†	18
No. 9—Japan: Master of the Orient (4-15-39) 93,109	Apr. 14,'39†	19
No. 10—Dixie-U.S.A. (5-13-39) 93,110	May 12,'39	19
No. 11—War, Peace and Propaganda (6-10-39) 9311	June 9,'39†	19
NU-ATLAS PRODUCTIONS		
Arcade Varieties (5-20-39) 94,210 Lillian Roth	May 12,'39†	11
Cafe Rendezvous (12-3-38) 94,205	Dec. 23,'38†	10
Hello Mama (4-1-39) 94,209 George Jessel	Apr. 14,'39†	11
Readin' Ritin' and Rhythm 94,207 Lucky Millinder and Orch.	Feb. 17,'39†	10
Samovar Serenade 94,208 Luba Malina	Mar. 17,'34†	.1 rl.
Talent Auction 94,203 Irene Beasley	Oct. 28,'38†	10
Tropical Topics 94,206 Rosita Ortega	Jan. 20,'39†	10
Under a Gypsy Moon (9-3-38) 94,201 J. Harold Murray	Sept. 2,'38†	10
Venetian Moonlight 94,204 Mario Cozzi	Nov. 25,'38	.1 rl.
PATHE NEWS Released twice a week		
PATHE REVIEWS Released once a month		
PATHE TOPICS Released seven times a year		
RADIO FLASH COMEDIES		
Hectic Honeymoon 93,201	Nov. 4,'37†	17
Marriage Go-Round 93,204	July 28,'39†	.2 rls.
Plumb Crazy 93,202	Feb. 3,'39†	16
Dog-Gone 93,208	Apr. 21,'39†	16
RAY WHITLEY COMEDIES		
Prairie Pappas 93,502	Dec. 16,'38†	18
Ranch House Romeo (4-1-38) 93,503	Apr. 7,'39†	17
Sagebrush Serenade 93,504	June 6,'39†	19
Western Welcome, A 93,501	Sept. 9,'38†	18
REELISMS		
Air Waves (3-17-39) 94,607	Mar. 10,'39†	10
Dude Ranch (12-3-38) 94,603	Nov. 11,'38	.9
Gold 94,606	Feb. 10,'39†	.1 rl.
Newsreel (12-31-38) 94,604	Dec. 9,'38†	10
Pilot Boat 94,605	Jan. 20,'39†	.9
Soldiers of Sea 94,608	Apr. 7,'39†	.9
Television (5-6-39) 94,609	May 5,'39†	.9
Trans-America 94,602	Oct. 14,'38†	11
Submarine Circus (10-8-38) 94,601	Sept. 16,'38†	10
RKO PATHE SPORTSCOPE		
Big Leaguers (4-29-39) 64,309	Apr. 21,'39†	.9
Bird Dogs (11-19-38) 94,303	Nov. 4,'38	10
Blue Grass (12-17-38) 94,304	Dec. 2,'38†	10
Bow Strings 94,306	Jan. 27,'39†	.9
Devil Drivers 94,311	June 16,'39†	.9
On the Wing 94,305	Dec. 30,'38†	10
Riding the Crest 94,312	July 14,'39†	.1 rl.
Smooth Approach (5-20-39) 94,310	May 19,'39†	.9½
Snow Falls (3-18-39) 94,307	Feb. 24,'39†	.1 rl.
Sporting Wings (4-1-39) 94,308	Mar. 24,'39†	.9
WALT DISNEY CARTOONS		
Autograph Hound 94,116	July 21,'39†	.8
Brave Little Tailor (10-1-38) 94,101	Sept. 23,'38†	.9
Beach Picnic (5-27-39) 94,114	June 9,'39†	.8
Donald's Cousin Gus (5-20-39) 94,113	May 19,'39†	.8
Donald's Golf Game 94,103	Nov. 4,'38	.8
Donald's Lucky Day (10-1-38) 94,107	Jan. 13,'39†	.8
Donald's Penguin (5-27-39) 94,117	Aug. 11,'39†	.8
Farmyard Symphony (10-1-38) 94,102	Oct. 14,'38	.8
Ferdinand the Bull (10-1-38) 94,104 (Exploitation: Jan. 7,'39, p. 50; Jan. 28,'39, pp. 59-60.)	Nov. 25,'38†	.8
Goofy and Wilbur (10-1-38) 94,110	Mar. 17,'39†	.8
Hockey Champ (5-20-39) 94,110	Mar. 17,'39†	.7
Merbabies 94,105	Dec. 9,'38†	.8
Mickey's Parrot (9-10-38) 84,118	Sept. 9,'38	.8
Mother Goose Goes Hollywood (10-38) 94,106	Dec. 23,'38†	.7½
Pointer (5-27-39) 94,118	Sept. 1,'38	.8
Practical Pig, The (10-1-38) 94,109	Feb. 24,'39†	
Sea Scout 94,115	June 30,'39†	.8
Society Dog Show (11-12-38) 94,108	Feb. 3,'39†	.8
Ugly Duckling, The (10-1-38) 94,111	Apr. 7,'39†	.8
Whalers, The (8-10-38) 84,117	Aug. 19,'38	.8

20TH CENTURY-FOX

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Athletic Oddities 9204	Nov. 11,'38†	.9
Daily Diet of Danger, A 9203	Dec. 9,'38†	.9
Filming Big Thrills 9202	Sept. 30,'38†	10
Sand Hogs 9205	May 12,'39†	10
FASHIONS (In Color)		
Fashion Forecast, No. 1 (10-15-38) 9601	Sept. 16,'38†	11
Fashion Forecast, No. 2 (12-31-38) 9602	Dec. 23,'38†	10
Fashion Forecast, No. 3 9603	Mar. 31,'39†	10
Fashion Forecast, No. 4 9604	July 7,'39†	.1 rl.
LEW LEHR		
Muscle Maulers (5-6-39) 9404	Apr. 14,'39†	11
What Every Boy Should Know 9401	Sept. 2,'38†	10
What Every Girl Should Know (10-22-38) 9402	Nov. 25,'38†	11
What Every Inventor Should Know 9403	Jan. 20,'39†	11
MAGIC CARPET SERIES (Lowell Thomas)		
Good Neighbors 9106	May 26,'39†	11
Land of Contentment 9102	Oct. 14,'38†	.9
Isle of Pleasure (11-19-38) 9103	Feb. 3,'39†	11
Mystic Siam (5-6-39) 9105	Mar. 17,'39†	10
Tempest Over Tunis 9107	June 9,'39	11
Viking Trail (12-31-38) 9104	Feb. 17,'39†	10
TERRY-TOONS		
Africa Squawks 9516	June 30,'39	.7
Barnyard Baseball 9517	July 14,'39	.7
Barnyard Egg-citement (5-6-39) 9528 (color)	May 5,'39†	.7
Cuckoo Bird, The 9511	Apr. 7,'39†	.7
Frozen Feet 9509	Feb. 24,'39†	.7
Gandy Goose in a Bully Romance 9515	June 16,'39	.7
Gandy Goose in G Man Jitters 9510	Mar. 10,'39†	.7
Gandy the Goose in the Frame Up 9507	Dec. 30,'38†	.7
Gandy Goose in Doomsday 9524 (color)	Dec. 16,'38†	.7
Glass Slipper, The (10-22-38) 9522 (color)	Oct. 7,'38†	.7
Goose Flies High, The 9502	Sept. 9,'38†	.7
Housewife Herman (11-19-38) 9523 (color)	Nov. 18,'38†	.7
New Comer, The 9504	Oct. 21,'38†	.7
Nick's Coffee Pot 9513	May 19,'39†	.7
Nutty Network, The 9527	Mar. 24,'39†	.7
One Gun Gary in Nick of Time 9503	Jan. 27,'39†	.7
Owl and Pussycat, The 9525 (color)	Jan. 13,'39†	.7
Prize Guest, The, 9514	June 2,'39	.7
Stranger Rides Again, The (12-3-38) 9505	Nov. 4,'38†	.7
Their Last Bean (4-29-39) 9512	Apr. 21,'39†	.7
Three Bears, The 9526 (color)	Feb. 10,'39†	.7
Village Blacksmith 9506	Dec. 2,'38†	.7
Wolf's Side of the Story 9503	Sept. 23,'38†	.7
ED THORGERSEN (Sports)		
Hunting Dogs (5-6-39) 9303	Mar. 3,'39†	11
Inside Baseball 9304	Apr. 28,'39†	11
Shooting for Par 9302	Jan. 6,'39†	11
Sports Immortals 9305	June 23,'39	11
Timber Toppers (11-12-38) 9301	Oct. 28,'38†	11

UNITED ARTISTS

Title	Rel. Date	Min.
WORLD WINDOWS (Color)		
Arabian Bazaar (12-31-38)	Sept. 1,'39	10
Eternal Fire, The (1-28-39)	Sept. 21,'39	10
Fox Hunting (1-21-39)	Jan. 3,'39	10
Jerusalem (1-14-39)	May 1,'39	10
Labanon Coast	Dec. 1,'39	10
Petra (1-14-39)	Aug. 1,'39	10
Rome Symphony (12-31-38)	Feb. 15,'39	10
River Thames (4-15-39)	Nov. 1,'39	10
Ruins of Palmyra	Oct. 1,'39	10
Wanderers of the Desert	July 1,'39	10

UNIVERSAL

Title	Rel. Date	Min.
GOING PLACES WITH GRAHAM McNAMEE		
No. 55—(12-3-38) 3353	Oct. 3,'38†	.9
No. 56—(11-26-38) 3354	Nov. 14,'38†	19
No. 57—3355	Nov. 28,'38†	.1 rl.
No. 58—(2-11-39) 3356	Dec. 26,'38†	.9
No. 59—(2-25-39) 3357	Jan. 30,'39†	.9
No. 60—(3-11-39) 3358	Feb. 20,'39†	.9½
No. 61—(4-15-39) 3359	Mar. 13,'39†	.9
No. 62—(5-20-39) 3360 (Reviewed under title, "America Takes to Skies")	Apr. 10,'39†	.9
No. 63—(6-3-39) 3361 (Reviewed under the title, "Theatre of the Sky.")	May 15,'39†	.9½

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
No. 64—3362	June	26,'39†.1 rl..
No. 65—3363	July	17,'39..1 rl..
LANTZ CARTUNES		
Baby Kittens (12-3-38) 3245	Dec.	19,'38†.1 rl..
Bird on Nellie's Hat 3257	June	19,'39†.1 rl..
Birth of a Toothpick 3250	Feb.	27,'39†.7½..
Bola Mola Land (5-27-39)	May	26,'39†.7....
Cat and the Bell, The 3241	Oct.	3,'38†.7....
Charlie Cucukoo (5-13-39) 3254	Apr.	24,'39†.7....
Crack Pot Cruise 3253	Apr.	10,'39†.6½..
Disobedient Mouse (12-3-38) 3244	Nov.	28,'38†.8½..
I'm Just a Jitterbug (1-21-39) 3248	Jan.	23,'39†.7....
Little Blue Blackbird (12-10-38) 3246	Dec.	26,'38†.7....
Little Tough Mice (4-15-39) 3251	Mar.	13,'39†.7....
Magic Beans (3-11-39) 3249	Feb.	13,'39†.7½..
Nellie of the Circus (5-20-39) 3255	May	8,'39†.7....
One Armed Bandit (4-8-39) 3252	Mar.	27,'39†.7....
Sailor Mouse, The (11-19-38) 3242	Nov.	7,'38†.7....
Soup to Mutts (2-4-39) 3247	Jan.	9,'39†.7....
MENTONE MUSICAL COMEDIES		
Bank Notes (3-11-39) 3228. Gus Van	Mar.	15,'39†19....
Cafe Boheme (4-1-39) 3229	Apr.	12,'39†17....
Ray Smeck & Islanders		
Down on the Barn (2-26-38) 2167	Feb.	23,'38.17....
Billy Jones-Ernie Hare		
Gals and Gallons (6-3-39) 3232	July	12,'39†17½..
East and Dumke		
Music and Models (12-3-38) 3225	Dec.	14,'38†18....
Jack Arthur		
Nautical Knights (1-28-39) 3226	Jan.	11,'39†19....
Arthur & Morton Havel		
Patio Serenade (11-12-38) 3224	Nov.	16,'38†17....
Titol Coral-Armida		
Pharmacy Frolics (5-20-39) 3230	May	17,'39†18½..
Three Playboys		
Stars and Stripes (7-2-38) 2172	Feb.	15,'39..2 rls.
Ed East-Ralph Dumke		
Swing Sanatorium (5-20-39) 3241	June	14,'39†18....
Dorothy Stone-Chas. Collins		
Wild and Bully (2-18-39) 3227	Feb.	15,'39.19....
J. Harold Murray		
With Best Dishes (6-3-39) 3233	Aug.	9,'39†17....
Charles Kemper		
SPECIAL		
March of Freedom (5-20-39)	May	24,'39.20....
STRANGER THAN FICTION SERIES		
No. 56—Novelty (12-3-38) 3367	Nov.	21,'38†.9....
No. 57—Novelty (12-17-38) 3368	Dec.	5,'38†.9....
No. 58—Novelty (1-28-39) 3369	Jan.	2,'39†.9½..
No. 59—Novelty (3-4-39) 3370	Feb.	6,'39†.9....
No. 60—Novelty (3-4-39) 3371	Mar.	6,'39†.9....
No. 61—Novelty (4-22-39) 3372	Apr.	3,'39†.9....
No. 62—Novelty (5-20-39) 3373	May	1,'39†.9....
No. 63—Novelty (6-3-39) 3374	June	5,'39†.9....
No. 64—Novelty 3375	July	3,'39†.1 rl..
No. 65—Novelty 3376	Aug.	7,'39†.1 rl..

VITAPHONE

BROADWAY BREVITIES

Title	Rel. Date	Min.
Cleaning Up (10-29-38) 4014	Nov.	12,'38†20....
Cross and Dunn		
Star Dust (12-3-38) 4015	Dec.	12,'38†22....
Benny Davis		
Boarder Trouble 4016	Dec.	17,'38†.2 rls.
Joe and Asbestos		
Swing Time in the Movies (1-7-39) 4003	Jan.	7,'39†20....
Fritz Feld (color)		
Hats and Dogs 4017	Dec.	31,'38†20....
Wini Shaw		
Sophomore Swing (2-4-39) 4021	Jan.	21,'39†20....
Harvest Moon Dancers		
Sundae Serenade 4020	Feb.	25,'39†.2 rls.
Rosie Moran		
Projection Room 4022	Mar.	4,'39†.2 rls.
Arthur and Case		
Small Town Idol, A (3-11-39)	Feb.	11,'39†20....
Ben Turpin		
Home Cheap Home 4023	Mar.	18,'39†.2 rls.
Henry Armetta		
A Fat Chance 4024	Mar.	25,'39†.2 rls.
Johnny Perkins		
Rollin' in Rhythm 4025	Apr.	15,'39..2 rls.
Seeing Spots 4026	Apr.	29,'39..2 rls.
Duke McHale		
You're Next to Closing 4027	May	13,'39..2 rls.
Cross and Dunn		
Broadway Buckaroo (6-17-39) 4028	June	3,'39†20....
Red Skelton		
Quiet Please (5-27-39) 4006	July	1,'39.20....
Fritz Feld (color)		
Wardrobe Girl 4029	June	17,'39.....
Ginger Manners		
COLOR PARADE		
Nature's Mimics (2-4-39) 4604	Dec.	3,'38†10....
Points on Pointers 4606	Jan.	28,'39†.1 rl..
Mechanix Illustrated, No. 3 (3-4-39) 4607	Feb.	25,'39†10....
The Roaming Camera (4-15-39) 4608	Mar.	25,'39†11....
Mechanix Illustrated, No. 4 (5-27-39) 4609	Apr.	22,'39.10....
For Your Convenience (6-17-39) 4610	May	20,'39.10....
Mechanix Illustrated, No. 5 4612	June	17,'39†.1 rl..
Modern Methods 4611	July	15,'39.....
FLOYD GIBBONS' "YOUR TRUE ADVENTURE"		
Toils of the Law 4302	Nov.	12,'38†.1 rl..
Treacherous Waters (12-17-38) 4304	Dec.	10,'38†10....
The Human Bomb (1-28-39) 4305	Jan.	7,'39†12....
High Peril (3-4-39) 4306	Feb.	18,'39†12....
A Minute from Death 4307	Mar.	4,'39†.1 rl..
Chained (4-15-39) 4308	Apr.	1,'39†12....
Voodoo Fires (5-27-39) 4309	May	6,'39.12....
Haunted House (6-24-39)	June	3,'39†12....
Lives in Peril 4311	July	1,'39.....
HISTORICAL TECHNICOLOR FEATURETTES		
Declaration of Independence The (10-15-38) 4002	Nov.	28,'38.19....
John Litel (color)		
Lincoln in the White House (1-14-39) 4004	Feb.	11,'39†20....
Frank McGlynn (color)		
(Exploitation: Feb. 25,'39, p. 68; May 20, '39, p. 61.)		
Sons of Liberty (3-25-39) 4005	May	20,'39†20....
Claude Rains		
LOONEY TUNES		
No. 60—Porky in Egypt 4803	Nov.	5,'38†.1 rl..
No. 61—Daffy Doc, The (12-3-38) 4804	Nov.	26,'38†.7....
No. 62—Porky the Gob (12-31-38) 4805	Dec.	17,'38†.7....
No. 63—The Lone Stranger and Porky 4806	Jan.	7,'39†.7....
No. 64—It's an Ill Wind 4807	Jan.	28,'39†.1 rl..
No. 65—Porky's Tire Trouble 4808	Feb.	18,'39†.1 rl..
No. 66—Porky's Movie Mystery (3-24-39) 4809	Mar.	11,'39†.7....
No. 67—Chicken Jitters (4-1-39) 4810	Apr.	22,'39†.1 rl..
No. 68—Porky and Teabiscuit (5-20-39) 4811	Apr.	1,'39†.7....
No. 69—Kristopher Kolumbus, Jr. 4812	May	13,'39..1 rl..
No. 70—Polar Pals (6-17-39) 4813	June	3,'39†.7....
No. 71—Scalp Trouble 4814	June	24,'39..1 rl..
No. 72—Porky's Picnic 4815	July	15,'39†.1 rl..
MELODY MASTERS		
Music With a Smile Merle Kendricks and Orch. (10-22-38) 4704	Nov.	12,'38†10....
(7-30-38) 4705	Dec.	3,'38†10....
Dave Apolion and Orch. (12-17-38) 4706	Dec.	24,'38†11....
Clyde Lucas and Orch. (1-21-39) 4707	Jan.	7,'39†10....
Blue Barron and Orch. 4708	Jan.	21,'39†.1 rl..
Jerry Livingston and Orch. 4709	Feb.	4,'39†.1 rl..
Russ Morgan and Orch. (3-4-39) 4710	Feb.	25,'39†10....
Dave Apollon and Orch. 4711	Apr.	22,'39†.1 rl..
Clyde McCoy and Orch. (5-27-39) 4712	Mar.	18,'39†10....
Artie Shaw and Orch. (4-8-39) 4713	Apr.	29,'39†10....
Larry Clinton and Orch. 4714	May	20,'39..1 rl..
Leith Stevens and Orch. (6-17-39) 4715	June	10,'39†10....
Rita Rio and Orch. 4716	July	1,'39..1 rl..
Will Osborne and Orch. 4717	July	22,'39†.1 rl..
MERRIE MELODIES (In Color)		
No. 67—Johnny Smith and Poker Huntas 4503	Oct.	22,'38†.1 rl..
No. 68—You're an Education (12-3-38) 4504	Nov.	5,'38†.7....
No. 69—Night Watchman, The (11-26-38) 4505	Nov.	19,'38†.7....
No. 70—Daffy Duck in Hollywood 4506	Dec.	12,'38†.1 rl..
No. 71—Count Me Out (12-31-38) 4507	Dec.	17,'38†.7....
No. 72—The Mice Will Play 4508	Dec.	31,'38†.7....
No. 73—Dog Gone Modern (1-21-39) 4509	Jan.	14,'39†.7....
No. 74—Ham-ateur Night 4510	Jan.	28,'39†.7....
No. 75—Robin Hood Makes Good (3-4-39) 4511	Feb.	11,'39†.7....
No. 76—Gold Rush Daze 4512	Feb.	25,'39†.1 rl..
No. 77—A Day at the Zoo 4513	Mar.	11,'39†.1 rl..
No. 78—Presto Chango 4514	Mar.	25,'39†.1 rl..
No. 79—Bars and Stripes Forever 4515	Apr.	8,'39†.1 rl..
No. 80—Daffy Duck and Dinosaur (4-22-39) 4516	Apr.	22,'39†.7....
No. 81—Thugs with Dirty Mugs 4517	May	6,'39..1 rl..
No. 82—Naughty But Mice 4520	May	10,'39†.1 rl..
No. 83—Believe It or Else 4520	June	3,'39†.1 rl..
No. 84—Hobo Gadget Band (6-17-39) 4518	June	17,'39..7....
No. 85—Old Glory (6-17-39) 4521	July	1,'39.10....
No. 86—Dangerous Dan McFoo 4522	July	15,'39..1 rl..
TECHNICOLOR SPECIALS		
Immortal Brush (10-22-38) 4402	Nov.	19,'38†.9....
The Master's Touch 4408	Feb.	18,'39†.1 rl..
SPECIAL		
Nine Million, The (2-18-39)		9....
VITAPHONE VARIETIES		
Table Manners 4902	Oct.	15,'38†11....
Ruth Aarons		
Vaudeville Interlude 4903	Nov.	19,'38†.1 rl..
Robbin' Good (12-3-28) 4904	Dec.	10,'38†10....
Luis Zingone		
Ski Girl (1-28-39) 4905	Jan.	14,'39†10....
"Gadgeteers" 4906	Feb.	18,'39†.1 rl..
Tax Trouble 4907	Mar.	18,'39†.1 rl..
Grouch Club		
The Crawfords "at Home" 4909	Apr.	15,'39†.1 rl..
Dean of the Pasteboard (5-27-39) 4910	May	27,'39.10....
Luis Zingone		
Right Way, The (6-17-39) 4908	July	1,'39..9....
Irene Rich		
Witness Trouble 4911	July	29,'39†.1 rl..
Grouch Club		

OTHER PRODUCT

A. B. F. D.

Title	Rel. Date	Min.
Legend of Norfolk, A (12-31-38)		
ABPC		
Come Back to Erin (5-20-39)		33....
AMERICAN RED CROSS		
Footsteps (5-27-39)		11....
AMERICAN TRADING		
La Traviata		
Little Journeys to Distant Lands		
Travel Talks		
ASSOC. OF SCHOOL FILM LIBRARIES		
New World for Old (6-3-39)		25....
BRITISH		
Londoners, The (4-29-39)		35....
Reporter Investigates Liberty (5-6-39)		17....
Warning, The (4-1-39)		35....
CENTRAL		
Chinook's Children (6-3-39)		10....
CIVIC		
City, The (5-20-39)		44....
FRENCH FILM EXCHANGE		
Trip to the Sky (7-1-39)		10....
G. P. O.		
Spare Time (6-17-39)		
Men in Danger (6-17-39)		
LENAUER		
Frosty Frolics (12-24-38)		11....
Getting Your Money's Worth (12-31-38)		11....
North Sea (7-9-38)		24....
MOTION PICTURE INDUSTRY		
For Auld Lang Syne (4-22-39)		10....
SANDERS FILM		
Midsummer in Sweden (11-5-38)		10....
Fishing in the Fjords (11-12-38)		10....
Dalecarlia, The Heart of Sweden (11-19-38)		10....
SPECTATOR-DENNING		
Point of View (6-3-39)		
WORLD		
Andante et Dondo		
Ave Marie		
Children's Corner		
Jeune Fille Au Jardin		
Les Berceuses		
Song of Ceylon		
Valse Brilliante		
WPA		
Shock Troop of Disaster (2-25-39)		10....

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Title	Rel. Date	Min.
Flying G-Men (2-18-39)	Jan.	28,'39†18....
James Craig-Lorna Gray		
Mandrake, the Magician (5-13-39)	May	6,'39†.....
Warren Hull-Doris Weston		(1st episode 27 min.)
Overland with Kit Carson	Aug.	12,'39†.....
Bill Elliott-Iris Meredith		
Spider's Web, The (11-5-38) 9120	Oct.	22,'38†19....
Warren Hull-Iris Meredith (15 episodes)		(each)

REPUBLIC

Title	Rel. Date	Min.
Daredevils of the Red Circle (6-10-39)	June	10,'39†18.... (each)
Charles Quigley-Herman Brix		
Hawk of the Wilderness (12-10-38) 7301	Dec.	3,'38†.2 rls.
H. Brix-J. Martin-Mala		(each)
Dick Tracy's G-Men	Sept.	2,'39.....
Ralph Byrd (15 episodes)		(1st episode 29 min.)
Lone Ranger Rides Again	Feb.	25,'39†.2 rls.
Robert Livingston-Chief Thunder Cloud (15 episodes)		(each) 1st episode 30 min.)
(Exploitation: Nov. 11,39, p. 55.)		

UNIVERSAL

Title	Rel. Date	Min.
Buck Rogers (2-11-39) 3881-92	Apr.	11,'39†.....
Buster Crabbe		
Oregon Trail, The (5-20-39) 4581	July	4,'39†21....
John Mack Brown-Louise Stanley (15 episodes)		(each)
Phantom Creeps, The	Oct.	17,'39.....
Bela Lugosi-Dorothy Arnold		
Scouts to the Rescue (12-31-38) 3781-92	Jan.	17,'39†.....
Jackie Cooper-Vandell Darr		
(Exploitation: Jan. 14,'39, p. 65.)		

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WANTED—USED TYPE SP SIMPLEX PORTable projector with arc lamp. Wire giving cash price with examination privilege. HALL INDUSTRIES THEATRES, Beeville, Texas.

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2 COMPLETELY REBUILT POWERS MAchines; also low-intensity lamps at a real bargain. BOX 1168, MOTION PICTURE HERALD, 624 S. Michigan Ave., Chicago, Ill.

2 LATE TYPE REBUILT SIMPLEX PROJECtors. Like new with Ultraphone complete sound equipment. BOX 1169, MOTION PICTURE HERALD, 624 S. Michigan Ave., Chicago, Ill.

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THEATRE MANAGER: YOUNG COLLEGE MAN with seven years experience in buying, booking and general management of a theatre. 25 years old. Single. Best references obtainable. BOX 1175, MOTION PICTURE HERALD.

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THEATRE ACCOUNTING BY WILLIAM E. Morris, is still the best bookkeeping system for theatres. It not only guides you in making the proper entries, but provides sufficient blank pages for a complete record of your operations for each day of the year. Notable for its simplicity. Order now—$4 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

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MOTION PICTURE HERALD

What Hopkins and U. S. Want to Know About the Industry

¶ REPORTING OFFICIAL OBJECTIVES

Motion Picture to Celebrate Golden Jubilee October 1 to 7

Thousand British Independent Exhibitors Offered Preferred Rating in New Product Plan

VOL. 136, NO. 3 JULY 15, 1939

Entered as second-class matter January 1, 1903, at the Post Office at New York, N. Y., under the Act of March 3, 1879. Published weekly by Quigley Publishing Co., [illegible] New York subscription rate $5.00 a year in the United States [illegible]

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"CHIPS"!

Those who are about to play M-G-M's **"Goodbye Mr. Chips"** will be interested in the early extended run record of this superb picture and will wish to adjust their booking schedules to allow for additional time. A Hold-Over in every one of its first 17 engagements, it continues to merit extra time in its new engagements. Based on this achievement it is predicted that "Goodbye Mr. Chips" will establish a new high in extended time. The first 17:

New York	9th week
Los Angeles	9th week
Cleveland	4 weeks
Dayton	2 weeks
Cincinnati	2 weeks
Columbus	2 weeks
Pittsburgh	2 weeks
Toledo	2 weeks
Oklahoma City	2 weeks
Philadelphia	2 weeks
Indianapolis	2 weeks
New Orleans	2 weeks
Chicago	Indefinite run
San Francisco	Indefinite run
Seattle	Indefinite run
Worcester	2 weeks

(Opens July 14th; already booked for 2nd week!)

Boston . . . . 4 weeks

(Playing day-and-date at State & Orpheum; held over 2nd week in both spots)

THE FRIENDLY COMPANY

A PROMISE FULFILLED!



"Daughters Courageous"

JOHN GARFIELD

CLAUDE RAINS

JEFFREY LYNN · FAY BAINTER · DONALD CRISP

MAY ROBSON · Frank McHugh · Dick Foran

and THE "FOUR DAUGHTERS"

PRISCILLA LANE · ROSEMARY LANE

LOLA LANE · GALE PAGE

Directed by MICHAEL CURTIZ

Original Screen Play by Julius J. and Philip G. Epstein • Suggested by a Play by Dorothy Bennett and Irving White • Music by Max Steiner • A First National Picture

Jack L. Warner *In Charge of Production* . Hal B. Wallis *Executive Producer* . Henry Blanke *Associate Producer*

-YES! YES! YES! IT'S WARNERS AGAIN!

-AND AGAIN!

(Just as soon as they're through with the holdovers on 'Daughters'!)



OF T

EACH DA

WARNERS MADE IT! WARNERS MADE IT

Screen Play by Norman Reilly Raine & Warren Duff • With JANE BRYA

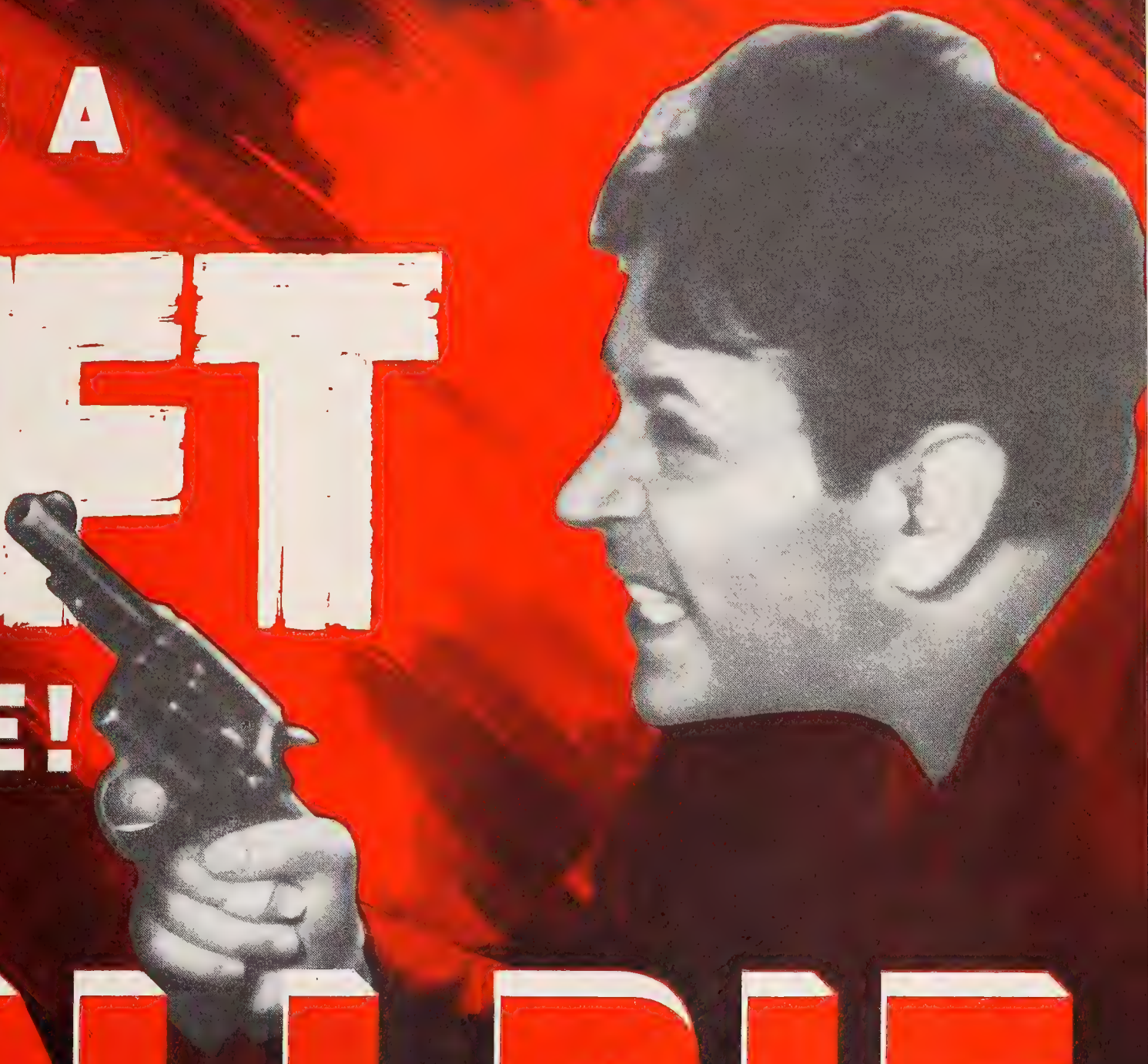
Directed by WM. KEIGHLEY • JACK L. WARNER In Charge of Produc

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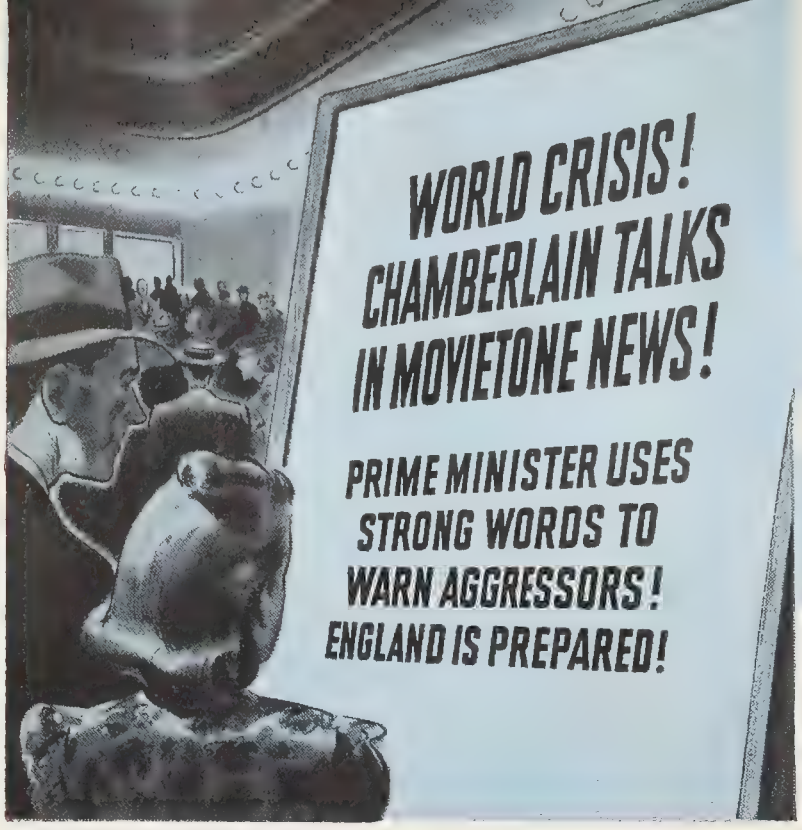


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VARNERS MADE IT! WARNERS MADE IT!

EO. BANCROFT • From the Novel by Jerome Odlum • A First Nat'l Picture

HAL B. WALLIS, Executive Producer • DAVID LEWIS, Associate Producer



NEWS IS BOXOFFICE!

TODAY, MORE THAN EVER,
THE PEOPLE WANT THE NEWS!

They want to hear it!

Radio broadcasts are constantly interrupted to flash spot news bulletins! Lowell Thomas, just voted undisputed leader of all air commentators, is ranked with Amos 'n' Andy as tops in popularity among *all* 15-minute programs! The election of the Pope doubled the usual tune-in. The abdication of King Edward VIII tripled it. The opening of Congress sent it up to five times normal!

They want to read it!

Hearst newspapers note that circulation ups 15 to 25% when events of unusual importance occupy headlines! The Hines trial, the death of the Pope, the Louis-Schmeling fight each sold 100,000 to 150,000 extra copies of New York's Daily News!

Above all, *they want to see it!*

Only the newsreel can bring them the charm of England's queen, the actual hazards of rescuing men from the sunken Squalus, what happened when Wooderson was defeated in the Princeton mile, how Craig Wood missed that putt in the National Golf Open, the dramatic thrill of the Yankee Clipper's first flight! All these appeared in MOVIETONE NEWS within the last eight weeks!

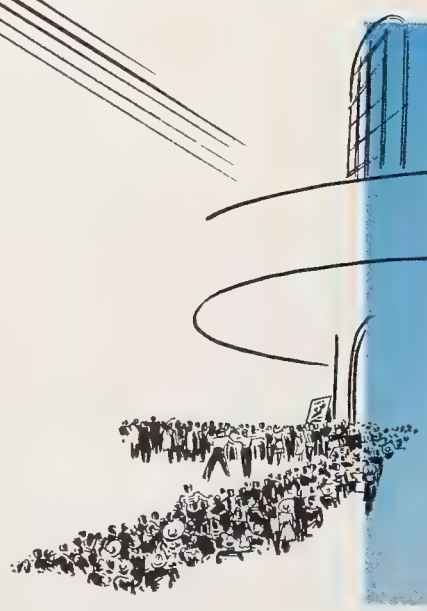
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20th Century-Fox

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MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 136, No. 3 — July 15, 1939

AHEAD of THE NEWS

THE newsreel began as the cradle of the art of the screen and has been, these many years, treated like a stepchild by the industry of the motion picture. Now by the enterprise of Movietone News and 20th Century-Fox Film Corporation it shows a new militancy in an endeavour to win, by and through the exhibitor, a recognition commensurate with the box-office merits of the product.

It has probably been said on this page often before that the public has always been considerably more interested in the newsreel than the motion picture industry.

With only the most obscure and inconsequential exceptions, the newsreel's treatment has been an epitome of all the bad habits of distribution and exhibition, for more than a quarter of a century.

The newsreel is the only surviving product that was to be found in the program output of the nickelodeon era. It, and all other product, then was produced by the foot, sold by the reel, with the price based on nothing but age, and usually was exhibited without even the attention of a one-sheet in the lobby. The tendency has been to keep it just that way.

Part of the inattention, from the exhibitor, has been a consequence of the fact that by its very nature the newsreel arrives upon the screen so swiftly that almost no advance attention has been practical.

NOW, for the Movietone News, Mr. Truman Talley announces an advance telegraph service of "News about the News"—a wired bulletin and summary of content made available to the exhibitor as the negative is being edited and far ahead of the fastest possible delivery of prints—hours ahead in the metropolitan area of New York, days for parts of the nation.

There is a deal of the newsreel content, in these stormy days on the world map, which belongs on the marquee, and which deserves other promotional attentions. This device may make such attentions possible, workable.

This device and development comes in a period when newsreel content has reached a high intensity of interest. The world is aflame with issues, as it has never been before. Events of great significance are occurring continuously. The world public and the American public have been made manyfold more conscious of the world news than ever before. Depressions, doles, relief and taxes, between them, permit no one to be indifferent. The newsreel has opportunity, and responsibility, which it never had before.

There is a sizeable proportion of the audience of the screen, existing and potential, which finds the newsreel and kindred product of far greater interest than the fictional output. That sector of the audience includes the most substantial buying power and influential elements of the community.

The newsreel has survived by an unencouraged support, through the years in which the motion picture makers in quest of the stupendous, the colossal and super-colossal have poured resources and attention into the dramatic feature—a concentration which has resulted in too many pictures too gloriously big to be profitable. The curse of "program", "filler" and "short" has been upon the newsreel—with a forgetting that the patron's eye is ever filled with what is on the screen before him, with no such discrimination between products as producers seem to fancy. To the consumer the picture is as big as it looks, as interesting as it looks, no matter how long or short, how much or how little it cost.

CONSIDERATION of the newsreel's place on the amusement screen, brings to mind certain observations of Dr. Alfred Goldsmith concerning television, of which he recently remarked: "It will come into its place when we are able to discover something that the public wants or likes which television will prove able to do better than any other medium." That has been true, obviously, of all the art media, and it is true of the place and function of the newsreel. It is the only medium which can re-create the events of the world before our eyes, as immediately as the arrival of an airplane, and thereafter without limitation of time. While radio and television demand that the audience attend as punctually as the eye-witness, the film holds the event on ice for the show hours, awaiting leisure, ruled by no time meridians.

"We are not unmindful," remarks Mr. Charles E. McCarthy, discussing the 20th Century-Fox campaign for its newsreel, "that this is an effort that must as it succeeds be constructive for the whole field and in helping the newsreel help all exhibition selling. There is no product with greater constancy of appeal, and none that can contribute more to the making of the theatre into an institution in its community. The newsreel is a habit-forming film. It is one conspicuous argument for seeing every change of bill."

△ △ △

WHITHER?

WHEN you are looking about to examine into the problems of motion pictures and their competition among amusements, there's a simple matter of the new social geography to be considered. When most people walked they had a half hour radius of about two miles, which is to say that they could elect where they would go in an area of twelve square miles. With today's motor car they have in that same half hour no less than 1,200 square miles in reach. And recently compiled registration figures show a total of more than 29,000,000 cars on the road in the United States, enough to haul the entire population at once.

Obviously enough few indeed now have to go to the movies for the lack of anything else to do, or anywhere else to go. With the radio making it easier to stay at home and with the car and open road making it easier to leave it for anywhere and everywhere, the motion picture is in a buyers' market. It has to draw or else.

There are the forces which have produced the high budgets of Hollywood, and the fierce internal competitions for proved, or even promised, values in skill and personality. The rest of the machinery, distribution and exhibition, is straining in the struggle to support the budgets and itself.

Impending, expected changes in distribution and selling methods, would tend to divide and diversify competition rather than increase its intensities.

Immediately, the box office needs, demands, diversity, a diversity comparable with the wide range of appeals of the printed word—and that is to be had by not only a multiplicity

[*Continued on following page, column one*]

This Week

The "Doctor"

That the Department of Commerce is approaching the motion picture industry as a doctor would a patient—to diagnose the ills and recommend a remedy—is evident from an analysis of the Department's motives for inviting, in recent weeks, all branches of the industry to tell their woes to sympathetic Department officials. Essentially, the Department wants to find out whether criticized practices are necessary for harmonious industry operation; whether, if essential, they are harmful to exhibitors or the public; whether, if not essential, substitute practices can be developed; whether, if essential, they can be modified; and whether the industry will accept the Department's suggestions, if any are made. It is apparent, also, that the Department does not intend to intervene in present Department of Justice anti-trust actions; that it is cognizant of the industry's self-regulation program; and that it is neutral in Congressional legislation of the Neely type.

Official explanations of motives are on page 13.

WHITHER?

(*Continued from preceding page*)

of producers of copy, but also of publishers, the masters to be pleased.

Today hardly more than ten or fifteen men ultimately decide what the millions of the motion picture audience are to see. No matter how good the job is, more men could do it better.

RADIO GETS A CODE

IT'S ALL very appropriate for the radio industry to adopt a code. But there's just one of the provisions which tends to arch the editorial eyebrow—that one in which it is said: "political dramatizations should be eliminated, since they tend to *substitute emotional appeal for logic.*"

What about the use of the emotional appeal for pickles, soap, cereals and motor cars? Is that logical?

Obviously the controlling fact is that the public will take the emotional pabulum, about anything, but a politician who got out-dramatized on the air might make a lot of trouble.

One must hope, however, that radio will still permit the political orator his dramatic phrases, his "from the rockbound coast of Maine to the sunkissed slopes of California, from the pineclad hills of Minnesota to the silver Rio Grande," etc. Democracy demands that much.

—*Terry Ramsaye*

1,000 Independents

The Cinematograph Exhibitors Association, organized body of British theatre operators, has before it a plan for an extensive booking combine, possibly embracing 1,000 independent theatres, which would present formidable buying opposition to the two largest British circuits, Gaumont and Odeon. John Maxwell, head of Associated British Pictures, is reported ready to back the plan financially.

Aubrey Flanagan writes of this and of the continuing friction between British independents and circuits on page 17.

Not Acting

The showman's touch was again evident, this week, in the squabble between the American Federation of Actors and the Associated Actors and Artistes of America. Well covered by photographers and reporters of the wire services and New York newspapers, Sophie Tucker, president of the AFA, Ralph Whitehead, its executive secretary, and other of its officers walked out of the meeting room in the Bar Building, New York City, on Monday morning, 25 minutes after they had gone on trial before the AAAA for alleged mismanagement, undemocratic control, diversion of relief monies for personal and general union use, and divers other charges. They appealed to William Green, president of the American Federation of Labor, for an immediate investigation of the AAAA, and proffered 16 counter-charges against the parent actors' union.

Reviewed on page 16.

Foreign Quotations

Problems of currency; as to valuation and removal from abroad, and of public relations are being observed and discussed by foreign sales heads now in New York. Returned from contact with the field in Europe and the Americas are Walter Hutchinson, Twentieth Century-Fox foreign sales head; Morris Goodman, foreign sales head of Republic, and Peter Colli, Warner sales supervisor in Cuba and central America.

Their findings are on page 36.

The Neely Bill

The expected Senate vote on the Neely anti-block booking and blind selling bill was postponed last Friday because of the death of Claude Swanson, Secretary of the Navy, and was delayed again early this week, so that Senator Pat Harrison's social security legislation could be considered.

Widening Front

The Committee For Industrial Organization this week appeared to be taking advantage of the coast inter-union squabble, in which the International Alliance of Theatrical Stage Employees has been fighting its former technicians' union, Local 37, for "rebellion" and in which it is being attacked for "company unionism." An organization, already claiming 3,000 of the estimated 12,000 studio technicians, and calling itself the United Studio Technicians, has established headquarters near the IATSE in Hollywood, and petitioned the National Labor Relations Board for recognition as the collective bargaining agent for all of the crafts over which the IATSE claims jurisdiction.

The move is reported on page 18 *with other news of the labor front.*

Mexican Closing

Three of the four motion picture production studios in Mexico City have been closed by producers pending agreement with studio workers on salaries and working conditions. Labor interests attribute the difficulty to the shutting off of credits in Central America and the virtually impossible conditions facing Mexican producers attempting to get credit in their own country. The loss of much South American business also is blamed. About 5,000 workers are idle.

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Copyrights

The Section of Patent, Trade-Mark and Copyright Law of the American Bar Association, at its annual meeting in San Francisco, Monday, approved the unanimous report of its committee on copyright discussing far-reaching changes of an international as well as domestic nature proposed in the field of copyright law. Chief among the resolutions offered in behalf of the committee on copyrights by its chairman, Edward A. Sargoy, of the major motion picture companies' Copyright Protection Bureau, New York, was one disapproving adherence to the International Copyright Convention as recommended by the Senate Foreign Relations Committee to the present Congress, unless there is prior domestic enabling legislation by Congress as a whole to prepare for such adherence.

The story on page 19 *reports the departure for Europe of Edwin P. Kilroe and his plans for a survey of the copyright situation in Europe.*

Negro Theatres

An increase of 65 per cent in two years has been found in the number of Negro theatres in the United States, with 388 Negro theatres in 28 states, according to a survey prepared by the Motion Picture Division of the Department of Commerce, in cooperation with the specialist on Negro statistics of the U. S. Census Bureau and Sack Amusement Enterprises of Dallas. Florida, with 39 houses, leads all other states; while 175 cities are represented.

An analysis and listing of the theatres is on page 41.

FOR READY REFERENCE

Editorial	Page 7
This Week in Pictures	Page 10
The Hollywood Scene	Page 35
In the Cutting Room	Page 45
In British Studios	Page 49
Managers' Round Table	Page 59
Release Chart	Page 73
Asides and Interludes	Page 29
Showmen's Reviews	Page 53
In the Courts	Page 72
In the Newsreels	Page 72
Short Subjects on Broadway	Page 50
What the Picture Did for Me	Page 68
Productions in Work	Page 67

Steffes Again

After repeatedly declining the post, and in spite of his vehement assertions that he would retire, W. A. Steffes, founder and president of the Northwest Allied, and a stormy petrel of national exhibition, was reelected on Tuesday to the local unit's presidency, a post he has held almost continuously since 1929. Mr. Steffes was named at the local organization's convention in the Hotel Nicollet, Minneapolis, site of the national convention of Allied last month. Other officers named were B. L. Peasley, vice-president; Ben Asch, secretary; Sidney Volk, treasurer.

The convention rejected the fair trade practice code, opposed increased film costs, and advised exhibitors to wait until September for film buying, at which time its buying combine may be ready. The convention also instructed its officers to try to have the Minneapolis Council legislate against shows longer than 135 minutes.

The report is on page 15.

Radio Code

Taking a leaf from the motion picture industry, radio, as represented by the convention of the National Association of Broadcasters, in Atlantic City this week, adopted a code of self regulation, with stipulations on the conduct of children's, religious, controversial, news, educational, and commercial programs. They listened to a special broadcast by Will Hays, president of MPPDA; and heard Carl E. Milliken, MPPDA secretary, tell of the wisdom and efficacy of the motion picture's self regulatory organizations.

By a vote of 148 to 24, the broadcasters voted to "try out" self regulation. They were also told by Stephen Early, President Roosevelt's secretary, that the radio industry did not need to fear Federal intervention "so long as it served democracy."

The story on page 25 *reports the meeting.*

Black and White

Miami exhibitors this week won the right to show films of prize fights in which one of the contestants is white and the other colored, in a battle they have waged with city commissioners since the days of the Jack Johnson-Jim Jeffries championship bout. A new city ordinance, repealing the old prohibitive measure, was passed by the city commission with a three-to-two vote after arguments in favor of the change had been presented by attorneys representing the Wometco circuit, operators of 14 theatres in Miami and three in Miami Beach. Attorneys for exhibitors pointed out that no other city in the country of Miami's size prohibited such showings.

Super-Ballyhoo

Having tried it, having noted its success, Paramount is not forgetting the comparatively new method of making one's big pictures known nationally by location premieres and, accordingly, is planning to super-ballyhoo no less than eight of its new pictures within the next eight weeks. Plans call for 30 special screenings on one picture; screenings for 48 Governors on another; a "Hollywood premiere" in the center of an Apache reservation, for another; a premiere aboard the *Queen Mary* for another. The pictures are "Beau Geste," "Our Leading Citizen," "The Star Maker," "Geronimo," "Ruler of the Seas," "Are Husbands Necessary," "Jamaica Inn," "Disputed Passage."

Plans are on page 34.

Lion Roars

Great Britain's Lion, which has been accused of too much silence by critics of "appeasement," answered back on Tuesday with the publication of budget estimates showing that the Government will spend approximately $1,500,000 in the new fiscal year in building up its propaganda machinery, in order to better compete with Italy and Germany in the new "war of words and nerves." The expenses will include coverage by press, radio, and, presumably, motion pictures, which are used to a great extent throughout the world by the totalitarian countries for propaganda purposes.

Quebec Reopens

The five weeks' dispute in Quebec between municipal authorities and theatre owners was ended this week when Premier Duplessis intervened to recommend abolition of the 10 per cent amusement tax increase imposed by the city of Quebec. The increase was still in force as the 11 theatres in the city reopened but was due to be repealed without delay. The Capitol, Quebec's largest theatre, reported an "average" matinee, while all other houses said attendance was increased over the same date last year. French theatres ran double and triple bills.

Foreign Film Showings

The place of the foreign film on the screens of the American motion picture theatre is seen in that 175 theatres in 85 different localities are showing imported pictures, exclusively or in conjunction with American films.

Of the 175 theatres (out of a total of 17,541 American theatres), 76, or 43 per cent, have only occasional showings.

The exhibition end of the foreign film situation, and a listing of theatres, their localities and the type of product they show will be found beginning on page 39.



This Week In Pictures

RECOGNITION, left and below, for the men who make the newsreels comes, just now when other events and other attentions are bringing that long neglected screen function to the fore, from the National Headliners Association with its annual awards presented to Al Brick, left, ace of the Movietone News staff, for the best domestic shot of the year, the death of Captain A. I. T. Roark on a polo field; and to A. T. Hull, Jr., below, of Pathe, for sequences of the siege of Canton, best in the foreign field.

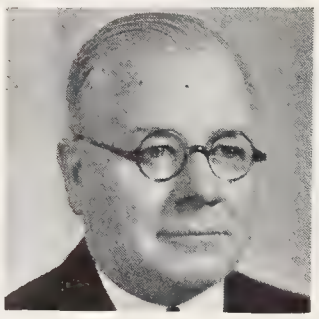




By Cosmo-Sileo

"ACTRESS YOUNGEST IN SPIRIT" was the award voted May Robson, above, by the American Youth Congress, from whose representative, Nancy Wardell, she is receiving the scroll. The Congress also cited Warners for "Juarez" and "Confessions of a Nazi Spy."

EDWIN P. KILROE, below, sails for Europe to represent American producers in copyright matters. See page 19.





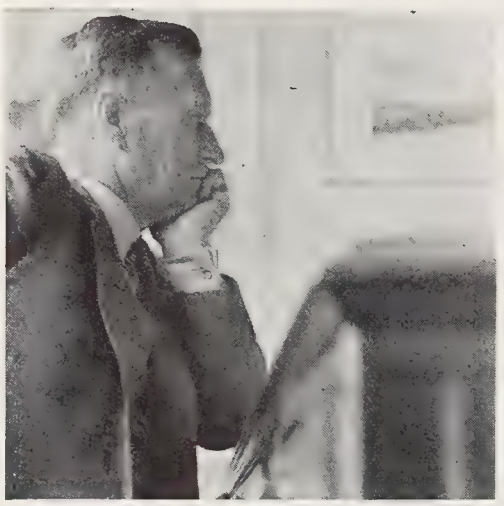
By staff photographer

REPRESENTATIVE of Atlas Corporation in the management of the reorganized RKO is W. J. Merrill, above, assistant to George Schaefer, president of the company.



By Metropolitan

STURDY PILLAR of the legion of legitimate stage troupers, most of whom have deserted, with credit, to Hollywood, Walter Hampden, above, has signed with RKO for his first film role. It will be in "Hunchback of Notre Dame."



By staff photographer



By staff photographer

HOME FROM FOREIGN LANDS, Twentieth Century-Fox's Walter J. Hutchinson, above left, and Republic's Morris Goodman, above right, find the stature of the American motion picture increasing in the markets abroad. They report in interviews on page 36.

THE FOUNTAIN PEN AND DOTTED LINE season is opened impressively, below, for United Artists by Harry Gold, vice-president, completing a two years' agreement for the entire UA program with Edward Hinchy, signing as executive film buyer for the Warner circuit of 400 houses.



By Metropolitan



WARREN F. GROSSMAN, center above, is an exhibitor of Nevada, Iowa. He is surrounded by the best of beauty and talent in the Jesse Lasky "Gateway to Hollywood" contest, Dorothy Howe and Kirby Grant, who will receive RKO contracts. Another thing about it is Mr. Grossman hails from the home town of William F. Crouch, of our Chicago staff.

SIX HOURS A DAY, seven days a week is the stint of Frank Maffey, below, claiming at 87 to be the oldest doorman in the United States. He chops them up at the Royal in Cincinnati.





By staff photographer

OPTIMISM is exuded by Herman Wobber, above, 20th Century-Fox sales head, on returning to New York from a swing of the exchanges. See page 36.

CLAUDE C. MUNDO, below, new manager of the Rex in Little Rock, Ark., acquired theatre knowledge during high school days as an usher in the Majestic, since burned.

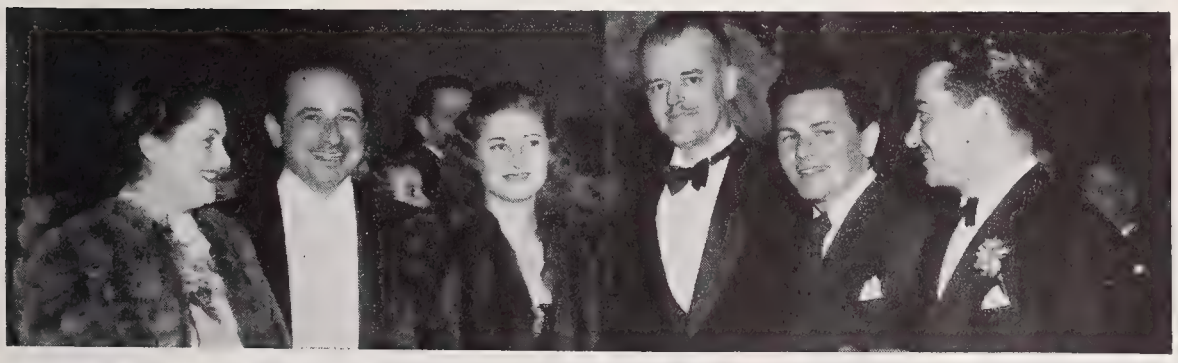




GEORGE W. TRENDLE, above, has resigned as president of United Detroit Theatres following disagreement with Paramount. He's busy with radio, anyway.

MISSING. The mother of Robert Haas of Philadelphia, right, missing since November, 1938, appeals to theatre managers, through Silvert Setron of the Logan, Philadelphia, to watch for him. She believes he may be working in a theatre.





MEXICO CITY PREMIERE, above, of Warners' "Juarez," the Hollywood-made history of Mexico's almost legendary hero. Left to right in the Arts Palace lobby: Mrs. Irving Rapper, Irving Rapper, dialogue director; Mrs. Joseph Mullen, Joseph Mullen, Warner Mexico City manager; John Garfield and Oscar Brooks.

HOLLYWOOD PREVIEW, right. Olivia DeHavilland and David Niven in the lobby of the Beverly after the showing of Samuel Goldwyn's "They Shall Have Music." Mr. Goldwyn is included in.

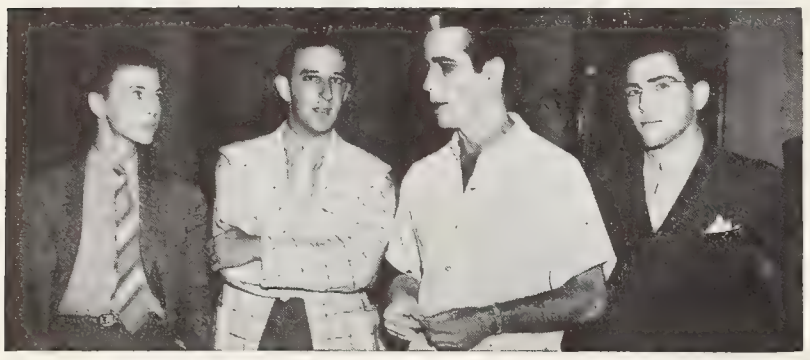


The Visitors



ON THE SET of "The Return of Dr. X" at the Warner studio in Burbank, above, are Everett Cook and M. A. Lightman, head of the Malco circuit of Memphis.

Below, Clay Fauker, Sidney Miller and David Katz of the Palace, Corsicana, Texas, and, in makeup, Humphrey Bogart.





By staff photographer

Below. H. M. Richey and Raymond Massey, left and right, with Elsie Goebel and Mrs. C. A. Goebel, co-operators of the Columbia, Bristol, Tenn.





Norman McLeod and Milton Bren, left and right above, lunch with Count John Perdicari in the Italian Pavilion at the New York World's Fair on the Flushing Meadows.



Above. At MGM's miniature Fair symbol in Times Square, New York: Ted O'Shea and T. J. Connors, left and right, with B. S. Moss and Vincent McFaul, president of Shea's Buffalo Theatres.

Right. M. M. Federhar of the Regent and Cameo in Akron, visits the Paramount home office reception room.

Left. Julius Reisman, manager of the Capitol, York, Pa., and Bert Reisman, RKO manager for Peru, brothers of the RKO foreign manager, with Rutgers Neilson of the home office.



Right. Charles Shannon of the Belmar, Pittsburgh, and his bride in the Managers' Round Table office, N. Y. C.



By staff photographer

U. S. HUNTS CAUSES OF FILM TRADE COMPLAINTS

Action Being Taken by Commerce Department with Full Cognizance of Industry's Own Trade Practice Program

The United States Government, through the Department of Commerce conferences being held with leaders of various branches of the motion picture business, seeks to determine what underliyng causes exist for intra-industry dissension, why they are if they are, and what can be done about them.

The Department, official spokesman explained to MOTION PICTURE HERALD this week, "is making a thorough diagnosis of the health of the motion picture industry with a view of recommending a course of treatment which will cure the ills" of which independent exhibitors, other industry factions, public groups, the Department of Justice and members of Congress have complained.

All of this action is being taken with full cognizance of the existence of the industry's own trade practice program of self-regulation, and without any intention of intervening in the Department of Justice anti-trust suits against the industry, or of influencing Congress in its consideration of legislation dealing with the industry, as evidenced by Secretary of Commerce Harry Hopkins last month in his letter to Senator Matthew Mansfield Neely, sponsor of the Neely anti-block and blind selling bill.

Would Define Underlying Causes

On the contrary, official Department spokesmen stress, the Department is seeking to develop in sharp definition the underlying causes of the differences between the major producer-distributors and independent exhibitors, differences, it is pointed out, which have attracted no little Governmental and public attention.

Setting aside all of the fanciful contemplations attributed to it by Washington "observers," such as attempting to deal with "labor problems" of the industry, seeking new ways of expanding the domestic market, or underwriting an international conference at which "all foreign nations" would agree to a leveling of barriers for the benefit of Hollywood pictures abroad, official spokesmen sum up the Department's determinations in the present conferences as follows:

1. Whether practices of which there has been complaint are essential to the orderly operation of the motion picture industry;

2. Whether, if they are essential, they involve policies which work to the detriment of exhibitor or public interests;

3. Whether, if they are not essential, substitute practices can be developed which will eliminate abuses but insure a steady flow of product to all exhibitors;

4. Whether, if essential, they can be "cleaned up"; and,

5. Whether the motion picture industry is willing to take the steps necessary—if it is willing to "apply the doctor's prescription."

To lay the basis for these determinations, Department officials are seeking the views of all branches of the industry and of the various interests in each branch. Thus, it has sought the ideas of the major producers and the independent producers, the MPTOA, ITOA, Allied, and others. Each group is being asked to explain how it is affected by these various practices—block booking, cancellations, affiliated theatres, etc.—and, where possible, to submit factual evidence in support.

Since the initial meeting with the major producers, led by Will Hays, on June 6, the Department has been awaiting the submission by them of factual material which was then requested, as a basis for further discussions. That material—a fact hitherto undisclosed publicly—will deal with cancellations, sales of pictures in full blocks, smaller blocks and individually; mortality among small exhibitors and similar subjects.

Meanwhile, having heard the major's side the Department is now conferring with exhibitor groups, having already met, two weeks ago, with Ed Kuykendall, president of the MPTOA, arranged a meeting July 18th with Harry Brandt, president of the IOTA and is planning a conference with representatives of Allied July 19th.

Chance to Defend Practices

Pointing out that the industry is under fire at the Capitol and in the courts and that exhibitors and public groups are constantly complaining of its practices, officials of the Department now explain that their efforts also are being directed at the adoption of practices which will free the major producer-distributors from further harassment.

One of the aims of the meetings is to give the producers an opportunity to demonstrate that certain of the practices attacked are basically essential methods of doing business but, also, that they can be freed of the discriminations and abuses which have been the subject of attack.

Because of the pending Department of Justice anti-trust suit, Department of Commerce officials point out, both the film industry and the Justice Department are in awkward positions: industry members fear to lay any information before the Department in support of their contentions that their practices are not improper, because it might be used against them in the suit, and Justice officials feel they cannot ask the industry whether the correctives they seek to apply would simply eliminate abuses or go much further and precipitate chaotic conditions.

Thus barred from direct discussions, it was explained, the industry has brought its problem to the Department of Commerce in the hope that, serving, so to say, in an ex officio capacity, that Department could find a common ground where the controversies between distributors, exhibitors, public groups and the Government could be aired.

Seeks Assurance on Public Interests

In seeking thus to achieve an amicable solution of these difficulties, however, Secretary of Commerce Harry Hopkins is insisting that the distributors prove their contentions that the interests of the exhibitors and the public are adequately considered, and it is to develop that picture that the distributors now are compiling statistical information in New York.

It was made clear at the June 6th meeting, apparently, that the distributors could expect Department of Commerce aid only if they were able to prove their contentions that the exhibitor and also the public were getting a "square deal."

Department of Commerce officials directly involved in the discussions are said to already have a better grasp of the mechanics of the industry than many members of Congress who

(*Continued on following page*)

QUIET ON ANTI-TRUST SUIT FRONT

The week was the quietest one in a year in motion picture anti-trust suit developments, the lone action on pending actions taking place in Chicago, where trial of the Government's suit against Balaban & Katz and the majors was postponed until September 5th, after a month of trial testimony.

The suit is a criminal proceeding based upon alleged violations of a consent decree handed down in Chicago by Federal Judge Woodward in 1932. The Governments' case has been presented by Robert L. Wright, special assistant to the attorney-general, and Seymour Simon, his assistant. In the past two weeks they have presented their case before Edgar Eldredge, master-in-chancery.

The Government has attempted to show that theatremen in Chicago have been unable to secure first run pictures because of alleged monopoly held by B&K on all major product. Before the trial was postponed last Friday the Government called witnesses to the stand to tell about negotiations for product by several local exhibitors who wished to take over the Oriental theatre in the loop which had been closed by B&K. This motion was allowed by the court and a motion to strike taken under advisement.

In September the Government will wind up their case and the defense will start immediately to present their side.

The suit filed by Chicago independent exhibitors against Balaban & Katz and the major companies will also be postponed until this fall it is learned. A hearing on the case is scheduled before Federal Judge Wilkerson this week but a postponement will be asked until fall as the attorneys engaged in the defense and much of the material sought for the suit are now involved in the Government suit which will probably be settled before the independent suit starts.

N.Y. ALLIED CONTINUES NEGOTIATIONS

(*Continued from preceding page*)

have been "studying" the industry for years and have the added advantage of approaching the subject in disinterested and impartial manner. Thus, in discussing block booking, Department of Commerce chiefs showed that they were interested in determining whether any other form of distribution would meet exhibitors' requirements for a steady flow of product, but at the same time demanded evidence to show whether the block booking practice was being applied to the disadvantage of exhibitors.

Again resorting to the medical analogy, Department officials explained that after the diagnosis is completed, they hope to be able to recommend a course whereby the industry itself can act to improve its health. However, it was emphasized, whether the industry adopts the Department's recommendations is up to the industry and whether the reformation, if undertaken, influences the Department of Justice to a more considerate attitude is up to that Department.

Admitting that they did not know whether they could do anything for the industry, the Commerce officials point out that it is under fire from several directions and there is little hope of a solution of its problems which would be equally satisfactory to all interests other than through some procedure such as they have undertaken.

New York, New Jersey, Texas Allieds' Views

Taking a stand independent of its national parent, Allied Theatres of New York, in convention last week, in Syracuse, decided to continue negotiations with distributors for a code adaptable to New York State. National Allied had flatly turned down the document.

Adding its policy to that of a score or more of affiliated and unaffiliated state exhibitor organizations, New York Allied completely ignored the code's rejection by its national affiliate.

intent of the proposed code reached at Chicago."

New Jersey Allied, however, this week rejected the code, following similar action by most Allied state units. Also taking code action this week was Allied of Texas, the board of which recommended that members do not sign the code individually, Texas Allied's board having previously rejected the program.

The organization appointed a five-man committee to continue negotiations with distributor representatives in an effort to obtain "a fair trade practice code for the state of New York," it was disclosed in a statement from Max A. Cohen, president of New York Allied.

Whether or not the state unit's action in refusing to follow the lead of national Allied in rejecting the code implies or will lead to a complete break away from the parent organization was not immediately certain. Mr. Cohen refused to comment on this phase of the state organization's action, confining himself to his prepared statement which follows:

"At a statewide meeting of New York Allied held at Syracuse, in view of the rejection of the proposed fair trade practice code by the national organization at Minneapolis, the members present reaffirmed the New York unit's oft-repeated policy of doing all within its power to keep negotiations alive and thus endeavor to eventually bring about proper and adequate regulation of the industry from within.

"New York Allied feels this can and should be done, and, therefore, meeting resolved and directed that a committee of five be appointed to confer with the Distributors' Committee for the purpose of evolving a Fair Trade Practice Code for the state of New York. This committee was authorized and empowered to conclude negotiations with the distributors in the event that a satisfactory document could be evolved which would embody with definite clarity the intent of the proposed code reached at Chicago."

The committee appointed consists of Mr. Cohen, chairman; Happ Merriman and S. Grossman of Syracuse; Mitchel Conery of Ravena and Ray Pashley of Interlaken, with H. Laurence of Cattaraugus as alternate.

Owners Seek "Better Deal" in Rentals

Connecticut independent exhibitors this week launched a drive to force lower film rentals in the territory and "forcing" of short subjects and newsreels adopted at their recent joint meeting of Motion Picture Theatre Owners and Allied members. The resolution has been published in advertisements in the trade press and has been sent to all distributors' home offices and to the Department of Justice in Washington.

The resolution bears the signatures of Irving C. Jacocks, Jr., president of MPTO of Connecticut and Maurice Shulman, president of Allied of Connecticut.

The resolution reads:

'Whereas theatre grosses have been constantly falling for the past year and now dropped to an alarming degree, and

"Whereas, the prices of film rentals have been constantly rising contrary to the business trend, and

"Whereas, said film distributors are forcing the sale of shorts and newsreels, contrary to the spirt of the code they offer to the trade,

"Now therefore, be it Resolved, that we, the independent exhibitors of Connecticut, in meeting assembled this 27th day of June, 1939, at the Hof-Brau, New Haven, demand decreases in film rentals for the ensuing year, commensurate with the drop in grosses, and be it further resolved, that we will not be coerced, directly or indirectly, into the buying of shorts and newsreels."

Canadians Reject Clearance Plan

Independent Canadian exhibitors have rejected the suggestion advanced by the present Conciliation Committee in Toronto for a discussion of the present clearance situation by a 10 member committee.

An offer has been announced whereby the situation would be dealt with by the present Conciliation Committee, consisting of four independent exhibitors, four circuit representatives and two distributor representatives. Consideration of concrete grievances by this committee, with a view to the adoption of basic terms for a reorganization of the system, would, the independent exhibitors felt, not be productive inasmuch as they claim that no organization in the Canadian trade at present can take independent action.

Instead, they are asking for an independent and neutral board of arbitration after they have become organized from coast to coast through the Anti-Protection League. Said to be behind the League now are the Independent Theatres Association of Ontario, the British Columbia Independent Theatres Association, the Manitoba Exhibitors Association and the Nova Scotia Independent Exhibitors Association, with the Quebec independent theatre men reported as ready to declare themselves.

After complete organization, the League will call a conference to draw up a plan of action; and, if headway cannot be made by arbitration, the final step would be to depend upon a request for intervention by the Canadian Government.

EXHIBITORS, ATTENTION!

Money in circulation reached a total of $7,046,444,003 *on June 30th, the highest in American history except for a few days during the* 1933 *banking holiday, according to an Associated Press dispatch from Washington.*

The treasury said the latest total was equal to $53.72 *for every man, woman child in the country. In May, the total was* $6,967,395,463, *equal to* $53.15 *per person, and a year ago, it was* $6,460,891,315, *or* $49.62 *per person.*

The figures include cash held in bank vaults and also cash which has been taken abroad by foreigners for hoarding. Foreign hoarding, officials said, accounts for much of the increase in the last year.

Majors Changing Their Arbitration Agreement

Sales managers of the seven major companies participating in the trade practice program met Monday at New York's Hotel Astor for further discussion on proposed changes in the arbitration provisions. Problems relative to making the Code completely effective were also discussed.

Those participating were: William F. Rodgers, chairman of the distributors' negotiating committee and Metro-Goldwyn-Mayer general sales manager; William Sussman, Twentieth Century-Fox eastern sales manager; Neil Agnew, Paramount vice-president and sales manager; Gradwell Sears, Warner sales head; Ned Depinet, RKO vice-president and head of distribution; William Scully, Universal vice-president and sales manager, and Abe Montague, Columbia sales manager.

Another meeting was held Wednesday afternoon, with practically the same group participating.

Mr. Rodgers has declined to comment on the committee's reaction to New York Allied's request this week for separate negotiations on the code on behalf of its members.

Grand National Meet Scheduled for Friday

The meeting of Grand National stockholders called to consider the company's new financing plan, under which approximately $1,000,000 would be supplied by Felt and Company, of New York, was scheduled to be held Friday.

Pending settlement of financial matters, all except a skeleton staff of employees has been removed from the company payroll in Hollywood.

Rebush Sets Film

Roman Rebush, who recently organized Credo Pictures, Inc., plans "Mirele Efros," based on the novel by Jacob Gordin, as the first of four Jewish films planned.

Steffes Forming Buying Combine After Re-election

Re-elected for a three-year term at an annual salary of $15,000 per year, W. A. Steffes, president of the Northwest Allied and "Fighting Al" in national exhibitor politics since 1929, when he founded the organization, this week was busy pressing an extensive program of activity for the unit, as a consequence of his re-election at the annual convention on Tuesday and Wednesday, at the Hotel Nicollet, Minneapolis.

Mr. Steffes had refused the presidency; he wanted to retire and gain more time for his own business, he said in vehement protests before the convention. However, the salary attached to the position is reported to have induced a change of mind.

The convention directed the officers of the organization to form a buying and booking combine, and a committee is being appointed to proceed with its organization. The report of the committee is expected to be ready for presentation to the membership by September 1. Another convention will be held in early September.

Passed was a resolution condemning the trade practice code, which had been rejected by the national convention at the same hotel the week of June 13. Another resolution passed was one condemning the furnishing of commercial films to the University of Minnesota, and a committee was appointed to call on the university's board of regents to ask them to have the practice discontinued. The convention also instructed its officers to see whether city councils could and would pass ordinances prohibiting beer taverns, dance halls and similar places, from showing 16-mm. films, unless they had theatre licenses.

Mr. Steffes this week was to send a letter to all members, urging them to make only the minimum amount of film purchases until arrangements could be completed for the booking and buying combine, which is expected to be part of a national booking and buying co-operative exceeding in buying power any present-day circuit.

The letter also asserts that, contrary to stories published in the trade press, there is no discord in the Allied organization.

It was announced during the convention that 15 theatres in the Twin City area are closing because of poor business and inability to obtain suitable films.

Thirty representatives of 95 theatres attended.

To Cover Orient

RKO Pathe News has dispatched Captain Patrick Smith to take pictures in Manchukuo and North China, starting in Tientsin, and Rey Scott to Rangoon, following the new military and supply road through French Indo-China to Chungking, provisional capital of the Chinese government for the purpose of filming the present situation in the Orient. Pathe's former Far Eastern cameraman, A. T. Hull, has returned to the United States for a rest.

Altec has expanded service activities by five additional Essaness theatres in Chicago. R. Hilton negotiated for Altec.

Plan Publicity Drive to Mark Motion Pictures' Golden Jubilee

The motion picture industry of the United States plans, in its fashion, to celebrate its fiftieth anniversary as a "Golden Jubilee", through the first week of October. It is designed as pure publicity.

The event is to be more jubilee than golden, coming both in contrast with and in sequel to the million-dollar "Motion Pictures are Your Best Entertainment" campaign of last year's poignant memory.

Plans of the project were given out at a press conference with Kenneth Clark of the Motion Picture Producers and Distributors of America, Inc., this week, following a meeting of the sub-committee of the Advertising Advisory Council of the MPPDA. The plans contemplate no drives, quizzes, contests, pledges, certificates or largess of advertising to the newspaper press, like last year.

The press will be invited and encouraged to give the Jubilee editorial and feature attention. The exhibitors will be urged, and equipped with mimeographed material, to carry on local campaigns and promotions.

The Jubilee campaign will be opened for the nation in mid-August by an expression, to press and radio, by Will H. Hays.

Operations are in the hands of the special sub-committee which includes Lester Thompson, Joel Swensen, Mr. Clark, Harry Goldberg, Ben Grimm, William Ferguson and Lou Pollock. Hollywood's publicity departments and functionaries are being invited to participate.

The Golden Jubilee comes rather as a consequence of the "Quiz" drive of last year. When that campaign was being framed in behalf of the boxoffice as a commercial expedient, pretext was sought and dates reviewed in the hope that the period might contain an anniversary of something. It did not. Meanwhile, the fact that it was October 6, 1889, that the Edison Kinetoscope was first demonstrated in his West Orange laboratories obtruded. The Quiz drive then took on for itself its "Greatest Year" pretext and Hollywood, somewhat unofficially, promised to ring the welkin and rouse the nation, the next season on the fiftieth anniversary. The "Greatest Year" and Quiz resulting as they did, Hollywood became less than ecstatic about the project. Now New York and the home office will see about getting some pieces in the paper. —T. R.

The fiftieth anniversary got its first attention from the industry, and from Hollywood, by dramatic reference to the event of October 6, 1889, by Cecil B. DeMille on the radio across national networks on the program of the banquet which closed Paramount Picture Corporation's national sales convention at the Hotel Ambassador in June.

RCA Issues Catalog Covering Sound Field

A new 56-page catalogue containing a complete listing of all RCA sound equipment for use in the entertainment, educational and industrial fields has been announced by the Commericial Sound Section of the RCA Manufacturing Company.

All items in the RCA line of sound equipment are indexed and catalogued with photographs, prices, specifications, and general descriptions, including possible uses.

Set "Feathers" Drive

Special advertising and exploitation campaigns have been prepared for Alexander Korda's "Four Feathers" by United Artists. Plans include a $100,000 newspaper campaign budget in addition to full color pages in *Life, Look* and *American Weekly*. An exploitation staff of 40 men will be assigned to the first key city engagements of the picture by United Artists.

Plan Yiddish Feature

Carmel Productions has acquired the rights to Chawer Pawers' dramatization of the novel, "Fischke der Krumme," by Mendel Mechas-Phurim, and will produce it as a Yiddish film. Edgar G. Ulmer will direct.

Skirball Leaves Grand National

The resignation of J. H. Skirball as vice-president in charge of production and as a director of Grand National Pictures, Inc., was announced Tuesday in a joint statement by Mr. Skirball and E. W. Hammons, Grand National president.

Mr. Skirball said "for some time past it has been my desire to devote all of my time to my own independent production."

Pascal Sets "Major Barbara"

Gabriel Pascal, British producer who has the film rights to George Bernard Shaw's plays, plans "Major Barbara" as his next picture, to be made at the Pinewood studio, with "Doctor's Dilemma" in the spring. He sailed from New York this week to start "Major Barbara." Accompanying him were Victor Orsatti, Hollywood agent, who will assist in working out a release and Marion Baldwin of the Orsatti office.

Kleckner with Jam Handy

Joseph B. Kleckner, former president of Motiograph, Inc., has been named to the executive staff of the Jam Handy organization, Detroit. The company has moved to larger quarters there.

ACTOR UNION CHIEFS GO ON TRIAL; "FOUR A'S" REJECT AFL TRUCE PLEA

Sophie Tucker, President of AFA, Whitehead and Other Officers "Walk Out"; "Undemocratic Control" Charged

More "dramatics," immediately flaring into the front pages of New York newspapers, occurred this week as trial began, for mismanagement, of executives of the American Federation of Actors, by the Associated Actors and Artistes of America, parent actors' union. Twenty-five minutes after the trial started on Monday in a meeting room of the Bar Building, in New York City, Sophie Tucker, president of the AFA, Ralph Whitehead, its executive secretary, and other of its officers, "walked out."

Miss Tucker appealed to William Green, president of the American Federation of Labor, for an "immediate investigation" of the AAAA, and filed 16 charges against it.

Meantime, the "trial" continued, without the defendants. Paul Turner, counsel to the AAAA, characterized the AFA officers' action as "sheer subterfuge."

Trial Adjourned

The trial was recessed late Wednesday until Friday to allow for the introduction of any new evidence. It was felt unlikely however that any new evidence will be presented.

In the event that no more is made by AFA executives who are being tried, by way of court injunction or some internal action, the case will go to the membership of the international board of the AAAA for final decision; the board being scheduled to meet Friday.

Bernard Reis, an accountant, testified on Monday, in support of the AAAA charges against the AFA leadership. He testified that benefit performance funds were not used for relief; that they were used along with general union funds; that a $1,700 automobile was given to Mr. Whitehead, during the time that the AFA was compelled to use relief funds for general union purposes.

Other charges against the AFA leadership have included those of "undemocratic control"; alleged inability of dissidents to obtain a voice in union affairs; and alleged inability of AFA rank-and-filers suffering working condition injustices, to obtain action from their leaders.

On Tuesday, performers of the Billy Rose Aquacade, in the New York World's Fair, testified. They claimed withheld wages, insanitary conditions, and intimidation; and that the AFA officers had refused to help them.

Denies Equity Domination

Kenneth Thomson, executive secretary of the SAG, then took the stand, and denied that his union was dominated by the Actors' Equity, as claimed by the AFA. He charged the AFA with failure to cooperate with the SAG, and with various items of misconduct.

Mrs. Florence Marston, eastern representative of the SAG, testified that the AFA had neglected to organize participants in film theatre stage shows.

An affidavit from Fred Keating, a past president of the AFA, and a dissident in the dispute, was then read; this claimed that when the IATSE threatened to invade the jurisdiction of the SAG, he was unable to obtain cooperation from the AFA.

At the AFA offices on Tuesday evening it was said that the AFA had encountered difficulty in staging "walkouts" of film theatre stage persons, because of refusal of New York projectionists' union, Local 306, to cooperate.

Mr. Rose, also on Tuesday evening, after the news of his employees' testimony at the trial was received, denied their allegations, and asserted that conditions wholly opposite from those they described, existed.

Henry Jaffe, attorney for the AAAA investigating committee, whose report formed the basis for the investigation, brought out in Tuesday's testimony the allegations that, although the Los Angeles office sent $11,469 to the New York AFA offices last year, the New York offices had not sent enough money to prevent the closing of the Los Angeles office, the rental of which was $15 monthly.

The trial charges were submitted to the AAAA several weeks ago by an investigating board headed by Mrs. Florence Marston, eastern representative of the Screen Actors' Guild. A trial board was thereupon appointed, and the AFA officers ordered to reply in writing to the charges. The AFA leadership refused at first to do this, and denied the AAAA power or jurisdiction to try a member union. Mr. Whitehead and Miss Tucker finally appeared last week at hearing before the AAAA, and repeated their counter-charges. Mr. Halprin, the AFA attorney, in denying the AAAA powers to order trial, also asked for a bill of particulars from the AAAA, which was delivered last week.

Seek Vote of Confidence

Miss Tucker and Mr. Whitehead had attempted to gain a vote of confidence from the membership of their union. The attempt failed when a meeting at the Hotel Edison, in New York, broke up in a near-riot. The maneuver merely accented the endeavors of a rebellious AFA group known as "The Ferrets," which then held its own meeting, and petitioned the AAAA for redress. The insurgents want permission to reorganize the AFA, if the present leaders are found guilty.

The AFA has maintained, since the order that its leaders stand trial for mismanagement, that the AAAA international board is "unfair" and that the trial is the result of "plotting" by the Actors' Equity officials to gain control of the AFA.

In the AFA charges to Mr. Green, president of the A. F. of L., it is maintained that Actors' Equity dominates the AAAA; that it influenced the naming of board delegates from the Screen Actors' Guild and the American Federation of Radio Artists; that the AAAA paid its officials exorbitant salaries; that it refused to give financial statements; that it permitted the Actors' Equity to collect half the dues paid by the SAG; that the organization was undemocratic; that it had failed to organize the acting profession.

Court action has been hinted at by Mr. Whitehead. However, it was not known at midweek whether the courts would entertain an inter-union fight. The rebellious AFA members, "The Ferrets," have declared they will seek an injunction to prevent AFA union funds from being used in a court battle.

The AAAA trial was begun this week, despite a plea last week by William Green that a special mediation board of the A. F. of L. hear the charges and the AFA answers. The AAAA turned down the plea because such intervention in the business of a subsidiary union would create a "dangerous precedent," and because it would not be binding on both sides.

Halprin's Replies to Charges

At the Friday meeting, in New York, at which Mr. Green made his mediation offer, Mr. Halprin, for the AFA, submitted a 14-page reply to the AAAA charges. In partial detail, these replies say:

That the benefit funds borrowed for general use had been returned and set up in a special account.

That Mr. Whitehead's $1,700 car was needed, and used, for union activity; and besides, the AAAA had no right to question such things.

That union finances made it necessary to pay collectors' expenses and organizers' commissions out of dues pyaments; and besides, it was done by other AAAA unions.

That Mr. Whitehead did not control the union; Miss Tucker was the most active member.

That union meetings were conducted democratically.

That dispersion of union membership through the country made it impossible to hold full council and membership meetings.

That financial status of the union made organization of film houses with stage shows impossible; but that this may still be done.

That the trial board was acting as "persecutor, prosecutor, and judge."

MAY FORM AAAA CONSUMER UNIT

The Associated Actors and Artistes of America may form a consumers co-operative, to obtain for its approximately 100,000 members of films, stage, radio and concert the benefits in reduced material prices that are received by members of the estimated 25,000 other such groups in this country, Paul Turner, general counsel to the AAAA, said this week. The co-operative would begin operations in New York, first; then in Chicago, Los Angeles, and San Francisco. Studies are now being made. Listed as participating in such a plan are all of the AAAA major member unions, except the American Federation of Actors, leaders of which are under fire by the AAAA.

Equity Not to Ask For Increased Minimum

Actors' Equity will not ask for increased minimum on stage salaries from legitimate stage producers when negotiations open with the League of New York Theatres next month, it is understood.

Reforms in the working of the ticket brokers' code may be sought, however, and unless they are granted, Equity will revert to its previous policy of making contracts with individual producers rather than the League, it was further reported. The present contract expires on September 1st, and is a one-year agreement providing that Equity would not seek more favorable working conditions if the producers made an honest effort to enforce the ticket code, which Equity regards as a matter of concern to the union. The talent union feels that if theatre going is made easier, employment in the theatre may increase.

NEW BRITISH PLAN WOULD COMBINE 1,000 INDEPENDENTS ON BOOKINGS

General Council of Exhibitors' Organization Studies Maxwell Backed Plan; Opposition to GB and Odeon Circuits Seen

by AUBREY FLANAGAN
in London

A revolutionary production and booking scheme under which a group of independents, possibly totalling 1,000, would be assured a continuity of product was before the general council of the Cinematograph Exhibitors Association this week for consideration and possible action. The plan would be backed by John Maxwell, who last June informally proposed the formation of a booking block in collaboration with the product of Associated British Pictures, his production company.

Under the new plan, presumably, a group of independents designated by the CEA would receive preferential bookings with the Maxwell circuit for films produced at Elstree and either made or guaranteed financially by Mr. Maxwell. The plan, if made effective, would offer formidable opposition to the Odeon and Gaumont British circuits. It also would create an unparalleled market situation and give Mr. Maxwell unequalled powers to create a new trading situation with American distributors in England.

It will be remembered that Mr. Maxwell has been carrying on a long standing feud with the Ostrer brothers who control Gaumont British. Two years ago, after a plan for realignment of GB control which would have given Joseph and Nicholas Schenck more control than is now exercised by Twentieth Century-Fox (American holder of GB interest) was abandoned, Mr. Maxwell purchased a $3,000,000 Class "A" non-voting interest in the Ostrer company. A year later he filed suit against the Ostrer brothers charging misrepresentation in the sale. Before the action came to trial, however, Mr. Maxwell abruptly resigned from the GB directorate and withdrew the suit.

The CEA general council was to receive the proposed booking plan on Wednesday and it was expected to bring mixed reactions. Obvious difficulties have been pointed out, such as the possibility of similar schemes being adopted by other interests. However general approval of the plan in principle is anticipated.

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Internal Strife Mars CEA Session

Hardly discernible over the contented murmurings of delegates sunning themselves at the annual CEA Conference at Britain's biggest pleasure resort Blackpool, but audible none the less to those bent on listening, came once again the rumbles of the incessant exhibitor conflict twixt circuits and independents.

To the sunlit seacoast town came exhibitors armed with golf clubs and dinner jackets. Came, too, a vexed and discontented band, bent on raising in more than one reach the discontent felt among the independents at the alleged lack of communality among the large cinema owning groups. In the general council itself, with a special reference to Bank Nights and television, in discussions over the various papers read at the conference, in at least one paper itself dealing with exhibitor problems, the opinion was markedly expressed that all is not well in the matter. The viewpoint that there is need for an independent group within the association, widely held in various CEA centers, was forcibly expressed at the general council meeting.

Something akin to the atmosphere of battle broke out at the general council meeting to which was presented a report condemning the operation of Bank Nights in general and specifically deprecating the institution of a prize scheme on the Gaumont British circuit and a competition on the Odeon chain.

Bent on defending the Gaumont British citadel against potential attack, Arthur Jarratt journeyed to Blackpool to avail himself of special permission to address the meeting. Despite his impassioned riposte—a challenge to the judicial efficiency of the CEA—independents launched forth into a vigorous attack upon the circuits, not even disdaining to moot the idea of an exclusively independent group.

Dispute on Television

In the report presented to the General Council on the contemporary television situation, reference was made pointedly to the fact that the Postmaster General, hearing the trade deputation's emphatic objection to the present manner of managing television broadcasts through cinemas, had countered with the statement that one powerful cinema group had told him emphatically that the trade wanted big screen television. Likewise was it recorded in the report that though the renters in general were at one with the exhibitors on television policy, certain renters, associated with cinema owning groups, took a different standpoint, insisting that as television progressed they would be forced to install.

This determined independence of operation of the circuits over such matters as television and Bank Nights, thus provoked the discontent among the independents to a state of irascibility which not even the semi-festive air of Blackpool could stifle.

The circuit attitude would seem to remain the same as it was in the matter of overlong programmes—still a cause of provocation and annoyance to the unattached theatre operators, especially in the face of the present product shortage—that until the Association can emphatically and unequivocally give assurance that it can bind its members to a policy, they will continue to trade and to sell their films to the public as they like. Jarratt indeed virtually challenged the General Council on the point, suggesting that if such assurance and guarantee could be forthcoming, circuits would co-operate sympathetically.

The CEA General Council, ever a pacific and conciliatory body, had been moved to protest against the possible spread of Bank Nights in general, condemned not alone for their commercial undesirability, but for the legal dangers they might provoke on the grounds of obstruction by crowds, etc., but against the institution of a prize scheme on the GB circuit in conjunction with a holiday camp. More forcible and less conciliatory were the comments in discussion of veteran Northerner Morrison, who, with impassioned speech, expressed "shame and amazement" that the general council should suggest it be looked upon with blinkers, who, "though he had never advocated an independent association," suggested it might be time to consider whether they should not get together. Ken Nyman, too, pleaded for a trade committee to examine the whole question of inducements to the public. Pacifically, however, the suggestion of an examining committee was sidetracked by President Hinge, who diplomatically manipulated the matter back for discussion to the existent general purposes committee of the CEA.

Urges Local Organizations

Though the intensity of the conflict was not perhaps expressed in public with the vigor which the general state of mind would command, though the most spirited discussions proved to be over the matter of training of projectionists, the rattle of rebel musketry, or at best the cocking of triggers, was heard at other moments in the week's proceedings. Despite the generally uncontroversial character of his paper on Exhibitor Problems, Arthur Watts, South Wales independent, found it incumbent on his examination to comment upon the trading position of the independent faced with circuit opposition, was moved to advocate—with especial reference to MOTION PICTURE HERALD'S recent discussions of the American counterpart—that independents organize locally to enjoy some of the trading position held by the groups and to secure some of the better product presently denied them. It is true that Watts scarified some independents for their bad buying, criticised the bars they set up against one another, emphasized that the solution lies in their own hands. The significant factor is that in so moderate a discussion of the contemporary scene he found it imperative to examine the independent position, not neglecting either to chide the groups with their current devotion to Bank Nights.

The annual CEA Conference has no constitutional status, being little more than an annual outing to permit a general exchange of ideas, and an expression of viewpoints. Decisions and resolutions made there are of no constitutional or binding value. None the less, the occasional outbursts of independent pugnacity, and the general clearing of the air, are likely to have immediate repercussions, not only in the General Council, but in such branches as the London Branch, where an independent sub-committee exists and functions, and no less on other areas likely to follow the lead of London in forming subsidiary bodies within the branches. The independent voice will probably be heard more forcibly than ever in the forthcoming year.

ALLIED BOOKING PLAN AWAITS OKLAHOMA TEST

An Allied States Association plan to gain buying power for independent exhibitors by forming a booking combine for 2,500 theatres is in abeyance pending a test on a smaller scale in Oklahoma. The plan originally was to have been proposed at the Allied convention in Minneapolis early in June but it was decided to withhold plans for its establishment until a test could be made. The newly formed Allied unit in Oklahoma had as one of the important planks in its platform the formation of a booking combine for its members.

Unofficial reports on Tuesday from the meeting of Allied of the Northwest in Minneapolis are that the major plan would be started shortly.

CIO MOVES ON HOLLYWOOD FRONT AS UNIONS CONTINUE TO SQUABBLE

Offers Financial Support to New Group Petitioning NLRB for Bargaining Designation; Vertical Unionism Is Goal

John L. Lewis' Committee for Industrial Organization this week actually began its long threatened drive for vertical unionization of Hollywood studio crafts. The attack is aimed at the International Alliance of Theatrical Stage Employees which for long has controlled the Hollywood union situation.

Financial Support Offered

Over the weekend, the CIO offered its financial support to the United Studio Technicians, which has opened offices in Hollywood near the offices of the IATSE, and which claims an enrollment of 3,000 of the 12,000 estimated studio technicians. The United leaders voted acceptance on Sunday of the CIO financial assistance.

While the international officers of the IATSE, in their battle with the rebellious members of the Local 37, studio technicians, have charged the insurgents with Communistic tendencies, there has been no connection, publicly, between the Local 37 insurgent figures and the new CIO union. However, the United has not revealed the names of its directors, and its board has been described as temporary.

United has filed an application with the National Labor Relations Board for certification as collective bargaining agency for all crafts now governed by the IATSE. Spokesmen for the new group claim that members of the five new unions set up by the IATSE international officers to take the place of the old Local 37, desire to rid themselves of IATSE affiliation, and join the United.

Attorney Charles J. Katz has been representing the new group in its NLRB relations, and in speaking to the press.

Bargaining Demands Drafted

Meantime, the officers of the five new locals formed by the IATSE from the Local 37, have been drafting demands for bargaining agreements, to be given to Pat Casey, producers' labor contact. However, the demands this week were being held pending the NLRB settlement of the United application for recognition.

International officers of the IATSE, battling the deposed officership of one union, Local 37, and battling for jurisdiction in other quarters, this week called the new union's claims of membership "fantastic."

The jurisdictional battle involving the IATSE resulted this week from demand of the Photographers Local 659, an IATSE affiliate, that the cinematographers and first cameramen of the studios be returned to its jurisdiction. The demands are being made to Mr. Casey, in a formal petition for new wage scales and working conditions. The American Society of Cinematographers now has jurisdiction, having signed a five year contract in 1934 with the studios, and having recently signed a five-year extension of this pact.

The agreement now in force was reached after bitter dispute.

Last Friday, in the suit, in Hollywood, by the Local 37 insurgents to regain control of their union from the IATSE international officership, J. W. Buzzell, executive secretary of the Los Angeles Central Labor Council, denied that he participated in the campaign against the international leaders during the 1937 strike and that he had termed the IATSE unit a "company union."

WPA ACTORS OFF ROLLS JULY 31

Approximately 7,900 actors and other workers on the Works Progress Administration Federal Theatre Project will be dropped from the payrolls on July 31, instead of October 1, as originally expected, under provisions of the Federal relief funds bill, passed by Congress after bitter debate, and which ended the activities of the theatre on June 30. The bill contained a clause stating that workers must cease work but that they "might" be paid until October 1. The WPA officers appeared this week to have used their discretionary power adversely for the actors. The excuse given was that it appeared unwise to continue paying workers in a project on which the administrative employees themselves had ceased to function.

SAG Tells Agents: "Sign or Fight"

The dispute on the coast between the Screen Actors' Guild and the talent agents, over terms of the proposed new licensing agreement, will be settled within the month, or there will be no agreement, Kenneth Thomson, executive secretary of the SAG, declared in New York this week. The Guild will force the issue, he said.

Other Developments On The Union Front

The long smoldering dispute between New York projectionists' union, Local 306, and the exhibitors at the New York World's Fair, was estinguished over the weekend, by an agreement under which operators of automatic 16 mm projectors will receive $12.28 for a six-hour day and operators of standard 35 mm machines will continue receiving $16.83 for a six-hour day.

Also in New York, on last Friday, Local 52, studio mechanics, agreed on a contract with the producers, in the offices of Pat Casey, producers' labor contact. All principal points were agreed upon, and the pact becomes valid upon approval of the union's membership.

In Philadelphia, Universal's exchange in that city has been compelled by the National Labor Relations Board to bargain with the United Office and Professional Workers of America, a CIO affiliate. The company was ordered last week to post notices for 60 days, stating that it will bargain with the union; it was also ordered to notify the Philadelphia regional NLRB director of compliance with the order, within two weeks. The Philadelphia union is Local No. 2.

In New York, the Bookkeepers, Stenographers and Accountants Union has petitioned the NLRB for recognition as collective bargaining agent at the Paramount warehouse.

In New York also, negotiations between the Theatrical Managers, Agents and Treasurers union and the Five Boro Theatre circuit, on a new contract which will recognize the union as the agent of the "front office" employees and readjust wages and hours, continued this week.

In Pensacola, Florida, the city's building and construction trades council has signed agreements with the Gulf and Belmont theatres in West Florida. The agreement, not affecting projectionists, provides that the theatres be removed from the unions' "do not patronize" list, and that the theatres do not hire non-unionists.

In Wisconsin Rapids, Wisconsin, Mr. and Mrs. Frank Eckhardt, operators of the Wisconsin, Palace, and Rapids, signed an agreement with the local projectionists' union, running till September 1, 1940, providing for two men in a booth, closed shop, and upward adjustment of wage scales.

In Detroit, the Fox Theatre was "talking" with the local unions this week, to secure reduction of its maintenance staff of six engineers and four electricians. Manager David Idzal pointed out that all other payrolls had been cut, and that continued operation of the house depended upon the success of the conferences.

Trendle Resigns from United Detroit Circuit

George W. Trendle has resigned as president and operating head of United Detroit Theatres Corporation following discontinuance of extended negotiations with Paramount over a renewal of his operating agreement with the circuit.

Barney Balaban, president of Paramount, said that no successor to Trendle had been decided on yet. He said that no other officials of United Detroit are affected by the resignation and declared that the theatres would not be placed under operating direction of Balaban and Katz. Earl Hudson, who has been assisting Mr. Trendle, has been mentioned as a possible successor.

Mr. Trendle will devote his entire time to his growing radio interest in Detroit and throughout Michigan, the increasing importance of which is said to have influenced his decision to resign his theatre post. He is president of Michigan Radio Network, which includes nine stations in principal cities in the state, and heads the King-Trendle Broadcasting Corporation, operating Station WXYZ, Detroit. In addition, his radio interests include ownership of The Lone Ranger and The Green Hornet programs.

It is understood Mr. Trendle will continue in charge of the theatre company's affairs until a successor has been named.

Alfred A. Cohn, film writer, has been named to the Los Angeles city board of public utilities and transportation by Mayor Fletcher Bowron.

The outing of the Independent Theatre Owners Association, scheduled for July 25th, has been postponed to July 27th because the former date falls on a Jewish holiday.

MAJORS SEND KILROE TO EUROPE TO DETERMINE COPYRIGHT CHANGES

Survey of Foreign Opinion on Possible Amendments to Berne Convention Next Spring Is Object of Trip

The complex copyright situation is at the moment of serious concern to the major companies, who fear havoc will follow in the motion picture and other large industries if the United States adheres to the Berne Convention on copyrights before the United States Copyright Act is revised. Proposed changes in the U. S. Act are now before congress, but are not due to be acted upon at this session.

Berne Changes Sought

Accordingly, Edwin P. Kilroe, representing the Motion Picture Producers and Distributors of America, sailed Wednesday on the S.S. *Normandie* to survey European sentiment with reference to the conference to be held in Brussels next spring to amend the Berne Convention.

Mr. Kilroe will confer with foreign office officials in London, Paris, Brussels and Berne to ascertain the probabilities of having radical changes made in the Berne Convention at the Brussels Conference.

"There is a feeling abroad as well as in the United States that the Convention should be revised so that the rights and obligations are fully set forth in the document itself and nothing left to the national laws of each country," Mr. Kilroe said. "These rights should be in force in every country of the Convention. Under the present Convention, the remedies are left to the laws of the country in which the rights are claimed. If the United States adheres to the Berne Convention before the United States Copyright Act is revised, it will play great havoc with many large industries."

Freedom of Adaptation Necessary

Mr. Kilroe will obtain the viewpoints of the representatives of the English speaking countries, and of France, Italy and other European countries on propositions for changes in the Berne Convention. Among these are:

1. Limitation of restrictions in the moral rights clause. Without the right to rearrange, adapt and change the stories and music, the motion picture industry cannot operate, he pointed out. Thousands of stories and plays would have to be cast aside since changes for censorship or other reasons could not be made.
2. Elimination of oral copyright clause.
3. Reservation of certain rights in works which are now in the public domain but would be protected upon the adherence of the United States to the Berne Convention.
4. In accordance with American law, making the producer of a film the author instead of accrediting the authorship of this motion picture to many participating in its production, including the writer of the screen story.

Mr. Kilroe made a similar survey of copyright and Berne Convention conditions in Europe in 1936.

In addition Mr. Kilroe, who is copyright advisor to Twentieth Century-Fox Film Corporation, will be interested in the following:

1. Participation in the preparation and argument of the appeal in the Privy Council in England in the "Monte Carlo" case. This involves the question of the right to use titles in Canada.

Twentieth Century-Fox made a picture entitled "The Man Who Broke the Bank at Monte Carlo." Francis Day and Hunter, Ltd., owner of the song of the same title, brought an action for infringement and unfair competition in Canada. The lower court decided in favor of Francis Day and Hunter and awarded judgment in a sum of approximately $1,000. An appeal was taken and the Appellate Court reversed the lower court and held:

(a) There was no conflict in Canada between a song title and a motion picture title;

(b) That although the Canadian Copyright Act states that a title of a work is protected as part of the work if the title is original and distinctive, the Appellate Court held there was no infringement of the title;

(c) The third reason for reversing the lower court given by the Appellate Court was that the song itself, "The Man Who Broke the Bank at Monte Carlo," was in the public domain in Canada because of failure to comply with the Canadian Copyright Acts in effect at the time the song was written. This decision threw into the public domain in Canada all works that were published in England prior to January 1, 1924; thus hundreds of thousands of English works are unprotected in Canada if this decision stands.

2. Twentieth Century-Fox has sued in Holland a Dutch motion picture producer for making a motion picture based on the novel "Daddy Long Legs," the motion picture rights to which are owned by Twentieth Century-Fox.

Holland, in the Sax Rohmer case, has held that simultaneous publication in Canada with publication in the United States is not publication within the meaning of that word in the Berne Convention and refused to protect Rohmer's story "The Daughter of Fu Manchu." The story was published in Collier's Weekly and had simultaneous publication in Canada. The Dutch Courts have given a similar ruling in the case involving "Gone With the Wind" and "The Yearling." However, Twentieth Century-Fox is not proceeding in its action on the theory that the work is protected in Holland because it had simultaneous publication in Berne Convention countries, but it is proceeding on the theory that the work, "Daddy Long Legs," is protected in Holland under reciprocal copyright relations existing between Holland and the United States. Holland has certified to the Secretary of State of the United States that the works of American authors are protected in Holland the same as works of citizens of Holland. Relying upon this certification, the President of the United States issued a Proclamation under the United States Copyright Act that the works of citizens of Holland are protected in the United States in the same way as the works of American citizens. This being so, the novel, "Daddy Long Legs," has protection in Holland as though it were writtten by a citizen of Holland.

3. Conference with representatives of the French Government and the French Authors Society on changes to be made in the proposed French Copyright Law which is now pending in the French Parliament, and will come up for a vote in the House of Deputies soon.

U. S. Copyright Changes to Congress But No Action Is Likely This Session

Suggestions and recommendations for changes in the existing U. S. copyright law of 1909 were submitted to Congress last week by Edith Ware, representing the Shotwell Committee, which has been working in New York with film representatives and others. Action on the proposals is not likely before the next session of Congress, however, the current session being scheduled to adjourn August 1st.

The Shotwell Committee is a sub-committee of the Committee for the Study of Copyright of the Committee for International Intellectual Cooperation of the League of Nations; and has been working with legal representatives of films, radio, publishing and other fields in an effort to establish a common basis for recommending changes in the 1909 law, which, it is felt, is outdated. In Washington, the State Department or Senator Bone of the state of Washington, or both, will sponsor the draft.

Among the principal proposals on which most of the industries concerned are in agreement are the minimum damage, divisibility and copyright on creation provisions.

Minimum damages for copyright violation would be reduced from $250 to $150, and the liability of radio networks for violations would be limited to $2,500. At present a network of 100 stations might be liable for $250,000 for a single violation, for example.

The divisibility provisions recognize a separate right for each of the various commercial uses to which an author's creation may be put, such as the screen right, the dramatic right, television, book, magazine and, in the case of music, performing, recording and other rights.

The right to each may be sold separately and actions may be brought on behalf of any one of the rights without joining possessors of any of the other rights.

The provision for copyright on creation recognizes an author's or composer's work as personal property for which copyright protection is automatic. It requires no registration nor filing of two copies of a work, as is now the case. The provision is a requisite of the Berne Convention.

The new provisions would extend the life of a copyright from the present 28-year period to one which would include the lifetime of the author and for 50 years after his death.

"AS GREAT AS 'MONTE CRISTO'!"
VERDICT OF THE PREVIEW
SMALL'S PRODUCTION
IMMORTAL ADVENTURE
THE BOX-OFFICE'S
AT THE WORLD
DAY, JULY

"Showmen who have been waiting for Small to give them another picture like 'Monte Cristo' needn't wait any longer. This is it." —*Motion Picture Daily*

"Small delivers a winner to U.A. in this stirring, splendid picture. Top-flight box-office entertainment for mass and class." —*Daily Variety*

"Box-office dynamite . . . one of the most impressive pictures of the year. Small who won distinction by making 'Monte Cristo' has lost none of his flair for bringing to the screen the immortal Dumas." —*Box-Office*

"Appeal to a wide following indicates high expectations of its popularity at the box-office." —*Hollywood Reporter*

"Romantic adventure accomplished in a dashing and engrossing manner. Rip-roaring action." —*Los Angeles Times*

"Highly entertaining. Substantial entertainment for general appeal." —*Variety*

"For those who like roistering melodrama, it is just their meat." —*Louella Parsons, International News Service*

IS THE UNANIMOUS
CRITICS ON EDWARD
OF ALEXANDER DUMAS'
MASTERPIECE. WATCH FOR
OVERWHELMING CONFIRMATION
PREMIERE ENGAGEMENT, THURS-
13th, AT RADIO CITY MUSIC HALL.



EDWARD SMALL

presents

The Alexander Dumas Classic

THE MAN in the IRON MASK

A James Whale Production starring

LOUIS HAYWARD and JOAN BENNETT

with Warren William • Joseph Schildkraut • Alan Hale

Directed by James Whale · Screenplay by George Bruce

RELEASED THRU UNITED ARTISTS

Pickford Has New Plans; Capra May Produce for UA

United Artists' 1939-40 program, already extended by expanded plans of several of its affiliated producers, as previously noted, will probably be further increased, with Mary Pickford, co-partner, becoming an active producer, and with the reported association of Frank Capra.

Miss Pickford returned Monday, with Buddy Rogers, her husband, from a 10,000-mile vacation flight through Europe, Scandinavia and the Soviet, announcing the formation, as she disembarked, in New York of a new producing organization, "The Pickford Company."

Capra Leaves Columbia

Mr. Capra, on Monday, ended a 13-year association with Columbia Pictures, announcing, in Hollywood, the formation of Frank Capra Productions, in association with Robert Riskin, who had been working with Samuel Goldwyn.

James Roosevelt, Samuel Goldwyn vice-president, resigned as a member of the United Artists board of directors at its meeting Tuesday in New York, in order "to spend more time in production." His place on the board will be taken by James Mulvey, Goldwyn eastern representative.

Murray Silverstone, operating head of the company, announced at the meeting that an agreement had been reached by Harry Gold, United Artists vice-president and eastern sales manager, and Clayton Bond and Edward Hinchy, executive film buyers for Warner theatres, whereby the entire program of United Artists films for the next two years will be exhibited on the Warner circuit.

At the meeting, in addition to Mr. Roosevelt and Mr. Silverstone, were Mary Pickford, Charles Swartz, representing Charles Chaplin, Dennis O'Brien, representing Douglas Fairbanks and Emanuel Silverstone, representing Alexander Korda.

On Tuesday, also, Mr. Roosevelt officially announced the appointment of Fred Storm, Washington United Press correspondent, as new head of publicity for Samuel Goldwyn productions. Jock Lawrence, former publicity head, will become general assistant to Mr. Goldwyn.

Pickford to Make "The Bat"

Miss Pickford's first film for United Artists will probably be "The Bat," former stage play, which she owns, she revealed upon her arrival from Europe. After script preparations at the coast, the film would be produced at the Denham Studio in England, in collaboration with Alexander Korda's production staff. Miss Pickford plans to leave New York for the coast at the end of the month to look over talent for the forthcoming production, on which shooting is tentatively scheduled for the spring of 1940.

Another one of Miss Pickford's story properties, "Dorothy Vernon of Haddon Hall," in which she appeared for United Artists in 1924, she said would not be scheduled for her first venture inasmuch as it would necessarily be a costly production. If made, she said it would be in color.

On Tuesday, in Hollywood, Frank Capra and Robert Riskin formed Frank Capra Productions as an independent enterprise. Mr. Capra thus ended a 13-year association with Columbia Pictures, during which time he directed such films as "It Happened One Night," "Lost Horizons," "You Can't Take It with You" and "Mr. Deeds Goes to Town," on all of which Mr. Riskin had been associated with him as writer.

Mr. Riskin recently resigned from Samuel Goldwyn, Inc., where he served as associate producer on the Jasha Heifetz film, "They Shall Have Music." Both Mr. Capra and Mr. Riskin will take a vacation before starting the new partnership. It has been reported that the new producing firm may release through United Artists.

However Columbia on Wednesday was reported to be dickering with them.

MANPOWER AND BRAINS CALLED FILM NEEDS

The British film industry's greatest needs today are manpower and brains, and provision for equitable sales arrangements, according to Captain Richard Norton who emphasized these points in a paper read at the summer convention of the Cinematograph Exhibitors Association at Blackpool.

Captain Norton said the strength of American producers often rested in writers, rather than stars; that it is virtually impossible to find a fair formula for the sale of British independent product; and asked distributors to give producers "a break." He suggested discussions looking toward a better liaison between producers and exhibitors.

May Show "Birth" Clinically in N. Y.

Partial victory for the sponsors of "Birth of a Baby," bitterly debated "sex" film, was won in the New York State Appellate Division on Tuesday, in Albany, when that body upheld the state Board of Regents' ban on the film, but held that it could be shown, under special permit, "for clinical purposes." The close vote, three to two, and a vigorous dissenting opinion, presaged carrying of the case to the Court of Appeals.

The film has been bitterly attacked, and as warmly defended. When banned in New York State, and in many others, it brought into the public forum again the whole question of censorship and public decency. Salient point raised by its critics was this: that it told facts which every normal adult knew; therefore, it was unnecessary.

The Appellate Division majority opinion, in part, reads:

"A picture depicting the actual birth of a child becomes indecent when presented to patrons of places of public entertainment" and further states that exhibition of the picture "would serve no useful purpose, although it may appeal to the morbid and curious."

In part, the minority opinion reads:

"The authors and actors treated the theme in a clean, dignified and reverent manner. To limit the exhibition to educational and clinical groups will defeat the worthy purpose."

Goldwyn Film Exploitation

A new exploitation plan for Samuel Goldwyn's "They Shall Have Music" is being tried by United Artists with the distribution of 20,000 copies of a biographical study of Jascha Heifetz, with reference to his first motion picture, which has been prepared by Deems Taylor, music critic.

CBS Joins NBC In Broadcasting of Film News Abroad

The Columbia Broadcasting System begins on Monday, and the National Broadcasting Company has already started broadcasts of film material to foreign countries, in six languages, English, Spanish, French, German, and Italian. The broadcasts are the result of an agreement reached between the networks and the major companies, to send fan and trade material, via the air, to countries in which product mentioned will soon play. The advertising and publicity directors of the major companies and their foreign publicity directors, have cooperated in furnishing of material to the broadcasters. The material is sent by each company's foreign department to the Hays office, where it is whipped into shape, and sent to the networks. The CBS material is used practically as given to it by the Hays office; the NBC has been incorporating film information in its regular broadcasts to foreign countries. Translation of the material or scripts into the individual languages, is done by network translators.

Educational Film Institute At New York University

The Educational Film Institute has been formed at New York University for the purpose of producing, distributing and evaluating motion pictures in the field of education. The Institute will be enabled to carry on its first year's activities largely through an initial grant for $75,000 from the Alfred P. Sloan Foundation, according to Harry Woodburn Chase, chancellor of the University.

Spencer D. Pollard, of the department of economics of Harvard University has been appointed executive director of the Institute, which will have its headquarters at the University's Washington Square Center in New York City. The board of directors is composed of members of the University faculty; Professor Philip O. Badger, assistant to the chancellor; Professor Darrell B. Lucas of the department of marketing, and Professor Herbert B. Dorau, of the department of economics, chairman.

Film on Royal Visit

"Royal Banners over Ottawa," color film of the two-day visit of the King and Queen to the Canadian capital, is being released in the Province by Associated Screen News. Gordon Sparling, who directed, took the film to London for processing and previewing by the Canadian High Commissioner.

Deanna Durbin's new contract with Universal has been approved by Judge Wilson in Hollywood. It is the first contract to be consummated under the so-called Jackie Coogan law drafted as legal safeguard for the earnings of minors in films. The contract calls for three pictures annually for five years.

Date Her Up....

JULY 28th!



Ann Sheridan . . .

in her first starring role in 1939's colossal carnival of joy. She'll melt any snowman's . . . or showman's heart!


THE GAYEST, GRANDEST HIT OF
THE SUMMER SEASON!
WALTER WANGER presents
Ann Sheridan
in
WINTER CARNIVAL
Actually photographed during the world-famous Dartmouth Winter Carnival
with RICHARD CARLSON
HELEN PARRISH • ROBERT ARMSTRONG • VIRGINIA GILMORE
Directed by CHARLES RIESNER • Released thru UNITED ARTISTS


Here comes Ann Sheridan
. . Oh, Boy!


He may be made of ice . .
but his heart's on fire!


Hang on to your hat, Snow-
man . . here you go!


Just a puddle . . but it'
pleasure!

RADIO TAKES A CODE; "FILMS, RADIO, PRESS THREE GREAT MIRRORS": HAYS

Principles for Self-Regulation Adopted at Broadcasters' Convention; Policy Established for Public Issues

"Recognizing the importance of radio broadcasting in the national life, and believing that broadcasters have sufficient experience with the social side of the industry to formulate basic standards for the guidance of all," the National Association of Broadcasters, at its 17th annual convention, in the Hotel Ambassador in Atlantic City, on Tuesday, adopted a code of ethics and standards for the radio industry, just four weeks after the formulation of a code to govern practices in the motion picture business.

There is a difference in the direct aims of the two codes, however, in that the motion picture's is intended basically to govern inner trade relations, whereas the code for radio is intended to govern not only trade practices, but also radio's relations with the public through the material it broadcasts. It will be remembered that the broadcasters, after talking about a code for years, started to act more expeditiously codewise after press, public and pulpit stormed its doors with protests over the Mae West "cum up 'n' see me sometime" Chase and Sanborn Sunday evening burlesque broadcast on Adam and Eve in the Garden of Eden. Another motivating factor has been the Federal Communications Commissions' investigations into radio chain broadcasting and "monopolies" allegedly existing therein.

Governs Program Material

Radio's new code touches on children's programs, controversial public issues, educational broadcasting, news and religious broadcasts, commercial programs and length of commercial copy. The incoming board of directors was authorized by the convention to devise the machinery necessary to insure compliance of members with the code and to determine date of taking effect.

In detail, the code provides procedure for each category.

For children's programs, it is provided that they have the "closest supervision" in selection and control of material, characterization, and plot.

"This does not mean," the code says, "that the vigor and vitality common to a child's imagination and love of adventure should be removed." It means merely, the code explains, that the programs should be based on "sound concepts," presented with superior craftsmanship, and should reflect respect for parents, adult authority, law and order, clean living, high morals, fair play, and honorable behavior.

Children's programs, the code states, should not contain sequences with horror, or use of torture, or the supernatural, or superstitious. Any material liable to prejudice the character development of a child, or over-stimulate, must be shunned.

On this category, the code concludes with the declaration that "to establish acceptable and improving standards for children's programs, the NAB will continuously engage in studies and consultations with parent and child study groups. The results of these studies will be made available for application to all children's programs."

The next category, that of "controversial issues," is detailed and was of peculiar interest to the delegates, because of the furor which the broadcasts of Father Coughlin have created.

Time Due to Controversy

Stations should provide time for controversial topics, the code says; it is part of their "public service."

"Such time shall be allotted with due regard to all the other elements of balanced program schedules and to the degree of public interest in the questions to be discussed. Broadcasters shall use their best efforts to allot such time with fairness to all elements in a given controversy," the code stipulates.

The code then says that time for controversial issues shall not be sold, except for political broadcasts. It gives three reasons for this free service:

1. Public duty of broadcasters.
2. If time were sold, it would have to be sold to all with the ability to buy at any given time. Balance, listener interest, and proportion would then be surrendered.
3. If time were sold, those with most money would hold most advantage.

The code's provisions, anent controversy, conclude with this statement:

"Nothing in the prohibition against selling time for the presentation of controversial public issues shall be interpreted as barring sponsorship of the public forum type of program, when such a program is regularly presented as a series of fair sided discussions of public issues, and when control of the fairness of the program rests wholly with the broadcasting station or network."

Education Part of Policy

The next category is educational broadcasting, and on this the code states that broadcasters desire to help "more specific" educational efforts, and that they will continue to help educational groups.

The code then deals with news broadcasting. It stipulates that such shall be presented with "fairness and accuracy"; that news broadcasts shall not be editorial; that the fundamental purpose in news broadcasting is to enable people to "know what is happening and to understand the meaning of events."

"And therefore," the code says, "nothing in the foregoing shall be understood as preventing news broadcasters from analyzing and elucidating news so long as such analysis and elucidation are free of bias."

"Religious broadcasts" is the next code topic. On these, the code says the radio should not be used to convey attacks upon another's race and religion; that, instead, "it should be the purpose of the religious broadcast to promote the spiritual harmony and understanding of mankind. . . ."

The code deals with commercial programs and the length of commercial copy. It says that sponsors of programs shall be accepted only if they and their product are reliable by standards of good taste and fair trade practices.

It recommends that commercial copy be handled briefly; that member stations should hold the length of commercial copy, including that devoted to contests and offers, to the following for daytime:

Fifteen programs—three minutes and 15 seconds; 30 minute programs—four minutes and 30 seconds; 60 minute programs—nine minutes.

For nighttime:

Fifteen minute programs—two minutes and 30 seconds; 30 minute programs—three minutes; 60 minute programs—six minutes.

Varying economic and social conditions in local territories make it possible for member stations to present their cases to the NAB for rulings in exception to the above recommendations.

The incoming board of directors of the NAB was authorized to devise machinery to insure compliance of members with the code, and to determine the date upon which it is to take effect.

The code was approved by vote of 148 to 24. However, some of the delegates of the 422 member stations walked out of the code vote meeting, in protest against some of its regulations.

Hays and Milliken Speakers

Tribute to radio's "importance in the national life" was given by the motion picture's Will H. Hays, who in a message piped from his hotel room in Hollywood into the Ambassador's convention hall, over NBC and CBS, called the screen, radio and the press "the three great media of public thought and opinion," the "three mirrors" of the people.

Mr. Hays asked his audience to consider the motion picture industry, in relation to the welfare of this country.

"Unlike most of the arts, it was not reared in patrician surroundings," he said. "It has no vested rights. It must conform to public demands, public taste, and the public's sense of decency and goodness in entertainment. It is a true child of democracy. Today, in full vigor, it recognizes its privileges and opportunities, and realizes and acknowledges its responsibilities."

Mr. Hays noted that the screen liberties are a corollary of its willingness to serve the public's interests.

"The underlying philosophy of self regulation in the motion picture industry," he said, "always has been, and is, based on developing the greatest measure of liberty for the public to choose its entertainment from the variety of themes posed by life or created by literature. Freedom of the screen means opportunity to attend a theatre with the knowl-

(Continued on following page)

RADIO, LIKE FILMS, GOES TO CLASSROOMS

In an experiment conducted in 10 *New York City junior high schools, Board of Education officials found that classroom radio broadcasts are more efficient than the ordinary teacher instruction.*

After three years of preparation major motion picture producer-distributors formally entered the business of supplying films to schools last week with the announcement that 600 *regular theatrical subjects which have already played theatres are available for educational purposes.*

In the radio experiment 4,000 *pupils participated. When examinations were given at the end of the school term it was found that the pupils who had heard the broadcasts were superior to those who did not get the radio lessons, according to the annual report of Dr. I. H. Goldberger, assistant director of health education. The broadcasts were on health lessons.*

FILM RADIO COMPARISON DRAWN

(*Continued from preceding page*)

edge that the entertainment will not negative the influence of the school, the church and the home; the certainty that pictures bearing the seal of self regulation will not violate the canons of common decency; the freedom from any but the creative artists' best efforts, that banality shall not masquerade as art or entertainment. . . . This is the liberty which self regulation has brought to the screen and this is the right we propose to protect."

Mr. Hays then went on to note that the three media of public thought, the screen, the radio, and the press, were joined at the NAB speakers' list, and said:

"The very fact of their common purpose as here expressed, demonstrates the principle of their existence: that liberty is not immunity, but that it is responsibility and accountability, that liberty not alone commands respect; it also demands self-respect."

Praises Radio Function

Mr. Hays then declared that the motion picture industry paid, on the occasion of the convention, "its respect" to radio, "the miracle of yesterday, the delightful companion, the discriminating informant, and the charming entertainer of today."

He declared: "This mighty force in America has been employed magnificently for good. Under the leadership which has developed it during the amazingly short time of its existence, the radio has shown determination and its distinguished ability to progressively make itself an agency of good-will, of enlightment, and of general public welfare."

Mr. Hays spoke over the NBC and CBS networks on 11:45 P.M. Wednesday.

Among other speakers were Neville Miller, president of the NAB; Carl E. Milliken, secretary of the MPPDA, and Stephen Early, secretary to President Roosevelt.

Mr. Milliken spoke before consideration of the code, by the convention. He noted similarities between radio and motion pictures: both cater to the masses, both have to consider suitable fare for children, both were faced by foreign problems; both, he asserted, needed self regulation.

He then noted the differences between the two industries: radio is free, and pictures are not; radio, mainly, has simultaneous distribution, but pictures are shown at varying intervals; they have different distribution methods; audiences find radio more convenient; picture audiences resent advertising; radio does not have to spend large exploitation money.

Mr. Milliken outlined the MPPDA work.

Mr. Early reassured broadcasters who feared governmental intervention; such intervention, he said, meant the "end of democracy."

"The myth of censorship and the fallacy that broadcasters goose-step to official pressure seem to a sideline observer to be the twin bogeymen of radio," he commented. "In my opinion, freedom from official censorship, freedom from domination by any administration or political party rests with the radio itself.

"So long as its operations reflect the doctrine of 'fair play,' as expressed by the statutes governing political broadcasts, so long as programs are interesting, informative, and clean—in brief, so long as radio serves democracy, it will remain free," Mr. Early said.

Mr. Early told broadcasters they did not need to fear the "clutching hand" of Government and that he was entirely unaware of "any Marxist plot" to take over the radio business.

Anent international broadcasts from the United States, he declared that the Government was watching them "with interest" to see that there was no "false news" on them; that the effect in foreign countries was so deleterious that such broadcasts should be carefully noted.

The FCC, commonly regarded as an instrument of administrative "coercion" should not be regarded as "an ogre," Mr. Early said; no station owners should object to periodic scrutiny by the FCC, he said.

Mr. Miller's report to the NAB covered the field for the past year, and stressed the high average wage for radio industry—$45.20, highest of any American industry, it was said.

The report of the NAB treasurer showed 419 active NAB stations, and 250 affiliates.

The convention opened Monday morning at the Ambassador, with about 500 registrations. The clear channel, regional and newspaper owner groups met that morning. There was then a luncheon tendered by the Bureau of Radio Advertising and Sales Managers Division, followed in the afternoon by the meeting of the IRNA, and at night by the meeting of the Copyright Committee. Mr. Miller's report was given on Tuesday, and was followed by discussion of the code. Mr. Milliken, Mr. Early and others spoke on Tuesday; Mr. Hays on Wednesday. Additional speakers were Elmer F. Andrews, administrator of the Wages and Hours Law of the Department of Labor; and John W. Studebaker, United States Commissioner of Education.

The code as adopted is quite different from the code as originally conceived. It is general in terms; and its only really specific provisions appear to be those governing length of time of commercial "plugs." The children's section, particularly; and the religious section, are unspecific, in comparison with what might have been written.

Radio "Censorship" Hearings by FCC

A lengthy debate over the propriety of the Federal Communications Commission "censorship" order on international stations at the hearing which the commission has called for Friday in Washington is foreseen in the list of appearances so far filed and announced by the commission.

The hearing is of interest to the motion picture industry in view of the recently inaugurated short wave broadcasts of film news by the studios in a cooperative arrangement.

Time for argument has been requested by the National Association of Broadcasters, Westinghouse Electric and Manufacturing Company, Columbia Broadcasting System, Crosley Corporation, General Electric Corporation, Isle of Dreams Broadcasting Corporation, National Broadcasting Company, WCAU, Philadelphia; the National Committee on Education by Radio and World Wide Broadcasting Corporation.

STARS PATRONIZE FINGERPRINT BUREAU

J. Edgar Hoover, head of the Federal Bureau of Investigation, announced in Washington Wedneseday that motion picture and radio stars are filing their fingerprints with the Bureau for identification in the event of catastrophe." Among those who could thus be recognized in the event of a California cloudburst, for example, are Eddie Cantor, James Cagney, Freddie Bartholomew, Shirley Temple, Ginger Rogers, Virginia Bruce, Walt Disney, et al. The records, of which more than 1,300,000 *have been received in the past six years, are placed in a special file, entirely separate from the criminal records.*

Such additional cards are coming into the Bureau at the rate of 2,500 *a day, it is said.*

Canada Moves on Government Control

Government control of broadcasting throughout the Dominion of Canada has been further cemented by the decision of the Canadian Broadcasting Corporation, acting on the recommendations of the Radio Committe of the House of Commons, to take over direction and control of all privately owned stations in September, the latter to be organized into chains subsidiary to the CBC network.

A reduction in the program contracts with commercial sponsors of the United States and Canada will be the immediate result of the comprehensive policy of CBC, which has announced that it will replace a large proportion of independent advertising time with government chain broadcasts for which CBC will assume liability, a basic rate to be charged by the company for this service.

There will be a loss of advertising revenue for the independent stations, it is admitted, but there will be compensation, it is promised, in program improvements which will add to the prestige of privately owned stations.

The new regulations will affect upwards of 30 stations across the Dominion which have been operated on an independent basis and these have already received notification of the CBC move. Already 26 private broadcasters are linked with the regular CBC chain programs, these studios being located in areas which are not considered to be directly served by the CBC network.

A joint committee composed of representatives of CBC and private stations will consider any disputes, it is announced, and prior to the establishment of the new system, Horace Stovan, supervisor of CBC, will interview all independent station owners to explain details and discuss local problems. In the meantime, private stations will not be permitted to negotiate with commercial sponsors for lengthy advertising contracts.

"Mr. Chips" Holdovers

"Goodbye, Mr. Chips" has been held over in every one of its 16 pre-release key city openings to date, Metro-Goldwyn-Mayer said this week. Latest holdovers are in Oklahoma City and Philadelphia. The film ran four weeks in Cleveland and Boston. Indefinite runs are now underway in Chicago, San Francisco and Seattle, and holdevers were recorded in Dayton, Cincinnati, Columbus, Pittsburgh, Toledo, Indianapolis and New Orleans. At the Astor, New York, and Four Star, Los Angeles, "Mr. Chips" is in its ninth week.

Mentone Productions, Inc. (Milton E. Schwartzwald), which formerly produced short subjects for Universal, has filed a certificate of dissolution with the New York secretary of state in Albany.



One of the Most Remarkable Reviews Ever Written About a Motion Picture Is This One in the Bulletin of THE INTER-NATIONAL FEDERATION OF CATHOLIC ALUMNAE, Broadcast Over 27 Important Stations and Circulated to Catholic Churches and Organizations Everywhere!

"FOUR FEATHERS" is the outstanding film on this week's endorsed list. A spectacle replete with thrills, something that will make you re-live emotionally all the adventure that takes place on the screen. It will have you gasping over its excitement, flinching during its horrific moments, breathlessly awaiting its unfolding and spellbound by its eyefilling pageantry. The Technicolor in this film is something that must be commented upon...fascinatingly beautiful. One is almost dazzled by the visual allure of the piece and if the story were less engrossing it might prove the most outstanding angle.

However, "FOUR FEATHERS" also boasts a grand story...so full of stirring scenes that it would be impossible to recall them all for you. For sheer spectacle, the charge of the Dervishes and Fuzzy Wuzzies on the British camp is outstanding. The hordes of men, the countless number of animals involved are things to take your breath away. Then there are scenes of battle at the fort, that terrible prison and torture chamber of the cruel native tribes. Other interesting bits show the method used to haul the Army boats up the Nile. All these interludes are surrounded by dazzling color and show. Almost every moment of this picture is filled with something that is bound to tear your emotions apart. We have endorsed "FOUR FEATHERS" for a family audience. Make it the reason for a family expedition to the theatre. You will be intrigued by a glorious two hours of adventure.

ALEXANDER KORDA presents

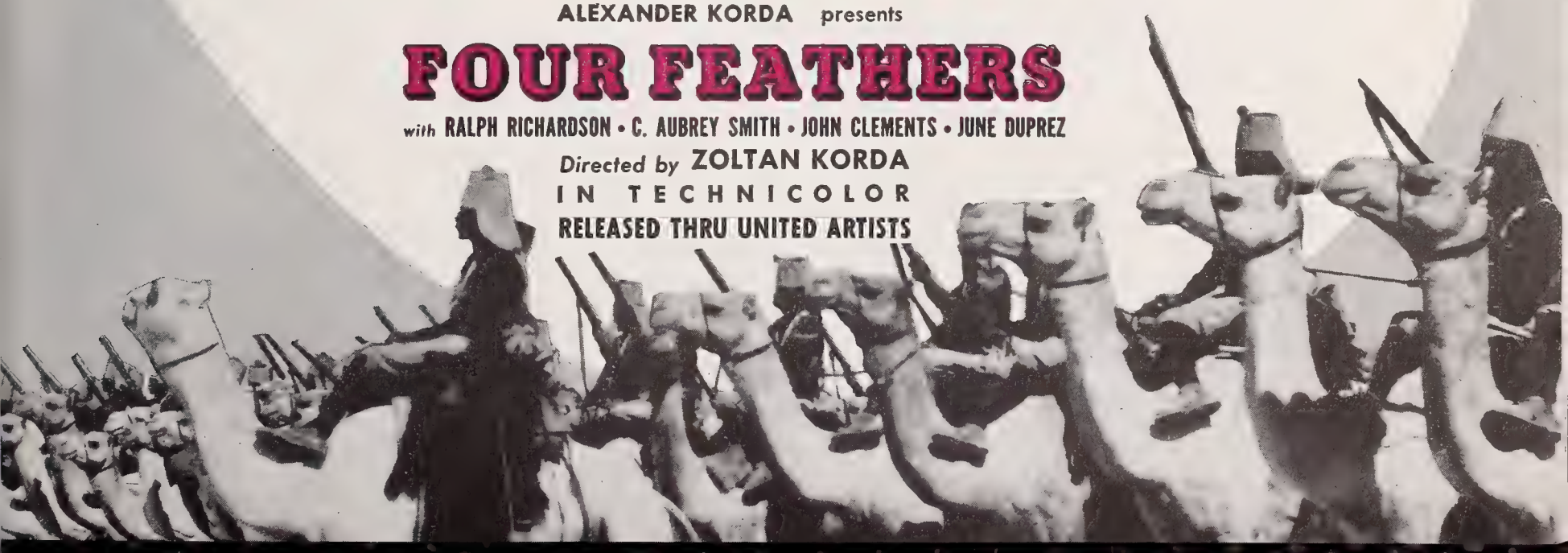
FOUR FEATHERS

with **RALPH RICHARDSON • C. AUBREY SMITH • JOHN CLEMENTS • JUNE DUPREZ**

Directed by **ZOLTAN KORDA**

IN TECHNICOLOR

RELEASED THRU UNITED ARTISTS



NEW PROJECT PROMISES SPOT NEWS FOR SCREEN

Flashes Received by Wire and Projected by Special Device To Serve Theatre Audiences

Spot-news on international happenings wired into theatres several times daily for immediate presentation on the screen is promised to exhibitors by September 1st by Theatre Communications, Inc., a new company, which formally started this week with the opening of headquarters at Two Park Avenue, New York.

Trans Radio Press, now furnishing most of the spot-news to radio broadcasters, will supply the news flashes, specially pre-edited for the screen, under a long term contract, through central distribution points in the field, according to Paul J. Davis, who has been in the magazine and newspaper business and variously engaged otherwise, and who is head of Theatre Communications.

Will Bring Spot Coverage

The motion picture's newsreel has on occasion competed with the printed page in reporting events of more than ordinary interest, but the broadcasting of news highlights frequently during the day has put radio far ahead of both on spot coverage. Mr. Davis claims that now the screen can flash the news virtually at the same instant as radio, presuming that it is of sufficient importance to break into a film then showing for the flash—which would come from another projector. "Theatres should be brought abreast of the times, newswise," he believes.

Cooperative arrangements would be made with local newspapers, in order not to antagonize the press, explained Mr. Davis, who claims that publishers are "of the opinion that this service will act as a supplement and stimulant to the reading of newspapers." Each news bulletin will conclude with the suggestion: "For further details consult your local newspaper"—a practice employed on radio news broadcasts.

Bulletins To Be Sponsored

News bulletins will be confined to one or one and one-half minutes. Spot news may be delivered to the theatre as often as four times during the afternoon and evening performances. The news may be sponsored in the following ways: by local advertisers, by national advertisers, by combined sponsorship of advertisers and local newspapers, or the exhibitor, himself, may pay the service charge, or, he may have the service without charge in exchange for giving screen rights during the news flashing to Theatre Communications, which would result in Communications selling time to some advertiser. In any event, there will be no mechanical costs, to the exhibitor, either for the special projector or teletypewriter that is installed, nor will there be a charge to him for installation, according to Mr. Davis.

It is felt by the sponsor that the nine midwestern states represent the most practical field for immediate developments, both because of geographical advantages for efficient distribution to the individual theatres, and also because these states, with over 34,000,000 of the country's 135,000,000, are the center of population. Tests are about to be conducted in Michigan.

The plan of distribution calls for primary points, to which Trans Radio Press will "lay down" spot-news. These primary points will immediately flash the news over the Bell System's short-line circuits of private teletypewriters into the theatres. Where no Bell teletypewriter short-line circuits are available, Western Union or Postal Telegraph will be used.

Mr. Davis explains his Theatre Communications has developed a film, like a cellophane, to be manufactured by DuPont Corporation in Wilmington. Rolls of this cellophane will emerge from the teletypewriter in the theatre, with the news punched thereon in stencil form. Inserted then into the special projector, they will appear on the screen with the type lines creeping upwards, in the same manner as some silent-film titles "creep" to explain long lapses of action or story background. Illumination with which the blocked-out newsflashes will be thrown onto the screen will come from the special projector through which the cellophane base film will move, according to Mr. Davis, who said that his company has been in consultation with engineers at the Bell Telephone Laboratories, Western Electric and DuPont for some 12 months, adding that Kliegl Brothers, manufacturers of Kleig lights and other lighting equipment, will manufacture the projector.

Facsimile Provision Made

The projector, he continued, will be portable, permitting movements to and from existing projection openings in the theatre's projector booths, and, therefore, no new cuts will be necessary in the booth. No additional projection help will be required. Regular staff employes can handle news reception.

Mr. Davis says that the special projector will be devised with facsimile in mind, enabling theatres, eventually, to pick up facsimile news and features. Possibilities of facsimile as a medium for aiding in the dissemination of film and theatre news and exploitation were discussed in Motion Picture Herald on April 13th, on page 25. Facsimiles are already being broadcast out regularly from New York, Columbus, Buffalo, Cleveland, St. Louis, Chicago, Sacramento, Fresno and elsewhere.

"MIKADO" GETS "ENCORE" TRYOUT

The first showing of a musical film at which the audience's applause became the signal for an encore of the music footage applauded was held Wednesday by Universal and RKO for Universal's "Mikado" at RKO's Palace in New York.

Seen by both Lou Pollack of Universal and John O'Connor of RKO as purely an experiment, the showing on Wednesday was held a day before the film went in for the regular RKO circuit run.

Visualized as a possibility for all musical films, the idea utilizes a third projector, on which is an alternate reel corresponding to the reel being shown. The alternate reel is set for a likely encore number, and the projectionist cuts over to it at its place in the normal continuity of the showing. For the encore, a cut back is made to the first reel, which has been set for a repeat of the applauded number. From there, the showing progresses normally until the next number applauded.

Republic Chiefs To Confer on Product Change

Republic is reconstructing its 1930-40 feature and serial lineup as originally announced by Herbert J. Yates at the company's convention in April. Product talks start next week in New York with the arrival of Moe Siegal, managing director of Republic Productions, and Sol Siegal, feature production head. James Grainger, president of Republic Pictures, returned to New York Monday from Baltimore.

Productions will be outlined in full before Mr. Yates leaves for England with Gene Autry on Saturday. The company's bookings on new season product indicate an appreciable gain over 1938-39, it has been reported, with the number of domestic and foreign contracts both seen as in for a rise. While in England with Gene Autry, Mr. Yates will confer with Sam Smith, the head of British Lion, Republic's English affiliate.

Now in the de luxe group of the company's product are "Hit Parade of 1940," "Lady from New Orleans," "Seven Million Dollars" and "The Dark Command." Group originally embraced, in addition to the two latter, "Two Orphans" and "Wagons Westward."

Last named title is now among the six anniversary specials, which group previously included "Lady from New Orleans." Dropped from the anniversary specials are "Gangs of Chicago" and "Guilty of Treason"; replacements include "National Barn Dance" and "Doctors Don't Tell."

Dropped from the 16 Jubilee Productions, announced at the Houston convention in April, are "Escape from Sing Sing," "Call of the North," "The Champ Maker," "Bengal Border Patrol," "Tom Sawyer Abroad," "Bowery Boy," "A Sporting Chance," "Man of the Hour," "The Fighting Irish" and "A Day at the World's Fair," two latter in the Higgins Family series. Title changes are two: "Calling All Marines" for "Here Come the Marines" and "Money to Burn" for "We're in the Money."

Substitute Jubilees embrace "Flight at Midnight," with Roscoe Turner; "Jeepers Creepers," and "In Old Missouri," both with Weaver Bros. and Elviry; "Probate Nurse," "Headline News," "Abraham Lincoln Boggs," "Guilty of Treason," by Peter B. Kyne and "Gangs of Chicago," plus "The Covered Trailer" and "Should Wives Work," two latter in the Higgins series. "Forgotten Girls" will have a story by Vicki Baum instead of Earl Fenton as first announced.

"Old Faithful" is out as a title for a Gene Autry musical Western; replacing is "Grand Old Op'ry." "Death Valley Days" as a title for a Roy Rogers vehicle gives way to "The Saga of Death Valley." There are two substitutions in the Three Mesquiteers series: "Heroes of the Saddle" for "Sons of the Saddle" and "The Kansas Terrors" for "Cowboys from Texas."

In the serial lineup, "The Adventures of the Red Ryder" replaces "Jimmy Valentine Strikes Again."

Bergman Back in New York

Maurice Bergman, advertising and publicity director for Columbia, returned to New York this week from the coast where he viewed new product at the studio, including "Golden Boy" and "Mr. Smith Goes to Washington," both of which are nearing completion.

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

HARRY McCORMICK, our long, lean, rawbone correspondent down Texas way, in Dallas, has written a story, for possible motion picture use, about the "inside" human interest inside the prison walls of the Texas state penitentiary. He got the yarn at first hand while serving, reportorially, for the Houston *Press*. It makes pretty good reading, too.

There's the incident, for one, involving Raymond Hamilton and his pal Clyde Barrow, notorious badmen of the southwest. Barrow, on the loose, smuggled guns into the prison, met Hamilton right on the prison grounds, each sharing a machine gun and a nice assortment of pistols. The two laid down a barrage on the mounted prison guards, killing one, with Hamilton escaping in the melee, making good his previous braggings to the underworld that he would escape, that his pal Barrow would liberate him.

Shortly thereafter Barrow was killed, together with his gun moll, Bonnie Parker, in a copper ambuscade. Hamilton was captured, tried five times for bank robberies and other depredations, and finally was tried for the murder of the prison guard, getting the death penalty.

Harry McCormick was assigned to cover the trial, during which he got to know Hamilton, who one day whispered to Harry that he would escape from the death house and go to McCormick himself to give him "a good interview." Harry chuckled, mentioned that the death house was impregnable.

But, one Sunday, while a prison ball game was in progress, some toughies inside got hold of some pistols, yanked a guard and went on out of the death house. Whitey Walker was killed on the spot, Charlie Frazier of his mob had one lung shot away, but Hamilton laid a ladder against the prison walls and mounted the top among a hail of bullets from pursuing guards, escaping.

McCormick, still reporting for the Houston *Press,* was warned by his managing editor not to try to get the promised interview, fearing that a posse might flush Hamilton at a time he was with McCormick, and kill both.

One night McCormick was approached by some men and was told to drive his own car with them as passengers. McCormick, unsuspecting, was told they were going on a "secret" mission, riding blindly to a dark spot, where stood Hamilton on the country road. McCormick got his interview all right, and to prove its authenticity, Hamilton wiped the windshield of Harry's car and on the glass imprinted his own fingerprints—"signing" the interview.

Hamilton was later caught and executed, Harry attending the electrocution, at which Hamilton gave him a memento to take back home to the dead desperado's mother.

▽

That Buck Rogers character on radio station WOR, Newark, makes believe that he uses fantastic 25th Century devices as he hurtles through space from planet to planet and elsewhere. Take, for example, the machine he "used" to teach his girl friend and himself the language of the planets. After putting subjects into a deep sleep, the machine supposedly hypnotically injected the language to be learned into them. And, in all seriousness, Station WOR, in a press release, says that hundreds of high school students studying Latin and Greek wrote in for further particulars.

FROM AREQUIPA TO XICHIMILCO

It took the motion picture business and its committee of high-powered educators just three years to get the industry going on its ambitious plan to place the film business in the business of supplying pictures to the nation's classrooms. Actually accomplished two weeks ago, teachers and students who have since received copies of the big, fat catalogue listing all the films to be made available by the majors, are lifting eyebrows at the index of topics on hand—450 of them, running clear from Addis Ababa to Wind, Wine and Wisby.

The majors have catalogued films on Aeronautics and Alaska, Anaesthesia, Annie Laurie and Arequipa; on Bali Bali, Baseball, Beavers and Betsy Ross; Brass, Brazil, Bridges and Brittany; on Captain Kidd, Cattle, Cherry Blossoms, plus Crew, Crime and Crimea; on Diabetes and Disney, plus Dynamite; on Fish and Father Flanagan, Foochow and Football, Germs and Germany, Hollywood, Holland, Hong Kong and Horses; and Insects; on Leprosy and Lincoln, Mussolini and Napoleon; on Peanut Industry and Pleasant Life; Red Cross, Red Tape, Romeo and Juliet and the Roosevelts, and on Sardines and Smallpox, and Storms, Superstitutions, Tahiti and Taj Mahal, Tombstones and Toys and United States, Vaccines, Vocations and Volcanoes, Vultures, Wind and White House.

Alexander Korda's "Four Feathers" got quite a reaction in London, where it was made. There was the case, for instance, of a little man, a little Milquetoast, who, according to the London Era, while witnessing one of the battle scenes where Fuzzy Wuzzies and redcoats merged in unholy slaughter and all hell was let loose, murmured, "That reminds me, I forgot to mail that letter the wife gave me."

▽

Mrs. Roosevelt the other night suggested in her New York World-Telegram *syndicated column that autograph hounds would do better to quit hunting celebrities' signatures and take up gardening. Any star who doesn't support Mrs. Roosevelt-for-President just hasn't any appreciation.*

▽

Hollywood's pretty Parisian blonde Annabella got that name, for America's exhibitor marquees, out of Anne Charpentier Murat.

THERE have been quite a few psychological pictures coming along of late, but probably the most psychological of the psychological comes from Mr. J. H. Hoffberg, who is marketing in the U. S. the German film of "The Living Dead—a Ghastly Tale," taken from Edgar Allan Poe's "Black Cat" and some of Robert Louis Stevenson's "Suicide Club" thrown in for good measure. Chortles M. Hoffberg:

"The story deals with an erratic inventor who slays his wife and entombs her in the wall of the cellar of his house. The body is discovered by the shrieks of a black cat, his wife's pet, who had been accidentally entombed with her. The shock completely unhinges the mind of the inventor, who flees into a neighboring wax museum. The macabre surroundings are distorted in his mind, as the wax figures come to life. Pursued by a reporter who is seeking a sensational story, he finally flees to a neighboring first-aid station. There, the doctor commits him to an asylum, not knowing that the man is wanted for murder. The reporter, continuing the search for the killer, trails him to the asylum and finds that it has been seized by the inmates, and that the doctors and attendants have been thrown into the cells. Again the killer succeeds in eluding the reporter with the aid of the inmates. The banquet scene of the inmates in the asylum is undoubtedly one of the most fantastic ever portrayed.

"In the final episodes the mad inventor heads a suicide club which he has created, and where those who wish to cease living gather to play with fate."

▽

The Nazis have written to Leon Gordon, scenarist for MGM in California, that they would be very "happy" to pay him for the Berlin appearance of his stage play, "White Cargo"—but that he would have to collect in person in Berlin.

▽

One way in which motion pictures and aviation worked hand in hand for years has been hardly mentioned, if at all, according to Edward Sutherland, now preparing to direct RKO's "Flying Deuces" in Hollywood. Eddie, himself an old war-time Royal Flying Corps flyer, has followed the experiments with interest.

Seems that in everything from a small single-motored four-place family cabin plane to big winged liners of ocean service, the effects of Hollywood studio engineers' inventive accomplishments can be seen today in the blending and fabrication of those elements in plane cabin construction which eliminate unnecessary sound.

Airplane manufacturers a decade ago were pretty well agreed on many points in construction, but one thing, according to Sutherland, bothered them all, and bothered most—and that was vibration and noise. Talking pictures had just "licked" most of the "bugs" in the early sound stages, and the effects of every little vibration had been studied until studios had whole libraries of reports on the subject. It was to motion picture studios and their libraries that the air manufacturers turned, and from the studies of the film sound engineers they obtained most of the solutions to vibration and attendant noises in transport cabins that would have taken much of the passenger traffic they have since acquired.

THE SAGA OF THE WILDEST, WICKEDEST TOWN IN THE LAWLESS WEST OF OLD!



FRONTIER

The kind of outdoor action-drama that has made your biggest profits this year! Big-sweep production with two of the "Jesse James" names heading the cast! The fabulous exploits of Wyatt Earp who brought the law at the shooting-end of his six-guns! Rousing tale of men and women . . . brave and cowardly, good and evil . . . all with the fire of adventure hot in their veins!



MARSHAL

with

RANDOLPH SCOTT • NANCY KELLY

and

CESAR ROMERO • BINNIE BARNES
JOHN CARRADINE



Executive Producer Sol M. Wurtzel

Directed by Allan Dwan • Screen Play by Sam Hellman

A 20th Century-Fox Picture

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

DE-CODING THE CODE SERIES ENDS, ANALYSIS OF ARBITRATION STARTS

Nizer Concludes Study of the Conditions of the Agreement and Commences Analysis of Arbitration Clause

by LOUIS NIZER

Clause XV—Agreement to Arbitrate

Every one who signs the Code, agrees to arbitrate with anyone else who signs the Code, any dispute which is subject to arbitration under this Code or the Rules of Arbitration which are annexed.

Rules of Arbitration. The rules of arbitration annexed to the Code shall be followed in such arbitration procedure.

Making an Award Enforceable. The parties agree to sign all necessary papers in order that the award of the arbitrators may, so far as the law permits, have the status of or become a judgment enforceable in the Courts.

Signing Different Arbitration Agreement. If the law in any territory provides for a different form of arbitration agreement, the parties will sign an agreement as required by such law and file it with the Permanent Arbitration Board established under the Rules of Arbitration.

Obeying Awards. If arbitration awards cannot be enforced in certain territories, the parties agree nevertheless to live up to, in good faith, any award that is made under the Rules of Arbitration.

Affiliated Theatres. Distributors who control theatre circuits pledge the full cooperation of the theatres and will use their best efforts to obtain the cooperation of theatres in which they have a partial interest.

Exhibitor Groups. Organized exhibitor groups who sign the Code, will endeavor to obtain the signature of all their members and all other exhibitors operating theatres in the areas where they have members.

Clause XVI—Effective Date

This Code shall apply to all contracts made after January 1, 1939 for 1939/40 product and the product of subsequent years so long as this agreement is in effect.

Clause XVII—Term

The term of this Code shall be for two exhibition seasons beginning with the season 1939/40 and thereafter indefinitely.

Exhibition Season. An exhibition season begins September 1st and ends August 31st.

Withdrawing from Code. Anyone who has signed the Code may withdraw at the end of the second exhibition season or at the end of any subsequent exhibition season.

Notice of Withdrawal. To withdraw from the Code, written notice must be sent to each distributor and organized group of exhibitors who have signed and to the Secretary of the Permanent Arbitration Board in each Exchange territory, where the party withdrawing transacts business.

Time of Notice. The withdrawal notice must be sent at least six months prior to the end of the exhibition season.

Withdrawal Because of Others. If a distributor or the operator of a substantial number of theatres withdraws from the Code, any other person who has signed may also withdraw at the end of the same exhibition season by giving written notice prior to the end of that season.

Other Reasons for Withdrawal. There are two other reasons which justify withdrawal from the Code. They are:

(a) *Inconsistent Legislation.* If laws are passed which are inconsistent with the Code, or require a substantial change in the method of carrying on business, anyone who signed the Code may withdraw from it, but only in the territory governed by such legislation; or

(b) *Illegality of Code.* If any Court declares the Code illegal, or invalid, or issues an injunction against it or against the clause of any contract substantially identical with a clause in the Code, or requires a substantial change in the method of carrying on business, then withdrawal from the Code is justified.

Rights of Others to Withdrawal. If any distributor or operator of a substantial number of theatres withdraws from the Code because of inconsistent legislation or Court orders (as specified in subdivisions *a* and *b* above), then any other person who signed the Code may withdraw whether such legislation or judgment affects it or not.

Notice. In case of such withdrawal, written notice must be given to distributors, organized groups of exhibitors and Secretaries of Permanent Arbitration Boards in the Exchange Territory where business is transacted.

DE-CODING THE CODE

"De-coding the Code"—the majors' new trade practice program for self-regulating distribution-exhibition—as analyzed by Louis Nizer, concludes with an analysis of Clauses XV, XVI and XVII, below. Immediately thereafter, Mr. Nizer starts an analysis of the Arbitration Agreement under the code.

In the first installment, appearing on page 31, June 24th, the following clauses were interpreted:

I—Exclusion Privileges, Cancellations
II—Trade Announcement

In the second installment, appearing on page 30, July 1st, the next six clauses were interpreted:

III—Public Demand for Exceptional Feature
IV—Preferred Playing Time
V—Some Run Available
VI—Regular Customer
VII—Short Subjects, Newsreels, etc.
VIII—Score Charges

In the third installment, appearing on page 30, July 8th, six more clauses were interpreted:

IX—Allocation of Features
X—Form of Contract
XI—Selective Contracts
XII—Playing Features in the Order of Release
XIII—Coercing Contracts
XIV—Other Subjects of Arbitration

In the fourth installment, appearing herewith, the three final clauses of the code itself are analyzed, and an analysis is started of the code's Arbitration Agreement. The fourth installment is as follows:

XV—Conditions of Agreement to Arbitrate
XVI—Effective Date
XVII—Term
RULES OF ARBITRATION
I—Exchange Territories
II—Panel of Neutral Arbitrators
III—Permanent Arbitration Board

Rules of Arbitration

Rule I—Exchange Territories

Arbitration of disputes under the Trade Practice Code or under the Rules of Arbitration shall be governed by these rules. Arbitration shall be conducted in the following Exchange territories:

ALBANY
ATLANTA
BOSTON
BUFFALO
CHARLOTTE
CHICAGO
CINCINNATI
CLEVELAND
DALLAS
DENVER
DES MOINES
DETROIT
INDIANAPOLIS
KANSAS CITY
LOS ANGELES
MEMPHIS
MILWAUKEE
MINNEAPOLIS
NEW HAVEN
NEW ORLEANS
NEW YORK
OKLAHOMA CITY
OMAHA
PHILADELPHIA
PITTSBURGH
PORTLAND, ORE.
ST. LOUIS
SALT LAKE
SAN FRANCISCO
SEATTLE
WASHINGTON

The rules come into effect after the appointment of a panel of neutral arbitrators.

Rule II—Panel of Neutral Arbitrators

In each Exchange territory there shall be appointed a panel of not less than five nor more than ten neutral arbitrators.

Who Appoints Panel. All distributors and affiliated exhibitors and organized exhibitor groups which have signed the Trade Practice Code and which carry on their business in an Exchange territory, shall, by unanimous action, appoint the panel. An organized exhibitor group may participate in such appointment if it has members who have signed the Trade Practice Code and are operating theatres.

Compensation. Neutral arbitrators may be compensated for their services.

Qualifications. Neutral arbitrators shall preferably have an understanding and knowledge of the motion picture industry but shall not be associated with either distributor or exhibitor interests.

Rule III—Permanent Arbitration Board

(1) *Appointment of Panels.* In addition to the panel of neutral arbitrators, there shall be a panel of ten arbitrators appointed by distributors and affiliated exhibitors, and another panel of ten arbitrators appointed by all organized exhibitor groups, in the Exchange territory. In this manner, there will be created three distinct panels in each Exchange territory:

(a) Five to ten neutral arbitrators appointed by distributors, affiliated exhibitors and organized exhibitor groups.

(b) Ten arbitrators appointed by distributors and affiliated exhibitors.

(c) Ten arbitrators appointed by organized exhibitor groups.

Who May Appoint Panels. Distributors, affiliated exhibitors and organized exhibitor groups may participate in the appointment of

(*Continued on page 34, column 3*)

Into its 3rd big Roxy week and...

In dozens of release-week openings, doing the sensational kind of business that brought new life to New York's Broadway!

SECOND FIDDLE

The show that licked the World's Fair!

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

GOVERNORS, RIVERS, ORPHANS, SHIPS, INDIANS, ALL IN PARAMOUNT'S PLANS

Lavish Publicity Programs for Eight 1939-40 Productions Carry National Ballyhoo Technique to New Heights

The trade's comparatively new publicity technique of making the introduction of a motion picture into a national event, synchronized with national advertising, national exploitation and national broadcasts, with banners and ballyhoo, street parades and Governors' proclamations, is about to be put to a new high mark by Paramount, which has pegged eight pictures for extraordinary merchandising treatment within the next eight weeks.

Warners had their "Dodge City" junket to Dodge City, Kansas, and Paramount itself went in for a bit of field ballyhooing for its "Union Pacific," in Omaha. Twentieth Century-Fox had its special-attention trip to Springfield, Illinois, for "Young Mr. Lincoln," and only a week ago, RKO went all the way to Des Moines to launch its "Career." There have been others—all started by Paramount with "The Buccaneer" in New Orleans early in 1938.

Now Paramount is about to adopt the treatment on the wholesale, all for new 1939-40 productions, with no less than 30 special screenings for one picture, screenings for 48 Governors on another; a third will take in a search of orphanages, another will shift the scene to the Indian country of Arizona, where a "Hollywood premiere" will be put on in the dead center of an Apache Reservation.

Studio-built ships will make a trans-continental tour of the nation's waterways, like Paramount's trans-continental rail ride for "Union Pacific." The S.S. Queen Mary, Nassau and other places are all slated for parts in the mass merchandising.

Pictures and Plans

Robert M. Gillham, director of Paramount advertising and publicity, announced that first on the list of field exploitation activities will be key city trade and press screenings of "Beau Geste," lead-off picture for 1939-40. Beginning July 18th with a press preview at the Carthay Circle in Los Angeles, 30 subsequent screenings will be staged throughout the country by Cliff Lewis, Terry DeLapp, Harlan Hobbs, Rufus Blair and Carl Kruger from Mr. Gillham's studio staff and by Alec Moss, Al Wilkie and C. N. Odell of the home office force.

Also, "Beau Geste" will first be presented to Canadian exhibitors at the meeting of theatre managers of Famous Players Canadian, Ltd., who will gather from coast to coast for the first time in a dozen years in Niagara Falls, Ontario, on July 24th-27th.

Next to receive special attention will be Bob Burns' new "Our Leading Citizen," to be screened for the Governors of the 48 states, followed by a special coast-to-coast radio broadcast from Van Buren, Ark., honoring Bob Burns, the town's "leading citizen." Mr. Burns is to head the "all-star" cast to Arkansas, for this broadcast, with appropriate fanfare just prior to the national release date.

A lecture tour by Irvin Cobb, author of the story, and tie-up with the Washington, D. C., Press Club are additional activities tied in.

Because Linda Ware, 13-year-old leading "woman" in Bing Crosby's "The Star Maker" is a graduate of an orphan asylum, Paramount is planning a nationwide search for the "most talented orphan" in a score of key cities who will be joint guests of Miss Ware and Paramount on a "Cinderella" trip to Hollywood. Tie-ups will be made with local papers.

Also, "The Star Maker" will be exploited by a coast-to-coast broadcast honoring Gus Edwards, oldtime showman, whose life story forms the basis for the screen play.

"Geronimo!" the action story based on the life of the Apache chief, will have a "back to the Indians' world premiere" in the town of Geronimo, Arizona, on the Apache Indian reservation early in September. Some 250 Hollywood and New York newspaper correspondents will be the company's guests. A radio broadcast from the station at the nearby town of Stafford is planned.

Following the "Geronimo!" Apache-land premiere, the picture will be opened with special campaigns in Salt Lake City and Denver and these will be followed by five additional selected dates per week until the picture has played approximately 20 test engagements.

"The success of the trans-continental tour of the 'Union Pacific' train has inspired an even more ambitious plan for the exploitation of Frank Lloyd's production, 'Ruler of the Seas,'" says the company. Official permissions are now being obtained from state and national authorities to permit the transportation by truck and natural waterways to a number of important cities of the two 40-foot boats which were built for the picture—reproductions of the "Sirus" and "Dog Star" which staged a trans-Atlantic sail vs. steam race in 1838.

"Premiere" on SS. Queen Mary

A "world premiere" of "Ruler of the Seas" aboard the *SS. Queen Mary,* tied in with a trans-Atlantic short-wave radio broadcast from Hollywood, New York and London, is now being evolved.

Because of the presence in Hollywood of Charles Laughton and Maureen O'Hara, star and leading woman of "Jamaica Inn" and Alfred Hitchcock, who directed this Laughton-Pommer-Mayflower production—all three hailing from England—Paramount exploiteers will stage another trans-Atlantic short-wave broadcast in connection with the New York premiere of "Jamaica Inn" at the Rivoli theatre early in the autumn.

A tie-up with the Cunard White Star steamship line modeled on the similar tie-up with the Union Pacific Railroad, has been set up by Hal Danson of the Paramount home office, for the cooperation of the steamship company's facilities for publicizing this story based on the first Cunard steamship venture.

"Are Husbands Necessary?" starring Madeleine Carroll and Fred MacMurray has Nassau, Bahamas, as a background for some of its action and appropriately the picture is slated to be premiered in Nassau before a select group of British Colonial dignitaries and socialites in mid-September. Leading newspaper correspondents from the Atlantic seaboard will be guests at this tropical premiere.

Lloyd C. Douglas, author of the best-seller, "Disputed Passage," will lecture in a number of cities prior to the release of the picture, in which Dorothy Lamour, Akim Tamiroff and John Howard are featured and the film company's radio contacts are hopeful of presenting the author in a series of broadcasts on or about the release date.

LANSING PRESS CLUB HONORS BUTTERFIELD

The Lansing Press Club, which was dedicated in Lansing, Mich., recently, has a "Colonel Butterfield" room in honor of the late Colonel Walter S. Butterfield, founder of the circuit bearing his name. The room is a tribute paid to him by Lansing newspapermen for the friendship and goodwill he had for them. A photograph of the Colonel, provided by Ed Beatty, now president of the circuit, has been framed and hung in the room.

De-Coding the Code

(*Continued from page 32*)

these panels which have signed the Trade Practice Code and which carry on their business at the time of the appointment. An organized exhibitor group may participate if it has members who have signed the Trade Practice Code and who are operating theatres.

Unanimous Appointment. The ten arbitrators appointed by the distributors and affiliated exhibitors must be selected by unanimous action of that group. Similarly, the ten arbitrators appointed by the organized exhibitor groups must be selected by unanimous action.

No Compensation. The arbitrators on the two panels thus appointed, unlike the neutral arbitrators, shall receive no compensation.

Associated with Industry. The arbitrators on these two panels, unlike the neutral arbitrators, will be associated with some branch of the motion picture industry.

(2) *Personnel of Permanent Arbitration Board.* In each Exchange territory, there will be organized a Permanent Arbitration Board composed of three arbitrators:

(a) One from the panel appointed by distributors and affiliated exhibitors.

(b) One from the panel appointed by the organized exhibitor groups.

(c) One from the panel of neutral arbitrators.

Rotation of Arbitrators. All arbitrators, except those from the neutral panel, shall serve in rotation.

Length of Service. The members of each panel shall determine the length of time which each of its members shall serve. It shall also determine the order in which they shall rotate.

Selection of Neutral Arbitrators. The neutral arbitrator shall be designated by the other two arbitrators. If they are unable to agree upon the neutral arbitrator, he shall be chosen by lot from the panel of neutral arbitrators.

Chairman of the Board. The neutral arbitrator shall be Chairman of the Permanent Arbitration Board. He shall serve during the term of office of the two arbitrators designating him.

(3) *Secretary.* All distributors, affiliated exhibitors and organized exhibitor groups which have the right to participate in the appointment of the panel of neutral arbitrators shall, by unimous action, appoint the Secretary of the Permanent Arbitration Board for such Exchange territory. The Secretary shall also act as Secretary for Special Arbitration Boards.

(4) *Office.* Each Permanent Arbitration Board shall maintain an office and have available adequate quarters for the hearing of arbitrations.

THE HOLLYWOOD SCENE

Bright Prospects

When half a dozen potential "sure to be box office hit" pictures turn up in the completed work of a week and at the same time four or five exceptionally promising properties are started, it cannot be said that the outlook for summer and early fall business is anything but rosey. The pictures started and finished during Fourth of July week are the basis for the opinion.

The completed lot, of most interest inasmuch as they will reach theatres first in the regular course of events, assays high in entertainment and commercial worth and included are such titles as "The Women," "The Lady And The Knight," "Mr. Smith Goes To Washington," "Unexpected Father," "I Stole A Million" and "The Return Of Dr. X."

Three at Warners, Universal

Of the 13 productions completed, Warners accounted for three. "The Lady And The Knight" which features Bette Davis and Errol Flynn will also present Olivia de Havilland, Alan Hale, Donald Crisp, Vincent Price, Henry Stephenson, Henry Daniell, Robert Warwick, Ralph Forbes, Rosella Towne and Forrester Harvey among many others. Wayne Morris, Humphrey Bogart, Rosemary Lane, Lya Lys, John Litel, Dennis Morgan, Charles Wilson and Huntz Hall will be seen in "The Return Of Dr. X." The entire "Dead End" juvenile group is in "Dead End Kids At Military School" and John Litel, Cissie Loftus, Frankie Thomas and Selmar Jackson complete the cast.

Universal matched the pace of its valley neighbor. George Raft is the star of "I Stole a Million" in which Claire Trevor, Dick Foran, Victor Jory, Henry Armetta, Irving Bacon, Robert Elliott and Joe Sawyer are featured. "Unexpected Father" is Baby Sandy's first starring picture. Mischa Auer, Dennis O'Keefe, Shirley Ross, Joy Hodges, Donald Briggs, Richard Lane, Dorothy Arnold and Anne Nagel will also be seen. The "Hawaiian Nights" troupe lists Johnny Downs, Constance Moore, Mary Carlisle, Eddie Quillan, Samuel Hinds, Etienne Girardot, Thurston Hall, Robert Emmett and Matty Mallneck's orchestra.

"Women Finished"

The prize picture during the week from MGM is "The Women." Norma Shearer, Joan Crawford and Rosalind Russell are the ace names, but the all-feminine cast further includes Phyllis Povah, Joan Fontaine, Florence Nash, Lucille Watson, Virginia Weidler, Mary Boland, Ruth Hussey, Muriel Hutchinson, Esther Dale, Denny Moore, Virginia Grey, Ann Morriss and Marjorie Main. Lew Ayres, Lana Turner, Anita Louise, Tom Brown, Jane Bryan, Owen Davis, Jr., Ann Rutherford, Mary Beth Hughes and Marsha Hunt are the principals in "These Glamour Girls."

Two pictures were finished at Republic. "In Old Monterey" is one for the Gene Autry, Smiley Burnette, June Storey, George Hayes and William Hall fans. John Wayne, Ray Corrigan, Raymond Hatton and Phyllis Isley head the "Raiders Of The Wasteland" cast.

For Monogram, E. B. Derr finished "Girl From Rio" in which Movita, Warren Hull, Alan Baldwin and Adele Pearce are the principals.

"Mr. Smith Goes To Washington" is the picture Columbia will be boasting about shortly. A Frank Capra production it will offer Jean Arthur, James Stewart, Edward Arnold, Claude Rains, Guy Kibbee, Eugene Pallette, Beulah Bondi, Ruth Donnelly, Astrid Allwyn, Thomas Mitchell, Larry Sims and Mary MacLaren in the leading roles.

Harry Sherman completed "Argentina" for Paramount. William Boyd, Russell Hayden, Steffi Duna, Sidney Toler, Sidney Blackmer, Pedro de Cordoba, Glenn Strange and Anna Demetrio are featured.

RUSSIA MAKING FILM OF CIVIL WAR PERIOD

Soviet Russian cameramen are filming battle scenes on Russia's western frontier for a film "The First Calvary Army," portraying episodes in the struggle of the young Soviet republic against foreign invaders in the civil war and intervention period, according to the Associated Press.

Technical advisers for the production include Klementy E. Voroshiloff, war commissioner, and Simeon M. Budyenny, vice-commissar of defense. They and Joseph Stalin are portrayed in the film.

On Location

MGM started a crew to location in Idaho to begin filming "Northwest Passage" in which Spencer Tracy, Robert Young, Walter Brennan, Laraine Day, Donald MacBride, Truman Bradley, Isabel Jewell, Regis Toomey and Hugh Sothern eventually will be seen.

While this was going on, Warners got busy with four new pictures. The leads in "The World Moves On" are James Cagney, Humphrey Bogart, Priscilla Lane, Jeffrey Lynn, Frank McHugh and Joseph Sawyer. Paul Muni with Dolly Haas, Flora Robson, Una O'Connor and Raymond Severn started work on "We Are Not Alone." "20,000 Years In Sing Sing" has John Garfield, Pat O'Brien, Ann Sheridan, Jerome Cowan and Willard Robertson as principals. Ronald Reagan and Margot Stevenson head the cast of the fourth picture, "Queer Money."

Durbin Picture Starts

With Deanna Durbin starred, two newcomers, Lewis Howard and Robert Stack, featured and Helen Parrish, Spring Byington, Eugene Pallette and Jack Mulhall in the cast, Universal's "First Love" got under way.

Republic started "Flight At Midnight" in which Phil Regan, noted aviator Roscoe Turner, Jean Parker and Robert Armstrong will be featured.

"Charlie Chan In The City Of Darkness" started at 20th Century-Fox. Sidney Toler heads the cast which includes Sen Young, Douglas Dumbrille and Pedro de Cordoba.

Last of the nine pictures to start is "Wolves Of The Frontier," Monogram. Star Tex Ritter will be supported by Jack Rutherford, Manton Moreland, Jean Joyce, Marian Sease and William McCormick.

Joseph Conrad Novel

"Victory," one of Joseph Conrad's best known novels, a story of stark melodrama in the South Seas, will be brought to the screen by Paramount.

Indicating the important production values that will be given the picture, William LeBaron, the studio's managing director, announced that Marc Connolly who won the Pulitzer Prize for his dramatization of "Green Pastures," will be brought to Hollywood to adapt the Conrad classic. "Victory" tells the story of a man who had been trained from childhood by his father in the development of an aloofness toward life and a belief in the futility of effort. Background of the story are the islands of the Java Sea where the young hero is plunged into a series of romantic and dramatic adventures which violently alter the stoic calm of his life. No cast assignments, choice of director or starting date have as yet been made.

Meanwhile Paramount will launch seven production during the remaining weeks of July. Set to go are "Untamed" which will feature Ray Milland, Patricia Morison and Akim Tamiroff; "Federal Offense," another item in the "Persons In Hiding" series; "Diamonds Are Dangerous" with George Brent and Isa Miranda: "Remember the Night" in which Barbara Stanwyck and Fred MacMurray will be co-starred and the next Dorothy Lamour feature "South Of Samoa" which is slated to go on July 31.

News in Brief

Andy Panda, newest addition to the menagerie of animal cartoon characters was introduced to the press by his creator, Walter Lantz, in the short "Life Begins For Andy Panda." First of a series of four which Universal will release, the cute Himalayan Mountain teddy-bear makes his screen debut at a birds and animals birthday party. All the cartoon characters have voices resembling those of screen personalities.

* * *

Warner Brothers signed James Cagney to a new term contract.

* * *

Henry King's contract as director was renewed by 20th Century-Fox and was assigned "Little Old New York" and Irving Berlin's musical, "Say It With Music" as his next pictures.

* * *

Republic inaugurated its 1939-40 production season this week by starting "Flight At Midnight" in which Phil Regan and Roscoe Turner will be featured.

* * *

Fred Astaire and Eleanor Powell have started dance rehearsals for "Broadway Melody of 1940" which MGM will start about August 1.

* * *

Harry Sherman has signed Lesley Selander to direct "Medicine Man," the next "Hopalong Cassidy" picture.

* * *

RKO-Radio has signed John Cromwell to direct Robert Sherwood's "Abe Lincoln In Illinois" which Max Gordon and Harry Goetz will produce.

HUTCHINSON, GOODMAN AND COLLI REPORT ON FOREIGN MARKET STATUS

20th Century - Fox, Columbia and Warner Foreign Chiefs Discuss European, South and Central American Markets

The most serious problem confronting American distributors in foreign markets still is their inability to bring out currency on liquidated contracts.

Below the Rio Grande, currency fluctuations, rather than "over-rated" competition of native product, occupy the attention of the American companies.

These are but a few of the observations brought back to New York this week by foreign film department executives of American distributors, after first-hand investigations in Europe, Central and South America, and elsewhere—by Walter Hutchinson, foreign sales manager of Twentieth Century-Fox; Morris Goodman, foreign sales manager of Republic, and by Peter Colli, Warner sales supervisor in Cuba, Central American and several of the South American countries.

Goodman Says Latins Resent "Exploitation"

American companies should talk less about their intentions of "cultivating" the Latin American market, because Latin Americans resent the implication that they are being "exploited." And the fact is, that American motion picture companies are doing very well in Latin America, as they always have done.

Such were the thoughts of Morris Goodman, Republic foreign sales manager, in New York last week, after a 14-week tour of Latin American countries except Paraguay, Uruguay, Bolivia, and the Central American countries between Mexico and Panama.

"The chief observation that I can make," said Mr. Goodman, "is this: that the Latin American countries all are good markets; and we can develop them to our interests, without doing a lot of shouting.

Argentina and Mexico

"Some territories are peculiar," he added. "Argentina, for instance, and Mexico. In Argentina, the system of exhibition is a headache, with a fixed system of clearance, and native pictures taking some of the playing time. And in Mexico, it's labor and politics.

"Still," he said, "American pictures get good reception there. It's the same old story. A good picture will always get business."

Mr. Goodman referred to his statement about "shouting" on Latin American possibilities.

"I mean by that the fact that all the companies have made statements about making up in Latin America the markets they have lost elsewhere. I don't think such statements are beneficial. I have heard much resentful comment from local film men in Latin America."

Mr. Goodman declared that the Latin American countries were being "gradually" developed and that American companies were "always" in "close touch" with the situations —"as they always have been."

Reminded that Spanish language pictures are growing in number and in audience, Mr. Goodman asserted that, to answer whether they constituted a "threat" to American supremacy, was "hard."

"However, in our case, it isn't a pressing problem," he said. "That's because our deals are with franchise holders—and most of them are releasing Spanish language pictures.

Concerning Good Pictures

"In any event, the main answer is the one which any film executive dealing in those countries will tell you—a good picture always drags them in," he said.

As for Latin American preferences—well, they like westerns.

Republic releases practically all of its product below the Rio Grande, Mr. Goodman said.

He declared that exhibition in Latin America was "good"; and that, at the present, the main difficulty facing American distributors was the continually fluctuating values of local currencies.

Hutchinson Views Conditions Abroad

Returning to New York from a three month trip to Europe, Central and South America, Walter Hutchinson, Twentieth Century-Fox foreign sales head, reported that:

"The company is doing the best foreign business in its history."

"The most serious problem with respect to foreign film markets is that of getting the currency out of the various countries."

"Currency valuation, throughout the world, is off."

"Productions are now being readied for early release in Spain."

Movietone News, said Mr. Hutchinson, is starting to once again produce a newsreel in Spain; and it was in connection with the Newsreel as well as for the centralized release of features that Twentieth Century-Fox is moving its headquarters from Barcelona, where they had been maintained throughout the Civil War, to Madrid. Some six features will be released as a starter in Spain early in the fall.

Highly enthusiastic about the future of the South American market, Mr. Hutchinson reiterated views expressed by Sidney Kent, Twentieth Century-Fox president, in saying that personal study of the country would pay dividends in good will as well as providing a basis of knowledge upon which to base film production.

"We hope to increase our business in our neighboring continent through offering Hollywood product that has a native background which will appeal to native audiences there," Mr. Hutchinson said. The company's business in Argentina has increased more than seven per cent, he said, while in Brazil it is up more than nine per cent.

Two Spanish films will be released in the Latin-American market this month by the company.

Saying that currency restrictions are getting increasingly harder and that, as well, the problem of foreign exchange and currency valuation was occupying the time of government and banking heads in New York, London and other financial centers; Mr. Hutchinson characterized the international monetary transactions as "a separate problem."

"Our job," he said, "is to sell films and help get people into theatres to see them. The com-

(*Continued on page 38, column 3*)

Wobber Reports Increase in Rentals, Sees Even Higher Returns in 1940

Noting an increase in film rentals over the corresponding period last year for the first time in five or six weeks, Herman Wobber, Twentieth Century-Fox general manager of distribution, sees a bright prospect for the coming season, which will witness increased budgets on certain of the company's pictures, he reported this week on his return to New York after four weeks in the field.

With August 1st set as the starting date of the 1939-40 releasing season for his company, Mr. Wobber is highly optimistic about pictures coming up, citing "The Rains Came," "Stanley and Livingstone," "Hollywood Cavalcade," and "Grapes of Wrath."

The upturn in film rentals is especially heartening, he said, in that boxoffice returns for the country as a whole have been off at least 15 per cent. This he sees as due to general conditions rather than product.

"We're making the usual seasonal progress on our circuit deals, and are having no problems with any circuits; all of which have been signed or are about to be," said Mr. Wobber.

Noting a trend towards an increase in the number of films sold on a percentage basis, the Twentieth Century-Fox sales head said that the company hopes to service about 12,000 accounts. "Alexander's Ragtime Band" has had close to 13,500 bookings, he added.

The trade practice code will be offered by Fox to all exhibitors who want it, he said.



"TARZAN" TIPS!

Successful Exploitation Ideas From Profitable Engagements!

(It's easy to duplicate the ideas and the PROFITS!)

LOUISVILLE, KY. A swimming contest was conducted to find Louisville's Tarzan. City winner received a Tarzan Trophy and a trip to Indianapolis, Indiana, to compete in the Kentucky-Indiana State Finals. The State winner received a trip to the New York World's Fair with all expenses paid.

JOHNSTOWN, PA. The Cambria Theatre, arranged with Cole Brothers and Art Mix Circus to have their elephants carry picture banners in the circus parade. A Tarzan Call Contest was exploited over the theatre's PA system with winner receiving a cash prize of $10 and runners-up free movie tickets.

ROCHESTER, N. Y. Caged lion exhibit displayed in front of Loew's Theatre for four days prior to and during picture opening. Jungle atmosphere prevailed with animal skins strung around marquee. "California Jack" was in charge of the exhibit and answered questions relating to his travels in the African wilds. Man in gorilla costume rode a bicycle on the streets for three days. Band paraded to theatre on opening day.

ASBURY PARK, N. J. The St. James Theatre sponsored the first major swim meet of the season, at this noted resort, for its engagement of "Tarzan Finds a Son!" Awards consisted of a gold trophy, a trip to the New York World's Fair and 13 other prizes. The Tarzan Swim Meet was held at the Natatorium and was exploited by the Asbury Park Evening Press.

WASHINGTON, INDIANA. Through arrangement with the Indiana Theatre, and the Washington Democrat, a state-wide contest for a Tarzan type of swimmer was put over. The stunt had the cooperation of the mayor and the president of the local chamber of commerce. Voting coupons appeared in the paper and readers were urged to cast their votes for the young man they felt was best qualified to represent Washington in the Indianapolis finals. One of the prizes in this big promotion undertaking was a trip to the New York World's Fair. The contest was widely published in many cities in the States of Indiana and Kentucky.

CLEVELAND, OHIO. Loew's State Theatre prepared a big jungle float for its play dates. Mounted elephants, tigers and lions were shown together with a man dressed in animal skins, who gave the Tarzan Yell. Mounted animals were also displayed in the lobby and an atmospheric jungle front attracted plenty of attention.

BINGHAMTON, N. Y. The Strand Theatre exploited a Tarzan Camera Contest. Contestants were instructed to take pictures of children with any kind of an animal. Three fine cameras were awarded winners who bore the closest resemblance to Johnny Sheffield.

SEYMOUR AND FRANKLIN, INDIANA. The Vondee and Artcraft Theatres, respectively, tied in with the Washington (Indiana) state-wide Tarzan swim contest.

SOUTHAMPTON, L. I., N. Y. The spectacular Tarzan Float, which was seen by New York City's millions who turned out to greet England's King and Queen, and which ballyhooed New York City's Capitol Theatre engagement, was a feature in American Legion's Fourth of July parade. The Southampton Press publicized the presence of the Tarzan Float in front page stories.

HARRISBURG, SCRANTON AND WILKES-BARRE, PA. Due to promotion enterprise Harrisburg had a long line of standees waiting for the opening performance. M-G-M's Tarzan Float covered part of Pennsylvania after its ballyhoo for the Capitol Theatre (N. Y.) engagement. Tarzana, the movie chimpanzee, was a feature of the animal float and attracted large crowds in Harrisburg, Scranton, Wilkes-Barre. Comerford Theatres played the picture in the last two cities. All newspapers cooperated with art and stories on Tarzana.

NEWARK, N. J. Loew's State Theatre searched for a local "Tarzan, Jr." on the basis of athletic development and resemblance to Johnny Sheffield. The winner and his mother were guests of Johnny Weissmuller at the World's Fair and the stunt broke the city's newspapers.

WATERBURY, CONN. Loew-Poli Theatre backed the engagement with one of the biggest campaigns ever seen on a jungle picture attaining coverage by using all ideas, missing no bets!

VANCOUVER, CANADA. The Vancouver Sun conducted a contest along the line of—"Have You a Little Tarzan in Your Home?" Youngsters who most closely resembled Johnny Sheffield, "Tarzan Jr.", or who most closely approximated a set of physical measurements, were eligible to enter. Cash prizes and a free trip to the New York World's Fair were the prizes. The Orpheum Theatre participated.

"TARZAN FINDS A SON!" *with* **the one and only JOHNNY WEISSMULLER** • Maureen O'Sullivan and John Sheffield, Ian Hunter, Henry Stephenson, Frieda Inescort, Henry Wilcoxon, Laraine Day • Screen Play by Cyril Hume • Based upon the Characters Created by Edgar Rice Burroughs • Directed by Richard Thorpe • Produced by Sam Zimbalist

378 Properties of 436 Scheduled for 1940 Already Determined by Majors

Only 52 of the 436 features—excluding 76 westerns—to which the ten large distributors are committed to deliver in 1939-40 remain to be identified as to the story properties from which the films will be made. This represents but 12 per cent of the total promised, an unusually low number for this time, with actual releasing of 1939-40 pictures not set to start for another six weeks, around September 1st.

Based on the product announcements made by the ten companies, and which were published variously by Motion Picture Herald *during the sales conventions season, starting in March and ending three weeks ago, the distributors' designations to date of pictures schedule stand as follows:*

	TOTAL NUMBER OF FEATURES (Excl. Westerns)	PROPERTIES IDENTIFIED	PROPERTIES UNIDENTIFIED
Columbia	42	33	9
MGM	44 to 52	All	None
Monogram	30	19	11
Paramount	58	52	6
Republic	26	All	None
RKO	52	40	12
Twentieth Century-Fox	52	44	2
United Artists	28 to 32	26	2 to 6
Universal	44	40	4
Warner Brothers	48	46	2
TOTALS	424 to 436	378	52

In addition to features listed above, Columbia will have 16 westerns; Monogram will have 16 westerns and 8 western reissues; Republic, 24 westerns; RKO, 6 westerns; Universal, 14 westerns.

ASCAP Holding Television Meets

Meetings are currently under way between the American Society of Composers, Authors and Publishers and representatives of television broadcasting stations with regard to definite recognition by the latter that musical rights are subject to protection and that those rights are vested in the Society.

To date, meetings have been held only with NBC, but all of the television companies which would be using music in telecasts will be contacted by ASCAP.

The conferences are still in the preliminary stages, with no definite proposals being made as to rates at this time; ASCAP's feeling being that while television has not made sufficient commercial strides to warrant music fees, it has reached a stage where an understanding should be forthcoming on the question of allocation of rights.

ASCAP executives expressed the opinion that television had made great strides forward and that reception was now at a high peak, at a recent luncheon tendered them by Lenox Lohr, president of the National Broadcasting Company.

Summers Appointed

James D. Summers, supervisor of checkers for Warner Brothers' New York exchange, has been appointed personnel manager of the company's theatre zone in Chicago and Milwaukee. His headquarters will be in Chicago.

Standard Opens New York Office

Standard Pictures Distributing Company, related to Standard Pictures Productions, Inc., of Hollywood has opened New York sales headquarters in the RKO Building. George Trainer will be general manager and secretary. The company, producers of the "Headley's at Home," will resume production schedule this fall beginning with "20,000,000 Witnesses," a radio mystery.

The distributing company has acquired several independent productions that will be distributed through 29 franchised exchanges in the United States. Press books and exploitation matter is now being prepared on the following releases: "Forbidden Music," "The Prisoner of Corbal" and "The Spy of Napoleon," co-starring Richard Barthelmess and Dolly Haas.

Reelect Officers of Film Relief Fund

Jean Hersholt has been reelected president of the Motion Picture Relief Fund. Other officers reelected were Ralph Block, Joan Crawford and Joseph M. Schenck, vice-presidents. Ginger Rogers was elected a vice-president, and George Bagnall was named treasurer.

James Roosevelt, Goldwyn vice-president, said in Hollywood last week that film producers would contribute from $75,000 to $100,000 a year to the fund.

"Plegaria Gaucha," an Argentine made Spanish film, has been acquired for American release by J. H. Hoffberg. The picture is scheduled for release in the fall.

Colli, Hutchinson And Goodman on Foreign Markets

(Continued from page 36)

plex problem of currency inter-relationships must be considered as a separate phase of the business."

Colli Cites Troubles Over Fluctuations

Currency fluctuations, rather than the "overrated" competition of native product, occupy the attention of American film distributors below the Rio Grande, according to Peter Colli, Warner supervisor for Cuba, Mexico, Central America, Ecuador, Bolivia, and Peru, who is in New York this week on a visit to the Warner home offices.

Mr. Colli noted variations in the Cuban exchange rates. The Cuban cent used to be on par with the American, he said. Then the Cuban Government considered a plan to mint 15 million more silver pesos. The Cuban rate then declined to 84 centavos per American dollar. At present, Mr. Colli said, it is about 92 centavos per dollar. The Cuban legislators, he said, decided not to pass the law for the minting of more silver.

Similar financial maneuvers cause slight headaches to American film men in all Latin American countries, he said; but they are nothing compared to the financial exchange manipulations confronting American companies in Europe, he noted. At present, there are no quota restrictions, nor threats of any in his territory, Mr. Colli said.

Mr. Colli noted a general improvement of business throughout the territory he supervises. He was then asked whether the acknowledged rise in the production of, and distribution of, native pictures, did not mean a corollary decline in American bookings. To this, he replied, thus:

"Not at all; these pictures have instead created an entirely new market: the illiterates, in the cities. People are appreciating pictures now, who never went to pictures before. The native productions may be called an aid to business, generally."

Mr. Colli admitted he had submitted a detailed report on native production, to his home office. The report, he emphasized, noted that the "novelty," to Latin American audiences, of Spanish language pictures, was "wearing off," and that it was now becoming "a matter of quality."

Mr. Colli then commented: "Now that the Latin Americans—that is those who have been seeing American pictures, not the 'new market' I was talking about—have had the opportunity of comparing native with American product, they have become great lovers of American pictures."

The increasing attention to Latin America being paid by American film companies, in their pictures—and especially by Warner Brothers—was praised by Mr. Colli, as "the best possible thing" to further good relations and aid business.

Action pictures, with minimum dialogue, do best in his territories, he asserted.

Mr. Colli sails to Havana, his headquarters, next Thursday. After some weeks there, he will visit his territories.

Gaynor to Columbia

Leonard Gaynor, formerly a member of the Twentieth Century-Fox publicity department, joined Columbia Pictures on Tuesday to handle publicity and exploitation on "Golden Boy" and "Mr. Smith Goes to Washington."

FOREIGN LANGUAGE FILMS SHOW IN 175 THEATRES IN 85 COMMUNITIES

THERE are 175 theatres in 85 different localities showing foreign language pictures in the U. S. This compares with the 182 theatres in 84 communities which were showing imported product last year, as reported in MOTION PICTURE HERALD on April 16th, 1938, and with the fewer than 50 theatres showing foreign language films in 1935.

Of the 175 theatres, (out of a total of 17,541 American theatres) 76, or 43 per cent, have only occasional showings. In addition, many large circuits occasionally bill a foreign language picture. "Mayerling," for one, has played Loew's, RKO, Warners, Fox Intermountain, Brandt, Balaban and Katz, Consolidated and Interstate, while "Grand Illusion" played the RKO, Publix and Warner circuits, among others.

Usually Independent Theatres

Theatres showing this type of product are almost always independent. In a few cases more than one house is under the same management. Herbert Rosener, who opened the City Theatre in Cleveland, the Vogue in Kansas City and the Esquire in Portland within the last year, also operates houses showing foreign language films in Seattle, Los Angeles, San Francisco and Hollywood.

In New York, Martin Lewis operates the 55th Street Playhouse, the Fifth Avenue Playhouse and the Thalia; while the Visulite Theatre, Norfolk, Virginia, and the Visulite theatre in Charlotte, North Carolina, are under the same management.

The growth, according to Joseph Burstyn of Mayer and Burstyn, foreign distributors, is in the direction of increased playing time in American theatres, rather than in the development of foreign language circuits. Citing "Ballerina," Mr. Burstyn said that 60 per cent of that film's gross had come from its playdates at theatres which typically showed American rather than foreign films. It has played such circuits as Warners, Consolidated, Randforce, Cocalis, Brandt and Skouras.

French Eye on U. S.

Mr. Burstyn added that rising production costs for French films made it necessary, when possible, to play them in the American circuits, and that French films were being made with an eye to the American market.

Martin Lewis points out that "Nothing systematic has been done about circuits as far as 'foreign' houses are concerned. Business is too spotty for the sustained operations required in a circuit, and small houses are necessary due to the need for small overhead and the limited quantity of good films."

Jean Lenauer, of Lenauer International Films and New York's Filmarte Theatre, has said that there has been some increase in the average seating capacity of theatres showing foreign language films, due to the entry into the field of some larger theatres. But he points out that the average seating capacity in this type of house is between 300-400, despite the Filmarte's 800 seats. The average for all American theatres is 623 seats.

The showing of double features in foreign language houses is not typical, according to Mr. Lenauer, who feels that it defeats its own purpose. Mr. Burstyn adds that double billing is usually found only in third or fourth run situations, as far as two foreign films are concerned, but that the double billing of an American and a foreign language film has worked out successfully.

With the New York World's Fair providing an opportunity for the showings of films by various foreign countries, among them England, France, Russia, Poland and the Scandinavian countries, in their respective pavilions at the Fair, Mr. Lenauer feels that there will be a beneficial effect on foreign films by these showings, typically depictions of the national life in the different countries.

▽

Only One Foreign Language Theatre in Arkansas

The Conway Theatre, Conway, Arkansas, is the only house which has shown foreign language films in Arkansas in recent years. The films shown are for educational purposes, being French pictures brought to Conway for French classes in Hendrix College, Arkansas State Teachers College, Central College and Conway High School.

Films made in Great Britain and released through American distributors have had short runs at houses in all larger Arkansas towns.

▽

Fine Arts Theatre Continues Foreign Policy

The Fine Arts Theatre in Boston, operated on a foreign language film policy, finds British films the most successful, with French second. Long runs during the past season included 25 weeks of "Moonlight Sonata" and nine weeks of "Grand Illusion," according to Leonard Kraska, manager of the theatre.

The theatre seats 587, with prices ranging from 30 cents to 99 cents.

▽

Few Foreign Films In Cincinnati Territory

There are no theatres in Cincinnati or the Cincinnati trade territory now playing foreign language films. Although repeatedly tried, it never has been a commercial success.

The Mayfair, a 400-seat house in downtown Cincinnati, was opened in January for a short season of foreign films, closing April 15th.

▽

Hiawatha Theatre Shows All Foreign Types

The Hiawatha Theatre, in Denver, Colorado, shows all types of foreign language films.

Included are French, German, Russian, Yiddish, Swedish, Spanish, Polish, Chinese and English.

▽

Foreign Language Showings Increase in Detroit

Foreign language films showed an increase of 40 per cent in the total footage reviewed by Police Censor Charles Snyder during 1938, while American and English films showed a drop of approximately 20 per cent.

The censor reviewed films in 16 language groups.

New Brunswick Theatre Serves Hungarian Group

The Europa Theatre, in New Brunswick, New Jersey, which has 300 seats, plays Hungarian pictures exclusively, with a change of bill every week. The house serves a local Hungarian community of about 8,000 people.

A recent shift to French and Russian films, aimed at the college element, was unsuccessful, and the house returned to its exclusively Hungarian policy.

▽

Fewer New York Houses Show Foreign Product

The 30 theatres in New York City which showed foreign language films last year have been reduced to 22; with the Little Carnegie no longer showing them, and the Tiffany, Belmont and Squire, among others, closed.

During the year, "Grand Illusion" played a six months' engagement, from September 13th, 1938, to March 13th, 1939, at the Filmarte Theatre.

▽

Visulite Theatres Running Occasional Foreign Films

The Visulite Theatre, in Norfolk, Virginia, runs approximately one foreign film a month. During the past year, "Mayerling," "Moonlight Sonata," "Grand Illusion," "Life Dances On," "Victoria the Great" and "The Lady Vanishes" have been shown.

The Visulite Theatre, Charlotte, under the same management, has also run all the same films with the exception of "Life Dances On."

▽

One Theatre in Philadelphia Devoted to Foreign Films

The Philadelphia area has but one theatre devoted entirely to foreign films. This is the Studio, in the mid-town area, which was formerly known as the Europea.

There are quite a few houses which show foreign language pictures mixed in with their showings of American product.

▽

Theatres and Cities

The following list presents, alphabetically, the names of the theatres and the communities they serve, in which foreign language films are shown. When no foreign language is specifically mentioned, product from more than two countries is shown.

(*Occasional showings of foreign language films.)

ASHERTON, TEXAS
National*—Spanish, Mexican

AUSTIN, TEXAS
Texas

BALTIMORE
Little—French and others

BOSTON
Fine Arts
Trans-Lux*

BOULDER, COLORADO
Isis

BRIDGEPORT, CONN.
Strand Palace*—Polish
West End*—Swedish

BROOKLYN, N. Y.
Irving—German
People's Cinema—Yiddish

(*Continued on following page*)

FOREIGN FILM THEATRES LISTED

(*Continued from preceding page*)

BROWNSVILLE, TEXAS
Queen—Spanish
BUFFALO
Little Theatre—also known as the Little German Theatre when playing German product
Mercury
Rivoli—Polish
CHARLOTTE, N. C.
Visualite*—French, English
CHARLOTTSVILLE, VA.
Paramount*
CHICAGO
Alba—Yiddish
Chopin—Polish
Cinema*—French and others
Congress—Polish
Europa—German, Hungarian and others
Gold—Yiddish
Julian—Swedish
Sonotone—Russian
Terminal—Yiddish
Twentieth Century—Yiddish
World Playhouse
CLEVELAND
City (Closed for the summer)
COLORADO SPRINGS, COL.
Fine Arts Center—French
COTULLA, TEXAS
Junco*—Spanish, Mexican
CRYSTAL CITY, TEXAS
Ideal*—Spanish, Mexican
DALLAS
Delman*—French
Forest—Yiddish
Houston*—French
Varsity*—French
DENVER
Alameda—Swedish
Bideawee—Spanish
Hiawatha
Mexico—Spanish
Palm—Yiddish
Tivoli—Spanish
DETROIT
Cinema—French, Russian
Europa—German
Latin—Spanish
EAGLE PASS, TEXAS
Yolanda*—Spanish, Mexican
FLATONIA, TEXAS
Lyric*—German, Bohemian
FLORESVILLE, TEXAS
Gem*—German, Bohemian
FOREST CITY, IOWA
Forest—Swedish, Danish
FREDERICKSBURG, TEXAS
Palace*—German, Bohemian
GARNER, IOWA
Avery—Danish
GLENDALE, LONG ISLAND
Acme—German
GREENWICH, CONN.
Pickwick*—French
GUTTENBERG, NEW JERSEY
Alvin—German
HALLETSVILLE, TEXAS
Coles*—German, Bohemian
HARTFORD, CONNECTICUT
Crown*—Polish
Proven*—Italian
HOBOKEN, NEW JERSEY
Europa—German
HOLDREGE, NEBRASKA
Sun*—Swedish
HOLLYWOOD
Esquire—French and others
IRVINGTON, NEW JERSEY
Hindenburg—German
KANSAS CITY
Vogue—French and others
KEY WEST, FLORIDA
Monroe—Spanish
LA GRANGE, TEXAS
Cozy*—German, Bohemian
LAREDO, TEXAS
Axteca*—Spanish, Mexican
Mexico*—Spanish, Mexican
LINCOLN, NEBRASKA
Kiva—French, Spanish
Varsity—German
LINDEN, NEW JERSEY
St. George—German and others
LOS ANGELES
California—Spanish and others
Continental—German
Grand—French and others
McALLEN, TEXAS
Aztec—Spanish
MIAMI
Cameo
MILWAUKEE
Astor*—Italian
Downer*—French
German Kino—German
Grace—Polish
Granada—Polish
Jefferson Hall*—Russian
Juneau—Polish
Little*—French, German
Pabst*—German, French
Park—Polish
MINNEAPOLIS
World*—French, German
MOULTON, TEXAS
New*—German, Bohemian
NEWARK, NEW JERSEY
Little
Polonia—Polish, Hungarian.
NEW BRAUNFELS, TEXAS
Rex*—German, Bohemian
NEW BRITAIN, CONNECTICUT
Rialto*—Polish, Italian
NEW BRUNSWICK, NEW JERSEY
Europa—Hungarian
NEW HAVEN
Lincoln
White Way*—Yiddish
NEW ORLEANS
Queen—French, German
NEW YORK CITY
Ascot—French and others
Cameo—Russian
Chopin—Polish
Cine Roma—Italian
8th Street Playhouse*—French and others
86th Street Casino—German
86th Street Garden—German
Europa—German
5th Avenue Playhouse—French and others
55th Street Playhouse—French and others
Filmarte—French and others
Irish—Irish
Miami—Greek and others. (Same as Irish theatre, name changed when Irish films not played)
Modern Playhouse—Hungarian
New Chatham*—Chinese
96th Street Theatre—German
Plaza*—French
Radio—Russian, Yiddish
Roosevelt
68th Street Playhouse*—French and others
Thalia—French and others
Trans-Lux*—French and English
World
NORFOLK, VIRGINIA
Visulite*—French and others
NORTH BERGEN, NEW JERSEY
Transfer—German
OAKLAND, CALIFORNIA
Rex—Spanish, Mexican
PERTH AMBOY, NEW JERSEY
Roky*—Hungarian, Polish
PHILADELPHIA
Arcadia*—French
Cinema Art—Hungarian, Yiddish, Polish
Dante*—Italian
Girard*—Yiddish, Russian
Grand*—Yiddish
Richmond*—Polish
Ritz*—Polish
Savoia*—Italian
Studio
PITTSBURGH
Art Cinema—French and others
PORTLAND, OREGON
Esquire—French and English
Geller's Aladdin*—Yiddish and others
Plaza—French and English
RICHMOND, VIRGINIA
Lee—French
University of Richmond—French
University of Virginia—French
RIO GRANDE CITY, TEXAS
Dreamland*—Spanish, Mexican
ROCHESTER, NEW YORK
Hollywood—German
Little
ROMA, TEXAS
Roma*—Spanish, Mexican
ST. LOUIS
S'Renco*—French and others
ST. PAUL, MINNESOTA
World*—French, German
SAN ANTONIO, TEXAS
Nacional*—Spanish, Mexican
Obrero*—Spanish, Mexican
Zaragoza*—Spanish, Mexican
SAN DIEGO, TEXAS
Rio*—Spanish, Mexican
SAN FRANCISCO
Amazon*—Spanish, Italian
Avenue*—Spanish, Italian
Clay—International
El Presidio*—French, Italian
Larkin
Palace*—Spanish, Italian
Princess—French and others
Verdi*—Spanish, Italian
Vogue*—French, Italian
SCHULENBURG, TEXAS
Cozy*—German, Bohemian
SEATTLE
Metropolitan*—Swedish
Montlake—French, Russian
Uptown—British, French
SHAFTER, TEXAS
Shafter*—Spanish, Mexican
SOCORRO, NEW MEXICO
Loma*—Spanish
SOUTH BEND, INDIANA
Indiana*—Hungarian
SOUTH NORWALK, CONNECTICUT
Springwood—Hungarian
SOUTH RIVER, NEW JERSEY
Capitol*—Polish, Hungarian
SPOKANE, WASHINGTON
Granada—French and others
STAMFORD, CONNECTICUT
Rialto*—Italian, Lithuanian
SUNNYVALE, CALIFORNIA
Blanco's—Spanish, Mexican
SYRACUSE, NEW YORK
Civic University—French and others
Liberty*—Polish
TAMPA, FLORIDA
Casino*—Spanish
Ritz*—Spanish
TRINIDAD, COLORADO
Isis—Spanish
WASHINGTON, D. C.
Little
Shubert Belasco*—French and others
WEST TAMPA, FLORIDA
Royal*—Spanish
ZAPATA, TEXAS
Rex*—Spanish, Mexican

U. S. LISTS 388 NEGRO THEATRES, AN INCREASE OF 156 IN TWO YEARS

Motion Picture Theatres Operated Exclusively for Negroes in 28 States, 175 Cities; Florida in Lead with 39 Houses

The United States Government reports 388 all-Negro motion picture theatres operating in 175 cities in 28 states. This is a 67 per cent increase in two years, since the last count was made, in April, 1937, when 232 Negro film houses were checked by the Motion Picture Producers and Distributors of America and listed in MOTION PICTURE HERALD on April 24 of that year.

The 388 all-Negro houses are far insufficient from the standpoint of seating capacity to serve the country's 12,000,000 Negro population, representing one house for every 21,000 Negroes. It must be remembered, however, that seats are available to Negroes in most theatres.

The new list was prepared in the Motion Picture Division of the Department of Commerce with the cooperation of the Specialist on Negro Statistics of the United States Census Bureau, and Sack Amusement Enterprises, of Dallas, largest distributor of Negro pictures in the country.

States where all-Negro theatres are not operated, according to the Census Bureau report, are as follows:

ARIZONA — NEVADA
CONNECTICUT — NEW HAMPSHIRE
DELAWARE — NEW MEXICO
IDAHO — NORTH DAKOTA
IOWA — OREGON
INDIANA — RHODE ISLAND
MAINE — SOUTH DAKOTA
MASSACHUSETTS — UTAH
MINNESOTA — VERMONT
MONTANA — WASHINGTON
WISCONSIN

Not a single all-Negro theatre was listed for any of the six New England states. The Northwest, too, is practically without any.

The 388 theatres in the 28 states line up as follows:

State	No. of Cities	No. of Theatres
ALABAMA	11	15
ARKANSAS	3	3
CALIFORNIA	2	7
COLORADO	1	1
D. OF C.	1	13
FLORIDA	28	39
GEORGIA	9	19
ILLINOIS	3	21
INDIANA	2	6
KANSAS	2	3
KENTUCKY	1	4
LOUISIANA	11	17
MARYLAND	3	18
MICHIGAN	1	9
MISSISSIPPI	14	16
MISSOURI	2	12
NEBRASKA	1	1
NEW JERSEY	3	11
NEW YORK	5	39
NORTH CAROLINA	14	18
OHIO	6	18
OKLAHOMA	5	8
PENNSYLVANIA	4	18
SOUTH CAROLINA	8	9
TENNESSEE	4	12
TEXAS	16	26
VIRGINIA	12	22
WEST VIRGINIA	4	4
TOTALS: 28	175	388

A complete list of the all-Negro theatres reported by the Bureau of Census and the Department of Commerce Motion Picture Division follows:

STATES — CITIES—THEATRES

ALABAMA
Bessmer—Frolic
Birmingham—Champion, Famous, Grand
Ensley—Palace
Gadsden—Gem
Greenville—Palace
Huntsville—Princess
Mobile—Pike, Lincoln
Montgomery—Pekin, Ritz
Opelika—Ga-Ala
Tuskegee—Macon
Tuscaloosa—Diamond

ARKANSAS
Helen—Plaza
Little Rock—Gem
Pine Bluff—Vester

CALIFORNIA
Los Angeles—Lincoln, Florence Mills, Savoy, Rosebud, Bill Robinson, Largo
Oakland—Lincoln

COLORADO
Denver—Roxy

DISTRICT OF COLUMBIA—Alamo, Booker T, Broadway, Dunbar, Howard, Jewel, Lincoln, Mid-City, Mott, Raphael, Republic, Rosalia, Strand

FLORIDA
Bartow—Harlem
Belle Glade—Golden Nugget
Bradenton—Lincoln
Clearwater—Dixie
Clewiston—Lincoln, Harlem
Cross City—Palace
Daytona Beach—Ritz
Deland—Washington
Delray Beach—Delray
Port Lauderdale—Palace
Fort Myer—Grand
Fort Pierce—Grand
Gainesville—Lincoln
Jacksonville—Frolic, Ritz, Strand
Lake Wales—Della Roba
Miami—Harlem, Modern, Lyric, Ace, Ritz
Ocala—West Side
Orlando—Lincoln
Palmetto—Rex
Pompano—Pompano
Pahokee—Prince, Ace, Golden Nugget
St. Petersburg—Harlem
Tallahassee—Capitol, A and M College
Tampa—Central, Plaza
West Palm Beach—Grand
Quincy—Roxy
Lakeland—Roxy
Cocoanut Grove—New

GEORGIA
Atlanta—Ashby, Lincoln, Royal, Pictorial, Lenox, Harlem, Strand, Eighty-One
Columbus—Dixie, Liberty
Decatur—Ritz
Gainesville—Rex
Griffin—Lincoln
La Grange—Princess
Macon—Douglas, Pic
Savannah—Dunbar, Star
Thomasville—Ritz

ILLINOIS
Cairo—Opera House
Chicago—Appollo, Avenue, Globe, Grand, Louis, Joy, Irving, Metropolitan, Michigan, Imperial, N. R. A., Owl, Park, Public, Regal, State, Indiana, Willard
East St. Louis—Deluxe, Broadway

INDIANA
Gary—Roosevelt
Indianapolis—Douglas, Regal, Indiana, Walker, Lido

KANSAS
Kansas City—Princess, Regal
Topeka—Ritz

KENTUCKY
Louisville—Dixie, Grand, Palace, Lyric

LOUISIANA
Alexandria—Ritz
Baton Rouge—McKinley, Temple
Lafayette—Liberty
Lake Charles—Palace, Louisianne
Monroe—Ritz
New Roads—Alamo
New Orleans—Lincoln, Jolly, Ritz, Ace, Palace
Scottlandville—Cook's
Shreveport—Star
Tallulah—Bailey
Thibodaux—Harlem

MARYLAND
Annapolis—Booker T, Star
Baltimore—Booker T, Carey, Diane, Dunbar, Fremont, Goldfield, Harlem, Lafayette, Lenox, Lincoln, Regal, Regent, Roosevelt, Royal, Star
Barton—New

MICHIGAN
Detroit—Arcade, Castle, Catherine, Dunbar, Echo, Russell, Warfield, Willis, Grant

MISSISSIPPI
Belzoni—Harlem
Brookhaven—Rex
Canton—Harlem
Clarksdale—Savoy
Electric Mills—Washington
Greenwood—Dixie
Greenville—Harlem, Lincoln
Indianola—Dixie
Jackson—Alamo, Booker T
Leland—Pix
McComb—Lyric
Meridian—Star
Tunica—Savoy
Grenada—Gem

MISSOURI
Kansas City—Castle, Gem, Lincoln
St. Louis—Amytis, Douglass, Strand, Roosevelt, Star, Globe, Criterion, Regal, New Movie

NEBRASKA
Omaha—Ritz

NEW JERSEY
Newark—Court, Essex, Garden, Lyric, Luxor, National, Station, Montecello
Atlantic City—Alan, Earle
Trenton—New Lincoln

NEW YORK
Bronx—Bronx, Willis
Brooklyn—Appollo, Art, Brevoort, Howard, Kismet, New United, Peerless, Regent, State, Subway, Sumner, Tompkins, Capitol
Buffalo—Plaza
New York City—Alhambra, Appolo, Blue Bird, Columbia, Deluxe, Franklin, Lafayette, Harlem, Opera House, Park West, Renaissance, Roosevelt, Lincoln, Victoria, Washington, Sunset, Odean, Regent, Jewel, Orient, Morningside, Chatman
South Jamaica—Plaza

NORTH CAROLINA
Asheville—Eagle, Booker T-Princess
Beaufort—Sea Breeze
Chapel Hill—Standard
Charlotte—Lincoln, Grand
Durham—Regal
Elizabeth City—Gaiety
Greensboro—Palace
Kinston—State
New Bern—Palace
Raleigh—Royal
Reidsville—Penn, New Colored
Rocky Mount—Booker T
Wilson—Ritz
Winston-Salem—Lincoln, Roosevelt

OHIO
Cincinnati—Beecher, Dixie, Lincoln, Pekin, Roosevelt
Cleveland—Cedar, Erie, Globe, Haltnorth, Grand-Central, Quincy, Temple

(*Continued on page 44, column 2*)

LIBRARY COLLECTION HAS 1,000 FILMS

Some 300 films have been added to the National Film Library of the British Film Institute during the past nine months. The Library now has in its collection over 1,000 films with a total footage of more than 2,000,000 feet.

The National Film Library of the British Film Institute is one of the original members of the International Federation of Film Archives. Other members are the Museum of Modern Art in New York, the Cinematheque Francaise in Paris, and the Reichsfilm-archiv in Berlin. Though some of the other Archives may have more footage than Great Britain, the National Film Library has the finest collection in the world of pre-war films, and on a number of occasions copies of some of this unique material has been supplied at their request to other Film Archives.

TWO OF THE BIG

WEEKS ON REC

CITY



Ginger

ROGERS

David

NIVEN

"BACHELOR

RKO RADIO PICTURES

GEST SUMMER
ORD FOR RADIO
MUSIC HALL!

First seven days skyrockets the year's hit comedy way up into the $100,000-a-week class—and this is JULY!...Second week holds close to that same astonishing figure...as RKO RADIO'S sensational grosser readies to sweep pre-release showings in other important key runs coast to coast!

"MOTHER"

BOY, IT'S GREAT TO HAVE A SHOW LIKE THIS IN THE GOOD OLD SUMMER TIME!

with

CHARLES COBURN · FRANK ALBERTSON
E. E. CLIVE · DIRECTED BY GARSON KANIN
PRODUCED BY B. G. DeSYLVA · PANDRO S. BERMAN
IN CHARGE OF PRODUCTION
Screen play by NORMAN KRASNA Story by FELIX JACKSON

Sees Savings in Group Insurance

The reduction of overhead costs, under group insurance, would immediately save the average exhibitor about 24 per cent of the cost of his liability insurance, Arthur Pelterson, of the office of Mitchell May, Jr., New York insurance brokers to the trade, said this week. Mr. Pelterson, who is proposing a new group insurance plan to New York Allied and the New York Independent Theatre Owners, claims also that the added interest that the exhibitor would take in an insurance plan of which he had a direct knowledge would further reduce the cost of liability insurance; in fact, Mr. Pelterson thinks that, within a short time after a group insurance plan began operation, the exhibitor would find his liability insurance rates cut by "fully one half."

Provides for "Service Company"

"Only, the plan will not function without complete cooperation," he warned, "and with two to four hundred theatres in it."

The plan, which is an outgrowth of the new rate increases nationally, would provide for a service company, "not an insurance company," to which the exhibitor would pay his premiums, and which would buy his insurance as part of a group. Any accumulations above cost of premiums and operation would be refunded to the exhibitor pro-rata.

"The insurance company dollar for liability insurance is split into 49 per cent for overhead and 51 per cent for losses," Mr. Pelterson explained. "I feel that if a group of theatre owners would get together, they could have an organization that would function just as efficiently as an insurance company. And the cost of the organization, including necessary reinsurance (excess coverage over heavy losses), will not exceed 25 per cent of the premium dollar. Thus the exhibitor starts off with a saving of 24 per cent.

Furthermore, insurance companies must get rid of their claims quickly, because they have to post reserves against any unsettled claims; therefore they pay ten, twenty-five, fifty dollars for a great many claims just to get rid of them; whereas a self-insured group could ignore those nuisance claims and save money."

"A great many of those nuisance claims," he elaborated, "are rackets; and, if you fight them, the people advancing them will drop the cases because the cost of fighting for them in court is greater than the claims.

"Furthermore, if the theatre owner is carrying his own insurance, so to speak, he will keep his place in better shape and train his employees properly, to see that people do not get hurt, and how to act if they do."

Sees Lower Rates

Insurance companies would take heed of the new plan, Mr. Pelterson asserted.

"It will make the underwriters realize that increasing the cost of liability insurance is not the solution to the problem, but that there must be closer cooperation between the exhibitor and the insurance company for the elimination of accidents and the efficient settling of claims. And when the trend to self-insurance becomes wholly evident, theatre owners will find their rates on a downward trend."

The rates in New York City amount now to about 71 cents per seat, Mr. Pelterson pointed out; and next year may be one dollar per seat. The National Bureau of Casualty and Surety Underwriters, which fixes liability insurance rates, lately increased the rates in New York City from 11 to 18 cents per 100 admissions. This excepts the borough of Richmond. The rates were also raised elsewhere.

U. S. Negro Theatres

(*Continued from page 41*)

Columbus—Empress, Ogden, Pythian
Dayton—Classic
Lockland—Dunbar
Springfield—Southern
OKLAHOMA
Ardmore—Jewel
Boley—Yale
Muskogee—Grand
Oklahoma City—Aldridge, Jewel
Tulsa—Dreamland, Dixie, Rex
PENNSYLVANA
Blair Station—Park
Chester—Rio
Philadelphia—Dixie, Nixon Grand, Forrest, Royal, Pearl, Joy, Douglas, Strand, New Garden, Standard, Rex, Globe
Pittsburgh—Park, New Granada, Triangle, Rhumba
SOUTH CAROLINA
Aiken—New Colored
Bennettsville—Palace
Charleston—Lincoln
Columbia—Royal, Capitol
Greenville—Liberty
Florence—Lincoln
Spartanburg—Union
Sumter—Lyric
TENNESSEE
Chattanooga—Amuse, New Grand
Knoxville—Gem
Memphis—Ace, Daisy, Grand, Harlem, Palace, Savoy
Nashville—Bijou, Ritz, Ace
TEXAS
Austin—Harlem
Beaumont—Gem
Camden—Harlem
Dallas—Century, Harlem, State
Fort Worth—Grand, Ritz
Galveston—Dixie No. 3
Greenville—Grand
Houston—Lincoln, Lyons, Pastime, Park, Roxy, Rainbow
Lufkin—Lincoln
Nacogdoches—Glenn
Paris—Alhambra, Dixie
Port Arthur—Lincoln, Dreamland
Prairie View College—Auditorium
Taylor—Dixie Airdome
Texarkana—Palace
Tyler—Palace
VIRGINIA
Accomac—Booker T
Alexandria—Capitol
Berkley—Lincoln
Hampton—Lyric
Newport News—Jefferson, Dixie
Norfolk—Booker T, Manhattan, Regal
Petersburg—Barney's, Idle Hour, State
Portsmouth—Capitol
Richmond—Booker T, Globe, Hippodrome, Lincoln, Robinson, Walker
Roanoke—Virginian
Suffolk—Broadway
Williamburg—Appollo
WEST VIRGINIA
Charleston—Ferguson
Huntington—Fox
Laredo—Laredo
Wheeling—Temple

Pioneer Work of George Eastman Cited

In discussing fire prevention in the motion picture industry before the tenth annual convention of the Greater New York Safety Council, at the Hotel Pennsylvania in New York, A. F. Sulzer, vice president and assistant general manager of the Eastman Kodak Company, outlined the history of film manufacture. In a story in MOTION PICTURE HERALD reporting Mr. Sulzer's remarks, it was stated that he traced the making of film "from the time Thomas Alva Edison began the manufacture of dry plates." The reference of course should have been to George Eastman.

Artists on "Hotel" Ads

Twentieth Century-Fox has engaged nationally famous illustrators to do the art work on the advertising campaign of "Elsa Maxwell's Hotel for Women," slated for release early in the new season. Contributing to the campaign will be Bradshaw Crandall, George Petty, McClelland Barclay and John LaGatta.

High Budget Films In Britain—Wallis

Warner Brothers may begin production of high budget pictures at the company's British studio at Teddington in a change of foreign production policy now under consideration, Hal Wallis, executive producer for Warners, said Monday on his arrival in New York on the Normandie. Warners produce about 26 quota pictures a year in England.

Mr. Wallis conferred with Sam Sax, head of the company's British production activities, while in England. He was abroad nine weeks with Mrs. Wallis, the former screen comedienne, Louise Fazenda. Mr. and Mrs. Wallis left Monday for the coast.

"Spy" Doing Well

Mr. Wallis said that "Confessions of a Nazi Spy" was doing exceptional business in France, England and several other European countries. The film will wind up with a profit, he said, and has encouraged Warners in making a second feature of similar theme.

The Teddington policy, Mr. Wallis said, will be the making of multiple quota pictures, probably five as a minimum for the new season, each utilizing Hollywood stars and players and each with budgets comparable with top Hollywood films. The Warner staff abroad is looking forward to the impending visit of Jack L. Warner, vice-president in charge of production.

Foreign audiences, he said, are highly responsive to biographical films, and several outstanding properties in this classification will be made at Teddington and Burbank.

Also arriving from abroad Monday on the Normandie were Herbert Wilcox, Arthur Hornblow, paramount producer and his wife, Myrna Loy, and Elsa Lanchester, wife of Charles Laughton.

Mr. Wilcox arrived from a brief visit in England during which he arranged to produce "Bonnie Prince Charlie" in Scotland, beginning late in August. He was greeted at the pier by S. Barret McCormick, advertising and publicity director of RKO; Ann Neagle, who will star in the picture, and William Boehnel, film editor of the New York *World Telegram.*

Mr. Hornblow reported that French pictures are increasing in popularity in the Scandinavian countries to such an extent that they threaten to displace Hollywood's "B" product.

Miss Lanchester, en route to Hollywood to join her husband, who is working RKO's "The Hunchback of Notre Dame," said she would return with him to England early in October to make "The Admirable Crichton" there for Paramount.

Ten More Manufacturers Sign

In addition to 27 manufacturers previously signed to sponsor novelties based on characters in Max Fleischer's forthcoming feature length color cartoon, "Gulliver's Travels," contracts have been closed by Paramount with 10 other manufacturers.

They are Brian Fabrics, Phoenix Manufacturing Company, Eagle Pencil Company, J. Chein and Company, Cyrus Clark Company, Stereouve, S. R. Leon, Inc., Whitney Manufacturing Company, Wira Company and Famous Music Corporation.

Polish RCA Licensee

The Polskie Zaklady Filmore Company has contracted to use RCA Photophone ultra-violet recording equipment. The agreement includes recording, re-recording and reproducing equipment.

IN THE CUTTING ROOM

Ruler of the Seas

(Paramount)

Maritime Adventure

Not just "another sea picture," but the kind of sea picture that Frank Lloyd has been anxious to make since he completed "Mutiny on the Bounty" is the simplest yet most complete advance description we can give of Paramount's forthcoming "Ruler of the Seas." In it the man, who in recent years passed from "Mutiny" to "Maid of Salem," "Under Two Flags" and "Wells Fargo" to "If I Were King," will tell story of the last days of sailing vessels as the only medium of oceanic transportation and the first days of the steam propelled ocean liners. The authentic historical facts upon which the melodramatic human interest story is founded will be used to the full value. But in the sustaining theme, showmen may be assured there will be found all the romance, drama, action, suspense, spectacular expression of those theatric elements that reflect man's courage, refusal to admit defeat and determination to triumph over the most discouraging handicaps.

Mr. Lloyd's record is known. All but one of his recent pictures have been Box Office Champions. Of the three writers who prepared the story, Talbot Jennings, who was associated with "Mutiny," "Romeo and Juliet," "The Good Earth" and "Marie Antoinette," is probably the best known although Richard Collins helped on the "In Old Chicago" story. Thus in the writer-director combination there is a promise that this subject will be one of more than usual entertainment and exploitation value.

For name values, Mr. Lloyd broke a long standing custom and went to England for two of his leading personalities and engaged the services of Margaret Lockwood and Will Fyffe. Neither are unknown quantities. They appeared together in "To The Victor." Miss Lockwood has since been seen in "The Lady Vanishes" and with Shirley Temple in "Susannah Of The Mounties." For the other principal roles, Mr. Lloyd lined up Douglas Fairbanks, Jr., as the hero and chose George Bancroft and Montague Love for the main heavy roles. There will be 56 supporting speaking parts and the list of players assigned includes David Torrence, Vaughan Glaser, Lester Matthews, Ivan Simpson, Olaf Hytton, Pierre Watkin, William Haade, Leonard Mudie, Wade Boteler and Lionel Belmore.

The picture is one of those high budget affairs. It was allotted a four month shooting schedule and this has been extended. During filming technical and photographic crews made trips to England and the Atlantic seaboard. Two old vessels were re-rigged for the installation of steam power and John Shaw's engines were rebuilt from the original specifications. Weeks were spent filming seascapes on the nearby Pacific and in the studio settings authentically reflecting the background of a century ago were constructed. The storm scenes, occurring early and late in the production, having been seen by the writer, may be described as fully as vivid as those which were a sensational part of "The Hurricane" or "Captains Courageous."

Release date: November 24, 1939.

A Day at the Circus

(MGM)

Comedy

No attempt will be made herein to list the long list of gags, jokes, characterizations, situations or the wholesale lots of bizaare and hilarious comedy that will be parts of "A Day at the Circus." Suffice it to say, it will be a Marx (Groucho, Chico and Harpo) Brothers picture and the type of amusement they concoct is well known. For other names the show will make available those of radio star Kenny Baker now appearing in "The Mikado," Florence Rice, Nat Pendleton, Margaret Dumont, midget Gerard Marenhi and Eve Arden. Additionally there will be an entire circus complete from menagerie to bands, clowns, trapeze performers and sensational acts in which some of the world's foremost big top artists will be featured.

The title tells some of the story but not all. In accordance with the stars' customs, it will have a crazy quilt pattern, all of which should be the basis for hysterical merriment with the real side-splitting socks coming in the last reels when Newport's swank society is presented with a wild and wooly circus instead of the symphonic concert it had been lead to expect.

Being made under the production supervision of Mervyn LeRoy with Eddie Buzzell, a specialist in comedy material directing, the dance extravaganzas and lavish musical numbers built around singing Kenny Baker were arranged by Bobby Connolly. The music and lyrics were composed by Yip Harberg and Harold Arlen who contributed to "Golddiggers of 1937" and "Artists and Models."

Release date: Not determined.

Girl from Rio

(Monogram)

Musical Melodrama

Music, murder, mystery and menace are the entertainment elements being woven into "Girl From Rio." A Mexican musical star, about to embark on a South American tour, learns that her brother has been arrested in New York City for murder. Throwing her career to the winds, the girl, joining her sister-in-law, journeys to the site of the crime to track down the real killer. In New York, where a swank night club brilliantly provides the principal background, the musical girl gets an entertainer's job with the club's owner whose guilt she suspects. Ensues a complicated series of relationships, interluded with music, before, under the spur of jealousy, the heroine is given a tip that confirms her suspicions. It leads to the arrest of the club owner-killer and firebug, after which the star, wedded to her manager, with her brother reunited to his wife, picks up the heroine's career again.

Movita will be seen in the title role. Her support includes Warren Hull, Alan Baldwin, Kay Kinaker, Clay Clement, Adele Pearce, Soledad Jiminez, Richard Tucker Dennis Moore and Byron Foulger.

Last number in the series which E. B. Derr has produced for Monogram on the 1938-39 schedule, "Girl From Rio" is based on an original screen play by Milton Raison and John T. Neville. Lambert Hillyer is directing.

Release date: August 14, 1939.

Chicken Wagon Family

(20th Century-Fox)

Comedy-Drama

It should be welcome news to exhibitors and theatre goers that in "Chicken Wagon Family," the long planned departure in type of story material and characterization for Jane Withers has been effected. In this picturization of Barry Benefield's popular novel for which Viola Brothers Shore prepared the screen play the two year box office leader will reach a new milestone in her career. While her madcap comedy antics will have a place in the scheme of things, her erstwhile specialties will be subordinated to a dramatic characterization. She will be seen as the youngest member of an itinerant Mississippi River Valley French-American trading family. With her father, she forms a happy go lucky team thoroughly enjoying their gypsy life. But when her mother and older sister prevail upon them to settle down in New York and start a new mode of living, the adventures which befall the family while exciting and hilarious also have a human interest and emotion stirring quality.

To mark the transition in the young star's career, 20th Century-Fox has given her the benefit of an unusually strong supporting cast. Leo Carrillo who was with Miss Withers in "Arizona Wildcat" will be seen as her father, with Spring Byington and Marjorie Weaver, last in "Young Mr. Lincoln" as mother and sister. Kane Richmond who was in "Return of the Cisco Kid" will share the romantic lead with Miss Weaver.

Herbert I. Leeds who handled "Return of the Cisco Kid" is directing.

Release date: Not set.

Desperate Trails

(Universal)

Action Adventure

To begin this news series of pictures, which Albert Ray will both produce and direct and in which Johnny Mack Brown will be starred, Universal has chosen a story which, in compast fashion, will include all the thrills characteristic of serials.

Following a long practiced and popular formula the Andrew Bennison original screen play which is the story basis of the production, will concern itself with the adventures of a carefree young peace officer whose quick wit, nimble brain and speed on the draw made him the dread of lawless elements in the old west. Mysterious raids by outlaws, stage coach hold-ups and cattle rustlings will provide the action background as the schemes of a pair of supposedly respectable citizens play havoc with the fortunes of the residents of a little frontier cowtown. Their success is great until they start to fool around with the land of the girl whom the hero happens to love.

For names in addition to Brown, who during his screen career has been identified with westerns, "Desperate Trails" will offer the singing cowboy of the screen and radio, Bob Baker, also Fuzzy Knight, Frances Robinson, whose latest picture is "Modern Cinderella," 12-year-old Bill Cody, Jr., Russell Simpson, Clarence Wilson, Ed Cassidy and Charles Stevens.

Release date: To be determined.

Of every woman, it asks...

"HOW FAR DARE A WIFE GO IN TRUSTING HER HUSBAND'S FRIEND?"



Drama that drives straight to the deep emotions... because it tells of a woman who lost her heart to the man who saved her husband's life... it shows what happens when a wife takes refuge in a stranger's arms!

The WARE CASE

with

CLIVE BROOK

JANE BAXTER
BARRY K. BARNES

Story by George Pleydell Bancroft
Produced by MICHAEL BALCON
Directed by ROBERT STEVENSON
A CAPAD Production • A GB Presentation
A 20th Century-Fox Release

Destined to be talked about as if it were on Page One of every newspaper in the land!





EXHIBITORS WOULD AID IN SEARCH FOR TALENT

Production Unit Would Have Franchises with Theatres in U. S. and Abroad for Tests

A nationwide search for potential screen talent, possibly extending to Canada, Mexico and South and Central America, is part of a new formulated plan which would feature the winners in a film made annually under the possible guidance of, and released through, one of the major film companies, and, in addition, create sources of new talent for all companies.

Letters Sent to Executives

Letters outlining the plan in some detail have been sent to 40 leading film executives, in New York and Hollywood, and to Will Hays, president of the Motion Picture Producers and Distributors of America, by Alexander Markey, former Universal editor and producer, and head of Worldart Productions. With Mr. Markey on the coast, Harry Gell, former Twentieth Century-Fox manager in Austria, is handling the eastern phase of the projected plan.

Mr. Markey, who returned about a year ago from European film work, has registered the name "Discovery Pictures" at the U. S. Patent Office for use in connection with his plan. Basically, the plan consists in the organization of a production unit, "Discovery Pictures," which will "enter into franchise arrangements with specified theatres in this and other countries for an exclusive, periodical 'screen test' week," according to Mr. Markey.

Each of the franchised theatres, it is planned, will be supplied with numbered registration forms to be given to contestants, with the screen tests to follow the order of registration.

Tests at Theatres

On the stages of the franchised theatres screen tests will be conducted for approximately an hour, during which time a number of tests could be made; with these tests of local people, it is felt, doing away with the need for a second feature at that time.

Taking the tests will be traveling units, consisting of a manager-director, a cameraman-technician and a script girl. The tests will be arranged to cover the whole range of acting, from ingenue to character roles. The units will in all probability, Mr. Markey has said, use "16 mm. sound cameras to reduce the cost of operation, weight of the equipment and processing cost.

"The exposed tests will be sent to the 'Discovery' home office to be developed, printed, tabulated and screened. From these," Mr. Markey says, "the audiences in the franchise theatres will select local winners from a completely edited reel of local contestants. These winners will pass through regional semi-finals to be reviewed by a board of judges composed of men and women within and without the industry.

"All of the winners of the contest will then be included in a new story written for the purpose, from which either one or two films will be made yearly. These pictures will be used as testing grounds for new talent, will be produced on a moderate budget, and released through regular channels as a special feature attraction."

Mr. Gell points out that the possibility for local and national exploitation campaigns and publicity should be of aid to the studio or studios cooperating on the plan, to whom the talent discovered would be available.

EXHIBITORS OF 34 STATES VISIT RKO

Showmen from 34 States have been guests at RKO Radio's exhibitors' lounge in New York. The States having the largest representation are New York, 32; Michigan, 16; Texas, seven; Maryland, seven; Illinois, five; Kansas, four, and Ohio, four. Twelve foreign countries are represented on the register.

Further Realignment Of RKO Sales Staff

A further realignment of RKO sales districts was completed over the week end by Jules Levy, RKO general sales manager. The changes add the Detroit and Indianapolis branches to the midwestern district under Walter Branson, district manager, and Cresson E. Smith, western and southern division manager. With this change Nat Levy, eastern central district manager, will transfer his headquarters from Detroit to Philadelphia and will have supervision over Cincinnati, Cleveland, Pittsburgh and Washington, in addition. Buffalo has been added to J. H. MacIntyre's northeastern district which includes, in addition, Albany, Boston and New Haven.

RKO will hold a United Kingdom sales convention in London on August 10th at the Trocadero. Branch managers, sales managers and salesmen of the RKO English branches, as well as March of Time and Walt Disney representatives, will be present.

Ralph Hanbury, RKO's managing director in London, sailed for that city Friday after attending the company's sales convention at Rye, N. Y.

Life of Father Duffy

Twentieth Century-Fox is planning to start production shortly of a film based on the life of the late Reverend Francis P. Duffy, Chaplain of the 165th Regiment (old 69th New York National Guard) during the World War.

Jordan, Murray Tour

James Jordan, of the Universal contract department, and Tom Murray, branch operations assistant to William Scully, the company's general sales manager, have been touring the company branches.

H. G. Knox Quits As Erpi Officer

Harry Gard Knox, engineering vice-president of Electrical Research Products for the past nine years, resigned Wednesday on the advice of his physician to take a year's rest, during which he will, however, be retained by Erpi as a consultant.

Mr. Knox, who graduated from the United States Naval Academy in 1906, was in the service 18 years. He received a degree of Master of Science in naval architecture from the Massachusetts Institute of Technology, later the degree of Master of Science in electrical engineering from Union College. At the end of the war he resigned the rank of commander.

In 1926 he joined the Vitaphone Corporation, organizing a service department for Western Electric sound systems in theatres. When Western Electric formed its subsidiary, Electrical Research Products, in 1927, Mr. Knox became service manager. Soon thereafter he went to London to become managing director of Western Electric in England.

Returning in 1929, Mr. Knox became a vice-president in charge of the Hollywood office, then upon the death of J. J. Lyng in 1930, he was transferred to New York as vice-president in charge of engineering.

Patel Purchasing Equipment For Bombay Sound Studio

A. J. Patel, who is organizing Central Cinema Industries, of India, is in Hollywood purchasing equipment for a $1,500,000 two sound stage studio to be erected in Bombay and a modern air-conditioned laboratory which will cost $125,000 and have a capacity of 75,000 feet daily. The laboratory will be opened before the end of the year while the studio will start operating next June. Western Electric equipment will be used in the studio.

Central Cinema plans to produce 12 features and a series of scenic short subjects, designed for the world market. Mr. Patel will also install scenario, art and research departments, which, he said, have not been used to date by native producers although 200 features were made in India in the past 12 months. Mr. Patel said that he would send six native technicians to Hollywood in September to study its methods. He is on a six months trip and has already studied production methods in Germany, France and England.

Richard Ettelson Dies

Richard ("Dick") Ettelson, operator of seven houses in New Jersey, and well known in Northern New Jersey, and New York, exhibition circles, died of heart failure on Tuesday morning, at his home in Passaic, New Jersey, aged 46. Funeral services were held Wednesday, from his home, attended by many local exchangemen and exhibitors, and by executives of the Fabian circuit. He leaves three children. He was a brother-in-law of Si Fabian, head of the circuit of that name.

Henry Morrison is the new film editor of the Indianapolis *Times,* succeeding James D. Thrasher, transferred to the city staff.

IN THE BRITISH STUDIOS

by AUBREY FLANAGAN
in London

Heart of London

Plans of producer Josef Somlo to weave a film tapestry of contemporary Britain are in full process. Work upon "A Window in London," a picture with an essentially London setting and designed to recreate in narrative form the personality and atmosphere of London against authentic city backgrounds, has concluded production.

Work is currently in full swing at the Denham Studios on "On the Night of the Fire," which is a story of ordinary folk against a background of industrial Newcastle. Ralph Richardson plays the part of a North country barber, frustrated and embittered by his life, whilst Diana Wynard plays his wife. Exteriors have been shot already in Newcastle.

Third of the trilogy is "The Arsenal Stadium Mystery," which goes into production immediately and aims to put on to the screen the highly popular British Association football. Action is laid almost exclusively on the world famed Arsenal ground at Highbury during a match between the Arsenal and another team. Numerous members of the Arsenal eleven have been signed up for the film as well as Club manager, George Allison, and trainer Tom Whittaker. A speed-up of production is aimed in order to have the film ready for release by the start of the football season next September.

All three films are to be handled in Britain by General Film Distributors.

Mare Nostrum

A topical subject—trouble in the Mediterranean—is in production at the Associated British Studios, Elstree, under the title of "On Guard in the Mediterranean," action of which takes place in one of Europe's danger spots. The story is woven around three warships, British, French and Russian all in the harbor at Tangier.

Penelope Dudley Ward has been assigned a leading role in the film, and Harold Huth is to direct.

Keeping to his policy of having three leading ladies instead of one in his films, Stanley Lupino has added Antoinette Cellier to the cast of "You're Lucky to Me," currently on the floor at Elstree. The cast is already graced by Barbara Blair and Phyllis Brooks. Others in the film include Bruce Seton, David Hutcheson, Gene Sheldon and Geoffrey Sumner. Thomas Bentley is directing.

Horse Comedy

Reproduced with the aid of copious blueprints and architects' plans, a replica of a British racing stable has been built at the Ealing Studios for the George Formby comedy "Come on George."

Fresh from Newmarket six well groomed race-horses, loaned by Captain Younghusband's stables, and genuine dyed-in-the-blue stable boys from the racing headquarters, added realism to the scene.

Meanwhile a camera unit has been filming in the Amusement Park at Southend, securing material for use in the fairground sequences of the film.

To follow "Come on George" in ten days' time is "Goodness, How Sad," in which Robert Stevenson is to direct Clive Brook and Anna Lee.

FILMS NEW VOCATION FOR RETIRED POLICE

A new metier for retired police officers is opened up by Detective Inspector Jack Henry, retired from the Metropolitan police force in January after 25 years' service, who has entered British film production as an expert on police detail. He is now working on "A Bullet in the Ballet", mystery drama which is to go into production at the Ealing Studios under the production aegis of Michael Balcon sometime in August. Walter Forde will direct.

Inspector Henry is to ensure that British film detectives and British police station sets are true to life.

Four for Buchanan

Jack Buchanan, musical comedy idol and producer-star of British films, returns to active production this year with a programme of four pictures to be made at the Riverside Studios, Hammersmith.

First of these is a comedy drama inspired by the Territorial Army and with a Territorial setting. The title is "Be Prepared," and Jack Buchanan will himself star. John Mills is under contract to Buchanan and will appear in the first of the series.

Lockwood Returns

Back from her Hollywood spell Margaret Lockwood, twenty-one-year-old Gainsborough star, has arrived in England and is to go into production immediately, starring in the picture version of A. J. Cronin's "The Stars Look Down" being produced by Grand National. She has been loaned to Grand National by Gainsborough.

On the completion of this film Margaret Lockwood will go to Scotland with Will Fyffe —also due back from America soon—and Michael Redgrave, to play in the color production of "Rob Roy," which is to be made in the Trossachs, noted Scottish beauty spot.

Market Setting

A reproduction of London's celebrated Caledonian cattle market, which two days a week becomes London's open air junk store, has been set up at the M. P. Studios, Elstree as a setting for the British National film "Mr. Walker Wants to Know." Syd Walker, star of the radio feature "Band Wagon" is, of course, star of the film and to support him are Jean Gillie, Wally Patch, Jack Barty and Peter Gawthorne. John Baxter is to direct and John Corfield will produce.

Lang Play Set

The famous Matheson Lang play "Chinese Bungalow" is to be filmed immediately by producer George King, and Paul Lukas, presently holiday-making at Cannes, is returning to England to play the role of the millionaire Chinese merchant, Yuan Sing. Co-starring with Lukas will be Robert Douglas as Richard.

The unit is to start work shooting exteriors on the Thames at Shepperton, where a replica of the native village of Saru is to be built. Interiors will be shot at the British Lion Studios at Beaconsfield. Release will be through British Lion.

Zampi's Next

Shooting has concluded at Sound City on the ambitious Paramount British production "French Without Tears" and Ray Milland, star of the film, has returned to Hollywood.

Following "French Without Tears" Mario Zampi, producer of that film, is to produce and direct "Live and Let Live," in which Douglas Wakefield, British provincial comedian, is to star.

Anatole de Grunwald, who is working on the script of the film, has a play of his running in the West End, which had a great provincial success; it is titled "Bridge of Sighs."

Westminster Dawn

In the early hours of a June morning an Ealing Studio film unit set to work outside the British Houses of Parliament filming location exteriors for the Michael Balcon film "Young Man's Fancy."

The film is set in the 1870's and in the deserted streets of Westminster, for a brief hour or two, horse-drawn buses, landaus, ladies in bustles and gentlemen in side whiskers, passed in constant procession before the more modern motor buses and hurrying city workers came pouring into London.

Loder to Star

John Loder, British player, is to have the leading role in RKO Radio's "Archer Plus Twenty" which John Paddy Carstairs—director of "The Saint in London"—is to direct under the production aegis of William Sistrom. An all British production unit is to be employed.

* * *

Shooting has concluded on the Tommy Trinder comedy "She Couldn't Say No," which Graham Cutts has been directing at the Associated British Studios, Elstree.

* * *

Working at the Ealing Studios is Jack Jones, Welsh miner-author whose play "Rhondda Roundabout" has created considerable interest. He is at work on the script of "David Goliath," the Paul Robeson picture to be directed by Pen Tennyson.

* * *

Production has been concluded at the Gainsborough Studios, Islington, on the Twentieth Century Production "Inspector Hornleigh on Holiday."

SEC Reports Stock Changes

Acquisition in May of 1,000 shares of Paramount Pictures common stock by John D. Hertz, New York, director, was reported Thursday by the Securities and Exchange Commission in its semi-monthly summary of the transactions of officers and directors in the securities of their corporations.

The acquisition represented Mr. Hertz' entire holdings of that class of stock direct, the report showing that he held another 100 shares through Lehman Brothers.

The only other filmstock transactions reported were the acquisition of 200 common voting trust certificates of Universal Corporation by Nathan J. Blumberg, New York, president, representing his entire holdings, and 500 certificates by Daniel M. Sheaffer, Philadelphia, director, bringing his holdings to 17,500 direct and 26,500 through Standard Capital Company.

Reports of persons becoming officers and directors in corporations showed that Allen P. Kirby, Jersey City, held 2,100 shares of Pathe common direct, 1,000 shares through holding company "A," 900 shares through holding company "B" and 600 shares in trust when he became a Pathe director April 25th and Aquila Giles, New York, held 200 shares of Trans Lux common when he became an officer January 1, last.

Seek New Receiver For Fox Theatres

The Trust Company of Georgia, $400,000 creditor of Fox Theatres Corporation, this week asked John C. Knox, federal judge, in an application filed in the United States district court in New York, to restrain consummation of the plan of liquidation of Fox Theatres and to remove Milton C. Weisman and Kenneth Stenreich as trustees pending hearings on objections to the accounting filed by Mr. Weisman as receiver.

The petition, which was signed by Robert Aronstein as attorney for the trust company, asked for the appointment of a temporary receiver to replace the trustees. Judge Knox has indicated that he will appoint a referee to conduct hearings on claims of mismanagement and waste raised by creditors to the final accounting of Mr. Weisman.

Record Firm Changes Name

The American Record Corporation, Bridgeport, Connecticut, has changed its name to the Columbia Recording Corporation, to identify the concern more closely with its parent company, the Columbia Broadcasting System. H. S. Maraniss has joined the company's executive staff as assistant to the president, Edward Wallerstein.

Pathe Makes Film for King

Pathe News has made a color film of the Rumanian Pavilion at the New York World's Fair, for the special use of King Carol. Originally intended as a two-reel picture on the Fair, Pathe decided not to release it because of the feeling that the Fair was hurting theatre business in New York. The footage is also being included in a "Realism" subject, which will be released in black and white.

SHORT PRODUCT PLAYING BROADWAY

Week of July 8

CAPITOL
How To Eat.....MGM
Goldilocks and the Three Bears.....MGM
Feature: On Borrowed Time.MGM

CRITERION
Death Valley Thrills.....Paramount
Somewhat Secret.....MGM
How To Sublet.....MGM
Feature: Mickey the Kid....Republic

MUSIC HALL
Hockey Champ.....RKO Radio
March of Time, No. 12....RKO Radio
Feature: Bachelor Mother...RKO Radio

PARAMOUNT
Watch Your Step.....Paramount
Paramount Pictorial, No. 10.Paramount
Barnyard Brat.....Paramount
Feature: Man About Town.Paramount

RIALTO
Clyde Lucas and Orchestra.Vitaphone
Mickey's Parrot.....RKO Radio
Feature: Five Came Back...RKO Radio

ROXY
Tempest Over Tunis.....20th Cent.-Fox
Fashion Forecast, No. 4....20th Cent.-Fox
Feature: Second Fiddle.....20th Cent.-Fox

STRAND
The Right Way.....Vitaphone
Feature: Daughters Courageous.....Warner Bros.

RCA Service Men Get Academy Test Reels

Cooperating with the Academy of Motion Picture Arts and Sciences in its efforts to raise the standards of sound motion picture reproduction in theatres, RCA Photophone has arranged for its field service engineers in all parts of the country to utilize the new Academy test reel for judging sound quality.

The test film was assembled by the Academy in cooperation with all the major producing studios to furnish a reliable "listening" test for speech and music, based on the current quality standards of the various studios. One section of the test reel is designed for checking the power handling capacity of amplifiers and speakers.

In the past, listening tests have usually been made with only a limited variety of film.

Small to Make Six

Edward Small, producer whose films are released through United Artists, will make six pictures in the 1939-'40 season. The first will be "My Son, My Son!" from the Howard Spring novel. Mr. Small will also produce "Two Years Before the Mast," by Richard Henry Dana.

Puerto Ricans in New York

Teódulo Llamas and Rafael Martí, of Teatros Modelo, San Juan, Puerto Rico, are in New York to purchase equipment for six new houses they are building.

ASCAP Fights Adverse Moves

Continuing its policy of fighting legislation adverse to its regional operations, the American Society of Composers, Authors and Publishers have filed a supplemental bill of complaint and a motion for an injunction at Gainesville, Fla., to restrain state officials from putting the new anti-ASCAP law there into effect.

Also, the association has taken the position that North Dakota's anti-ASCAP law has made it impracticable for the society to do business in that state and since no commercial users of music will be licensed in North Dakota, none of the music in the society catalogue may be used for public performance for profit within the state. In line with this decision, ASCAP has directed radio networks to cease feeding its music to North Dakota stations.

"The broadcasters stood by and watched these legislative efforts go on for a long time," an ASCAP spokesman said this week. "Now they must be made to realize that they, too, are affected by laws which prohibit us from operating in any section of the country."

Two suits to restrain North Dakota music users from performing ASCAP music were started in Fargo recently.

Theatres Back Cleanup Drive in Kansas City

Exhibitors and other film men of Kansas City, Mo., voted this week to back the Forward Kansas City Committee, an organization whose purpose is to clean up the city. The film leaders will aid with publicity, which probably will include use of trailers.

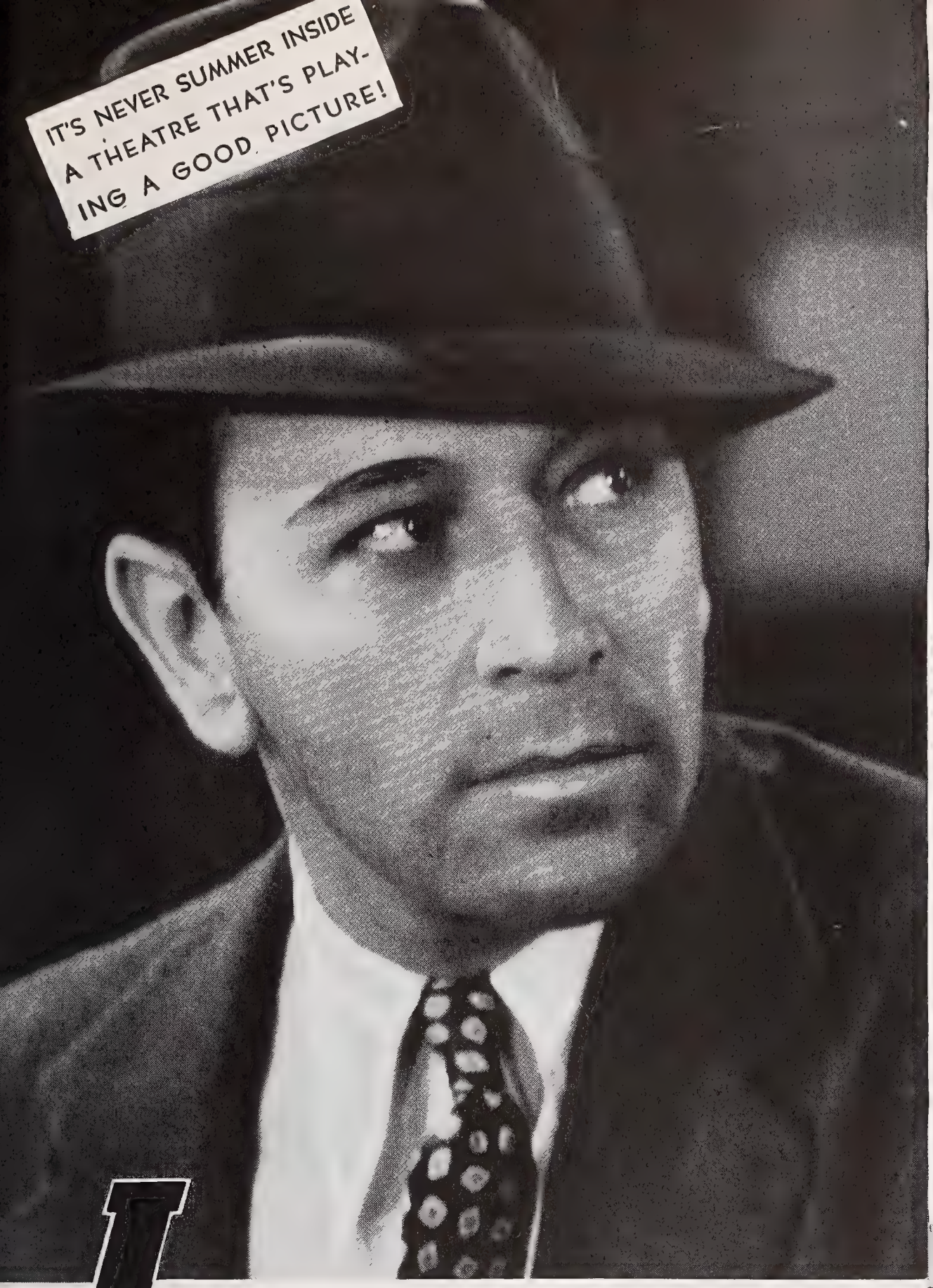
E. C. Rhoden, head of Fox Midwest Theatres, Inc., is chairman of the motion picture committee. Other members are W. E. Truog, United Artists; Jay Means, Oak Park; W. H. Hendren, Jr., United Film Ad Service; E. S. Young, Central; Arthur Cole, Paramount; Sam Abend, Film Delivery; John Wolfberg, Strand and Mokan; C. H. Potter, Admiral, Baltis and Murray; Reuben Finkelstein, Byam and Belmont; Mrs. Abe Baier, Lindbergh, and Ben Achtenberg, attorney, who is one of the owners of the Regent.

Mealand Named Story Editor

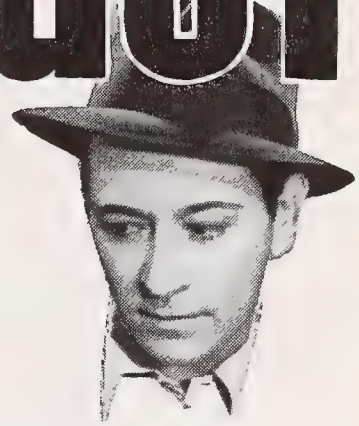
Richard Mealand, formerly associate editor of *Good Housekeeping,* has been appointed eastern story editor for Paramount. He succeeds Richard Halliday, who recently was appointed head of the company's studio story department. Mr. Mealand will share editorial duties with John Byram, who will continue as eastern play editor. They will operate under the direct supervision of Russell Holman, New York production chief.

Free Park Shows

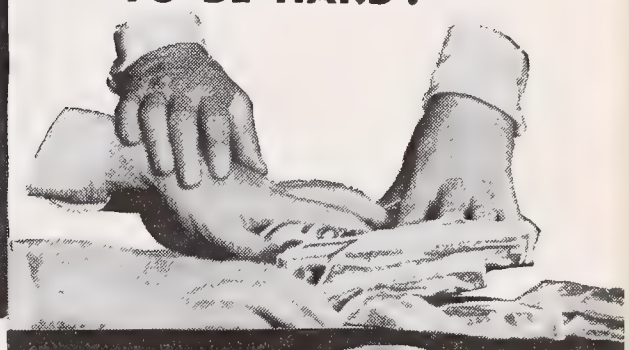
The three public parks of Pensacola, Florida, are showing free films, despite refusal of major company exchanges to service them. Film was obtained for the opening shows two weeks ago from Atlantic Pictures, an independent exchange, in New Orleans. Free films are also being shown on Sundays and Wednesdays at two public parks in New Orleans.



HARD GUY!



He had a swell start. Born in the gutter, graduated to be a city savage! Life wore thin the way he lived it... his arms that reached for love embraced sudden death instead! **HE HAD TO BE HARD!**



THE NEW UNIVERSAL PRESENTS

"I STOLE A MILLION"

starring

GEORGE RAFT • CLAIRE TREVOR

with DICK FORAN • HENRY ARMETTA • VICTOR JORY

Directed by FRANK TUTTLE • *Associate Producer* BURT KELLY



UNIVERSAL PICTURES

Released July 21st

DUTCH PRODUCTION INCREASES BUT U. S. FILMS REMAIN MOST POPULAR

Four Domestic Pictures Prove Successful; No Government Proposals for Quota Restrictions Seen Despite Agitation

by PHILIP DE SCHAAP
in Amsterdam

Dutch production is going strong. After the enormous success of the Dutch picture "Pygmalion," starring Lily Bouwmeester under the direction of Ludwig Berger, Filmex has completed two more big productions, "Vadertje Langbeen" ("Daddy Longlegs"), and "Morgen gaat 't Beter" ("Better Luck Tomorrow"), with the same star, and launched them on what promise to be long runs. No foreign production, American, German or French, is offering real competition to these pictures, which were directed by Friedrich Zelnick and produced by Rudolph Meyer.

New Company Formed

Filmex, in cooperation with the City Theatre Circuit, organized a new company, Neerlandia Film, to produce "Better Luck Tomorrow," which is based on a novel by Anna Maria Selinko. The film was produced in the Cinetone Studios in Amsterdam. It opened for long first runs in City Theatre houses in Amsterdam, The Hague and Rotterdam.

Another picture, made in the Dutch Hollywood "Filmstad," managed by Loet C. Barnstijn, was "Veertig Jaren" ("Forty Years"), dedicated to Queen Wilhelmina's forty years reign. It is not an historical picture but a melodrama telling the story of a Dutch family.

Another series of pictures dedicated to national events followed the birth of Princess Beatrix. These were short subjects, interesting chiefly as documentaries, made by the newsreel companies, Polygoon and Profilti. A three-year-old Dutch production, "Drie Wenschen" ("Three Wishes") made in Italy by a Dutch-Italian combination featuring Dutch stars, had its premiere in Amsterdam in the month of December.

Since the domestic pictures mentioned comprised the total Dutch production during 1938, it is easy to understand that the Dutch pictures do not constitute much competition for American pictures. In spite of agitation by some newspapers for protection of the domestic industry by limitation of imports, no governmental proposal of this kind is in preparation. American companies having their own branch offices here now are Metro-Goldwyn-Mayer, 20th Century-Fox, RKO Radio, Warner Bros. and Paramount. United Artists, Columbia, Universal and Republic are represented here by agencies. The number of American productions released in Holland during 1938 was about the same as during 1937.

During 1937 32 features and three short subjects were rejected by the Dutch censors whereas in 1938 only 17 pictures were disapproved, including some German and French productions. Some decisions of the censor board, however, met with national disappointment and disapproval, for instance, the fact that RKO's "Snow White and the Seven Dwarfs" released here in November in a special Dutch version—the Dutch and German versions were made in Amsterdam—was barred for children under 14. The decision brought protests from the Dutch RKO branch and the Bioscoopbond (Dutch Motion Picture Federation) as well as the newspapers which used the decision as a basis for attacks on the censorship system.

TOO MANY FILMS IS DUTCH PROBLEM

The problem the Netherlands are most concerned with at the moment cinematically is the overabundance of films, according to a report to the Motion Picture Division of the Department of Commerce from the American Consulate General, Amsterdam. There were 129 feature and "cultural" films that passed the National Board of Censors (Centrale Commissie voor de Filmkeuring) in the first quarter of 1939 compared with 97 in the similar period a year ago.

This decision was given the special attention of the "Bond" in a six-page article in the Federation's official organ which charged that the Board of Censorship had proved it did not know its work and that its decision ran contrary to public opinion in Holland and other countries. In a special meeting the Motion Picture Federation discussed measures against the Board of Censorship. This attitude of the Bond also is due to the fact that in spite of an existing motion picture law (Bioscoopwet) some municipalities banned some pictures by individual decision, such as "Green Pastures" in Alphen a/d Rijn and "The Road Back" in Dokkum.

Several months after the general release date on "Snow White" for Holland the board finally has agreed to certify the picture for children. Several cuts in the more "frightening" sequences were made.

Money Makers

Biggest money-making American pictures in Holland have been "Hundred Men and a Girl," "Mad About Music," "That Certain Age," "Life of Emile Zola," "The Road Back," "Victoria the Great," "Conquest," "Firefly," "Prisoner of Zenda," "Snow White and the Seven Dwarfs," "Three Comrades," "Test Pilot," "Robin Hood" and "Hurricane." In recent months "Boys Town" and "Marie Antoinette" have led box office receipts.

French pictures are growing in popularity here. Pictures like "Carnet de Bal," "Quai des Brumes," "La Grande Illusion," etc., have big drawing power, especially in the key cities. French production and distributing companies are not represented, but Dutch independent distributors buy outstanding productions in France and their subsidiaries distribute these vehicles in the Dutch market.

As regards German competition UFA and Tobis have their own offices in Amsterdam releasing together about 60 pictures. UFA has its own theatres in Amsterdam, Rotterdam and The Hague, the Dutch key cities. Most popular German stars are Zarah Leander, Heinz Ruhmann, Willy Fritsch, Lilian Harvey, Hans Moser and Hans Albers.

In spite of the fact that Germany is very near to Holland the influence of American and French productions is much greater than that of the German companies, except in the southeastern and eastern sections of the countries where films from the Reich enjoy some popularity.

A new "Ledenraad" (board of members) has been organized by the Dutch Motion Picture Federation. Distributor members are L. Cohen Barnstijn, Columbia and United Artists; H. S. Boekman, Filmtrust; J. S. Croeze, Universal; J. W. de Groot, Monopole Film; L. Katz, N. V. Netherland; F. L. D. Strengholt, Metro-Goldwyn-Mayer; C. van der Wilden, Polygoon, Dutch newsreel company, and G. H. Witmondt, I.F.A. Exhibitor members are Joseph van Bommel, G. M. Th. Gielisse, A. Jansen, J. ter Linden, G. J. Milius, W. P. Peters, E. Prager and R. Uges, Jr., A. Hamburger, president, and C. S. Roem, vice-president, represent the managing board of the Federation and A. de Hoop, director of the Bioscoop Bond, is secretary.

* * *

Very close cooperation between radio and the film industry exists here, and without any charge broadcasting companies broadcast music from American pictures, giving full credit to producer and theatre by radio and in their programs.

Interviews with leading film personalities are rare but Mr. Max Westebbe, manager of RKO Radio Films in Holland, made an interesting speech over one of the most important stations a short time ago. Sponsored programs are not allowed.

* * *

In general the Dutch newspapers, the leading ones included, publish regularly favorable comments on American pictures and in no country in Europe are papers as willing to publish articles on coming productions, stars and current releases. Publicity is given freely and criticisms often have big influence on box-office results. Some examples of outstanding exploitation during the past year are the releases of "Snow White and the Seven Dwarfs" in the Amsterdam Nöggerath Theatre, which run was backed by a very extensive exploitation campaign in cooperation with the premiere theatre, and the release of "Marie Antoinette" in the Metro-Alhambra Theatre, exploitation of which was effected by a big tie-up with a department store under the slogan "Fifteen Years of Metro-Goldwyn-Mayer."

Attendance Improves

Business here was better than during 1937. Figures on box-office results and number of visitors during the third quarter of 1938 follow:

Amsterdam	1938	1937
Attendance	2,566,750	2,342,678
Gross receipts.....	fl. 1,074,015	fl. 1,028,401

Rotterdam	1938	1937
Attendance	1,392,748	1,238,375
Gross receipts.....	fl. 566,271	fl. 522,188

The Hague	1938	1937
Gross receipts.....	fl. 687,464	fl. 721,365

The second quarter of 1938 shows an increase equal to the same quarter in 1937 and the improvement in the mentioned key-cities was also perceptible in other Dutch towns.

* * *

An important decision has been made by the Rotterdam court in connection with cutting of a picture by a Rotterdam theatre owner. The Dutch law stipulates that theatre owners are only allowed to show pictures in a composition as approved by the Dutch censors, but the mentioned exhibitor cut a feature of 2504 meters to a length of about 1925 meters. The court decided that cutting an approved picture is not a violation of the law as after eliminating some parts the story and continuity can remain unchanged.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

They Shall Have Music

(UA-Goldwyn)

Jascha Heifetz and His Violin

Not even the confident Samuel Goldwyn who persuaded the great Jascha Heifetz to make a motion picture can tell you, for sure, whether the world at large is waiting with ticket price in hand for "They Shall Have Music" to come to town. That's because the world at large has never before been offered a front seat at a Heifetz concert on a movie price scale. But even the tone-deaf among those who attended the Hollywood preview of the film can tell you that Samuel Goldwyn employed every artifice at his extensive command by way of supplying showmen with ways and means of selling tickets to "They Shall Have Music," even to the tone-deaf.

To dispose at once of the top question in exhibitor minds, Heifetz plays his violin a great deal in the picture, as much as any of his idolators could desire, and it is not news that the Heifetz way with a violin is among the rare perfections to be encountered in this notoriously imperfect world. Showmen may tell their customers that he plays with an adult symphony orchestra at his back, with a juvenile symphony orchestra clustered around him, and alone. They may also tell them that he does this while portraying himself in a story about himself and his music and their relationship to a music school for poor children. It would seem, however, that showmen would not need to do much telling to interest the music conscious members of the congregation, Heifetz being Heifetz.

To dispel whatever fears may lurk in the minds of exhibitors who remember certain painful experiences sustained with previous projects wherein concert artists have been brought within range of the common people, attention is called to the personnel with which Mr. Goldwyn surrounded Mr. Heifetz in this undertaking. Such names as Joel McCrea, Andrea Leeds, Walter Brennan, Terry Killburn, Tommy Kelly, Marjorie Main and Gene Reynolds are quite capable of filling even a theatre situated in an area, if such there be, where music is what Harry Brandt calls box office poison. Mr. Goldwyn has made it possible for a showman unfortunate enough to possess such a theatre to omit mention of Mr. Heifetz altogether and still corral a profitable quorum.

Mr. Goldwyn has furnished plenty of exploitation material. The picture sells itself automatically to the music lover. The number and variety of school, club and institutional tie-ups available to the enterprising exhibitor are self evident. The name of Heifetz has been magical in its appeal within its special sphere for some 22 years.

The picture Mr. Goldwyn compounded for the purpose somewhat firmly stated in its title is unique in a great many respects. It starts out like "Dead End" and gets back to that key on occasion afterward. But it concerns primarily a music school for poor children, a villain who wants to take the kiddies' instruments away from them just because they aren't paid for, some valiant mothers who keep the sheriff's men from taking them until after a concert vital to the school's success, a boy who steals the Heifetz Stradivarius, another who gets arrested while trying to return it, and, finally, Heifetz' rescue of the school, his performance at the school concert and his promise to sponsor the institution from then on.

Irmgard Von Cube and John Howard Lawson cooked up the story, an obviously implausible but serviceable affair fabricated under visible difficulties, and made it seem to jell by making the individual incidents stand on their own feet. Archie Mayo directed in full sympathy with this objective and associate producer Robert Riskin's deft hand is to be observed again and again in the finished product.

To all of these gentlemen, and to the players who gave of their art to the relatively trivial acting assignments offered them, a great deal of credit is due. They made it possible for the millions to see and hear Heifetz at his best—that best which the camera presents better than the rostrum—without going to Carnegie Hall in a boiled shirt. This may or may not turn out to be, in the opinions of enough millions of people, a great service to humanity. It is, however, and unquestionably, a great job of motion picture making.

Previewed at Warner's Beverly theatre, Beverly Hills, Cal., to an invited audience which indicated by frequent solid applause a sincere enthusiasm for the enterprise.—WILLIAM R. WEAVER.

Produced by Samuel Goldwyn. Distributed by United Artists. Associate producer, Robert Riskin. Directed by Archie Mayo. Screen play by Irmgard Von Cube and John Howard Lawson. Musical direction, Alfred Newman. Photographed by Gregg Toland. Edited by Sherman Todd. P. C. A. certificate No. 5417. Release date, undetermined. Running time when seen in Beverly Hills, 120 minutes. General audience classification.

CAST

Himself	Jascha Heifetz
Ann Lawson	Andrea Leeds
Peter	Joel McCrea
Frankie	Gene Reynolds
Professor Lawson	Walter Brennan
Flower	Porter Hall
Limey	Terry Kilburn
Rocks	Walter Tetley
Fever	Chuck Stubbs
Willie	Tommy Kelly
Betty	Jacqueline Nash
Musical Director	Alfred Newman
Suzie	Mary Ruth
Davis	John St. Polis
Menken	Alexander Schoenberg
Mrs. Miller	Marjorie Main
Miller	Arthur Hohl
Heifetz' Manager	Paul Harvey
"Sucker"	"Zero"

Peter Meremblum California Junior Symphony Orchestra

Unexpected Father

(Universal)

Opportune Comedy

Young Sandy, the young lady who made good as a very young man in Bing Crosby's "East Side of Heaven," is here to be seen again as a very young person whose present happiness and ultimate condition of domesticity is of vital concern to the players involved in this comedy, and presumably to several millions of ticket purchasers throughout this broad land. He does not have with him this time the lyric Mr. Crosby, but he, which is to say she, does have alongside Mischa Auer, Dennis O'Keefe and Shirley Ross as comrades in entertainment. It is to be reported, without lese majesty to any of these, that Master Sandy is without debt to his support for the substantial response to his histrionic endeavors accorded him at the Hollywood preview of his second cinematic enterprise.

It is of record that Universal sprinted to the finish line with Master Sandy's second vehicle. That was what a showman would have had Universal do. Associate producer Ken Goldsmith, director Charles Lamont and the writers of the screen play, Leonard Spigelgass and Charles Grayson, sprinted likewise, but adroitly concealed symptoms of haste. The result is a screenworthy and audience-qualified piece of entertainment fashioned to fit the requirements of exhibitors and public.

"Unexpected Fathers" is adequate, timely, not terrific. It furnishes showmen an appropriate picture to proffer the customers now. That is its major virtue. It has no vices.

Previewed at the Pantages theatre, Hollywood, to an audience which enjoyed it thoroughly.—W. R. W.

Produced and distributed by Universal. Director, Charles Lamont. Assistant director, Fred Frank. Original story, Leonard Spigelgass. Screen play, Charles Grayson and Leonard Spigelgass. Photographer, George Robinson. Art director, Jack Otterson. Costumes, Vera West. Film editor, Ted Kent. Sound recorder, Jessie Bastian. Associate producer, Ken Goldsmith. PCA No. 5387. Running time when seen in Hollywood, 85 minutes. Release date July 7, 1939. General audience classification.

CAST

Sandy	Baby Sandy
Boris Bebenko	Mischa Auer
Jimmy Hanley	Dennis O'Keefe
Diana	Shirley Ross
Peg	Joy Hodges
Allen Rand	Donald Briggs
Mrs. Stone	Mayo Methot
Beulah	Anne Nagel
Sally	Dorothy Arnold
Kitty	Anne Gwynne
Leo Murphy	Richard Lane
Ed Stone	Paul Guilfoyle
Mrs. Callahan	Jane Darwell
Magistrate	Spencer Charters
Nurse	Dorothy Vaughn

Andy Hardy Gets Spring Fever

(MGM)

Love Comes Again to Andy Hardy

Probably nobody, including the overlords of the House of MGM, expected to extract from the Hardy Family setup a picture equal to "Love Finds Andy Hardy," but here is just that thing. "Andy Hardy Gets Spring Fever" brings a new kind of love to Andy, the love of an adolescent schoolboy for his teacher, and the result is the kind of picture that makes the biggest theatre seem too small, the longest run too short.

Young Mr. Rooney is as much older, in fact, as the present story requires him to be, wherefore his performance of the young man fascinated by a dramatics instructress six years his senior is proportionately riper than his headlong portrayal in "Love Finds Andy Hardy." If anyone's been nursing the idea that Mr. Rooney is just a brash kid who got a lucky break in pictures, he can let go of it now, for the young man handles this considerably more

(Continued on following page)

(*Continued from preceding page*)

exacting assignment as only an actor bred and wedded to his art could be expected to.

The young woman of Mr. Rooney's springtime affections is played by Helen Gilbert, an extremely personable and competent actress discovered playing a cello in the MGM recording orchestra, making in this film an acting debut certain to be followed by a brilliant screen career. She is of that calm, cool type which has included such consistent players as Irene Dunne, Irene Rich, Florence Vidor and Agnes Ayres, to go back a way, a type all too rarely met with in contemporary films. Her handling of the difficult role which is her first is something for veterans to study.

"Andy's" trouble begins when "Polly" introduces a Naval officer as her father's house guest of the summer. Deprived of her society, he rebounds into complete enchantment when a substitute dramatics teacher pays him sympathetic attention. She chooses his play for class production and gives him the leading role. He progresses through all the known stages of calf love to the point of proposing marriage and suffers all the recorded pangs of boyish frustration when he learns his suit is foredoomed to failure. The passage in which the young woman straightens him out and restores his youthful ego is as fine a piece of dialogue writing and execution as the screen has seen this year.

Meanwhile, "Andy's" class has produced a play which is among the funniest incidents filmed in recent years. Meanwhile, too, "Judge Hardy" has been taken in by a pair of confidence men, carrying a number of associates with him, and has managed to take himself and them out of the difficulties accruing from this error of judgment. This is a warmly interesting and excellently played background plot eminently worthwhile in itself.

Kay Van Ripper is again responsible for the screen play, in many respects the best of the series, and this time W. S. Van Dyke II directed the production, an enviable job. The cast is uniformly excellent, the production superb.

Previewed at the Village theatre, Westwood, Calif., where it gave 100 *per cent satisfaction.* —WILLIAM R. WEAVER.

Produced and distributed by Metro-Goldwyn-Mayer. Directed by William S. Van Dyke II. Screen play by Kay Van Ripper. Photographed by Lester White. Film editor, Ben Lewis. P.C.A. certicate No. 5467. Release date, July 21, 1939. Running time when seen in Westwood, 87 minutes. General audience classification.

CAST

Judge Hardy	Lewis Stone
Andy Hardy	Mickey Rooney
Marian Hardy	Cecilia Parker
Mrs. Hardy	Fay Holden
Polly Benedict	Ann Rutherford
Aunt Milly	Sara Haden
Rose Meredith	Helen Gilbert
"Stickin' Plaster"	Terry Kilburn
Don Davis	John T. Murray
"Beezy"	George Breakston
Tommy	Charles Peck
Sidney	Sidney Miller
Mr. Benedict	Addison Richards
Mr. Higginbotham	Olaf Hytten
Bailiff	Erville Alderson
Ensign Copley	Robert Kent

Wyoming Outlaw

(Republic)

Western Melodrama

Similar to the story that made headlines in the newspapers a few months ago in which an outlaw held a posse at bay from his hideout in the hills, the latest Three Mesquiteers film has for its climax a like situation. Donald Barry, the outlaw in the picture, is a comparative newcomer to the Republic studio, but he has ample opportunity to render an absorbing, dramatic and deeply moving portrayal of the harassed and hunted lawbreaker. Elmo Lincoln, one time top favorite of the serial and western fans, makes his reappearance after a long retirement.

The Mesquiteers, John Wayne, Ray Corrigan and Raymond Hatton, after seeking shelter from a dust storm discover that one of their steers has been slaughtered and carried away by a man on foot. Investigation reveals that the rustling was done by "Will Parker" to get food for his family. A corrupt government, headed by "Balsinger," is running the town. The Mesquiteers go to "Balsinger's" office and a fight ensues for which "Balsinger" has "Stoney," "Tucson" and "Rusty" jailed pending a government investigation. Witnesses, afraid of "Balsinger" and his men, fail to testify at the investigation. "Will Parker" attempts to steal some livestock from the government grazing ground but he is detected and flees into the hills. Eluding the sheriff and his men he doubles back to town and corners "Balsinger" in the local bank. The citizens of the town hearing that "Will" is in the bank arm themselves and both "Will" and "Balsinger" are killed.

In this new Mesquiteer film Raymond Hatton replaces Max Terhune and fits well. His years of acting experience stand him in good stead and he turns in an easy going and natural performance.

Reviewed in the Republic projection room in New York at a screening for the trade press.—GEORGE SPIRES.

Produced and distributed by Republic. Associate producer, William Berke. Directed by George Sherman. Screen play by Betty Burbridge and Jack Natteford. Original story by Jack Natteford. Based on characters created by William Colt MacDonald. Production manager, Al Wilson. Photography by Reggie Lanning. Film editor, Tony Martinelli. Musical score by William Lava. Production Code No. 5415. Release date, June 27, 1939. Running time when seen in New York, 57 minutes. General audience classication.

CAST

Stony Brooke	John Wayne
Tucson Smith	Ray Corrigan
Rusty Joslin	Raymond Hatton
Will Parker	Donald Barry
Irene Parker	Adele Pearce
Balsinger	LeRoy Mason
Luke Parker	Charles Middleton
Mrs. Parker	Katherine Kenworthy
U. S. Marshal	Elmo Lincoln
Sheriff	Jack Ingram
Newt	David Sharpe
Amos	Jack Kenney
Ed Sims	Yakima Canutt

News Is Made at Night

(20th Century-Fox)

Comedy-Melodrama

To substantiate the exploitation value of the title, good use is made of almost every item in the photoplay construction catalogue in "News Is Made at Night." The plot is topical stuff. Mainly it concerns the unmasking of a master criminal and ex-convict, who has posed as civic leader and business man, by a dashing newspaper editor and girl reporter, who meanwhile save a condemned man's life. As the theme builds to its surprise denouement, there is a well balanced mixture of mystery, love interest, comedy and action.

With Preston Foster featured as a law and order crusading editor, the show presents Lynn Bari as a country girl reporter who storms the gates of metropolitan journalism, to be alternately hired and fired before she wins recognition and romance. While this pair have a finger in all the goings on, the show's comedy content is competently taken care of by Russell Gleason, George Barbier and Eddie Collins. Similarly its melodrama is ably developed by Minor Watson, Charles Halton, Paul Harvey, Paul Fix and Paul Guilfoyle.

Producer Sol M. Wurtzel and his aide Edward Kaufman apparently granted John Larkin and Alfred Werker liberal license in writing and directing the piece and the result is an entertaining combination of thrills and comedy. Headline hunter "Drum" gets himself into pecks of trouble trying to prevent reporter "Maxine" from joining his staff, meanwhile trying to save the life of a condemned man, "Randall" whom he believes to have been unjustly convicted, and breaks up a crime ring that has been bleeding the city white. Together "Drum" and the girl become involved in all manner of melodramatic misadventures. Yet the suspense of their danger is compenstated for by the comedy which "Hockman," "Clanahan" and "Billiard" create. Eventually, as the hour for "Randall's" execution draws close and the lieutenant governor can neither be bludgeoned nor cajoled into granting a stay, "Maxine" stumbles across a clue that leads to business man "Coulton," "Drum's" best friend. When the girl confronts her quarry with the incriminating evidence, things look black for the girl, but "Drum" arrives in the nick of time, "Randall" is freed, "Coulton" jailed and hero and heroine wind up in each other's arms.

Preveiewd in Uptown Theatre, Los Angeles. Audience reaction indicated this film is right in the groove of common ordinary folks who go to theatres simply for the purpose of being entertained.—G. M.

Produced and distributed by 20th Century-Fox. Sol M. Wurtzel executive producer. Edward Kaufman associate producer. Directed by Alfred Werker. Original screen play by John Larkin. Nick DeMaggio film editor. Photographed by Ernest Palmer. P.C.A. certificate number 5254. Running time when seen in Hollywood, 70 minutes. Release date: July 21, 1939. General audience classification.

CAST

Steve Drum	Preston Foster
Maxine Thomas	Lynn Bari
Albert Hockman	Russell Gleason
Clanahan	George Barbier
Billiard	Eddie Collins
Charles Coulton	Minor Watson
Elmer Hinge	Charles Halton
Inspector Melrose	Paul Harvey
Barney Baseley	Richard Lane
Rufe Reynolds	Charles Lane
Kitty Truman	Betty Compson
Joe Luddy	Paul Fix
Bat Randall	Paul Guilfoyle

Poison Pen

(Associated British)

Village Drama

Possibly inspired by the growing commercial belief that the English films easiest to sell are those about England, Associated British, in this adaptation of a West End stage play have attempted another minor canvas of the native scene, a half section of village life and conduct, seeking, not only to etch in detail the odd personnel of the country hamlet, but to examine critically their ways of living and narrow states of mind. The picture, thus, may have some appeal outside these waters as an intentionally photographic essay, for it apes nothing either transatlantic or continental, but it is episodic and not necessarily convincing, and evidences in odd corners the hand of a non-English director. Flora Robson, known to a wide circle for her superb Elizabeth in "Fire Over England," is an additional bargaining factor. She puts over a studied and sympathetic performance in a bizarre role. Reginald Tate, however, less known beyond these shores, runs with her into first place, by his restrained and natural reading of the role of her parson brother.

The setting is, as already indicated, an English village, with its dovetailed bricks of communal architecture, its manor house and its vicarage, its shops and its inn, its post office and its gossiping housewives. Across this normally peaceful if narrow world, strikes the hand of a scurrilous writer of anonymous letters, who, by stimulus to malevolent gossip, drives a girl to suicide and provokes a jealous shopkeeper to shoot an innocent husband. The detection element, seeking the culprit, more or less threads the episodes together, with a psychological note in the climax, where it turns out to be the vicar's thwarted and neurotic sister who has done the dirty work, and which she atones for by suicide. It is at times both comic and melodramatic, emotional, religious and, finally, psychological, episodic for the most part, but despite its exaggeration and overpainting of characters, has occasional moments of life, thanks in the main to sympathetic characterization.

Though the more intelligent English audiences may not consider it a faithful recreation of the English scene, non-English audiences may persuade themselves—or be persuaded—that it is. On this, and the dramatic element, the film should have its appeal.

Shown to the CEA Conference audience at

(*Continued on page* 56, *column* 1)

LOOPING THE LOOP WITH YOUR HEART . . . IT'S TAILSPIN TOMMY WITH NEW DAREDEVIL THRILLS

TAILSPIN TOMMY

MACHINE GUNS BLAZE IN THE NO-MAN'S LAND OF THE AIR

YOUR PAL OF THE SKYWAYS



"STUNT PILOT"

with

JOHN TRENT
as "TAILSPIN TOMMY"

MARJORIE REYNOLDS
as "BETTY LOU"

MILBURN STONE
as "SKEETER"

•

Produced by PAUL MALVERN · Directed by GEORGE WAGGNER
Screenplay by SCOTT DARLING and JOSEPH WEST
Original Story by HAL FORREST

A MONOGRAM PICTURE

"Packed with air thrills and action"—*Hollywood Reporter*

"Thrills and chills, excitement for all"—*Motion Picture Daily*

"Climbs to high level as action melodrama"—*Boxoffice*

"Good bet for action fans"—*National Boxoffice Digest*

"Worthy sequel to the initial film"—*Motion Picture Herald*

(*Continued from page* 54)

Blackpool, the film was accepted without carping criticism, though general exhibitor reaction seemed to be that it did not quite merit the special circumstances of showing. For English patrons the title was admitted as a selling angle. —AUBREY FLANAGAN

Produced and distributed by Associated British Pictures. Produced by Walter C. Mycroft. Directed by Paul L. Stein. From the play by Richard Llewellyn. Adaptation and screen play, William Freshman & Doreen Montgomery. Additional dialogue, Esther McCracken and N. C. Hunter. Photographed by Philip Tannura. Film editor, Flora Newton. Settings, Cedric Dawe. Running time when seen at Blackpool, 78 minutes. Adult audience classification.

CAST

Mary Rider.....Flora Robson
The Vicar.....Reginald Tate
Ann.....Ann Todd
David.....Geoffrey Toone
Harbord.....Empsie Bowman
Badham.....Edward Rigby
Mr. Suggs.....Wally Patch
Mrs. Suggs.....Ella Retford
Barmaid.....Megs Jenkins
Colonel Cashelton.....Athole Stewart
Mrs. Cashelton.....Mary Hinton
Peter Cashelton.....Cyril Chamberlain
Sam Hurrin.....Robert Newton
Sucal Hurrin.....Belle Chrystall
Connie Fateley.....Catherine Lacey
Mrs. Scaife.....Marjorie Rhodes
Mrs. Warren.....Emma Cannon
Miss Reynolds.....Eileen Beldon
Mrs. Jenkins.....Beatrice Varley
Mrs. Kemp.....Merle Tottenham
Inspector Colclough.....Charles Mortimer
Handwriting Expert.....Roddy Hughes
Len Griffin.....Edward Chapman
Mrs. Griffin.....Jean Clyde
The Postman.....Hyde White
Shop Assistant.....Laurence Kitchin

Should Husbands Work

(Republic)

Domestic Comedy

This is a number in the Higgins Family series. For name value it offers James Russell and Lucile Gleason, Marie Wilson, Harry Davenport, Berton Churchill, Henry Kolker.

It's old fashioned fun. The jokes, gags, situations and characters are standard material and as such provoke their proper share of laughter.

The story has to do with husband losing his job and wife getting position for which he had hoped and is fitted, in cosmetic business. Meanwhile the pestiferous grandfather is duly pestiferous, while the romantic, feather-brained son and his dizzy girl friend are as such characters are supposed to be.

Previewed at Forum theatre, Los Angeles. The premium night audience seemed to be glad when the picture was over and the paraphernalia that distributed the prizes was rolled out on the stage.—GUS MCCARTHY.

Produced and distributed by Republic. Director, Gus Meins. Associate producer, Sol C. Siegel. Original screen play, Jack Townley, and Taylor Caven. Photographer, Jack Marta. Film editor, William Morgan. Supervising editor, Murray Seldeen. Musical director, Cy Feuer. Art director, John Victor Mackay. Release date, July 26, 1939. PCA No. 5544. Running time when seen in Los Angeles, 65 minutes. General audience classification.

CAST

Joe Higgins.....James Gleason
Lil Higgins.....Lucile Gleason
Sidney Higgins.....Russell Gleason
Grandpa.....Harry Davenport
Myrtle.....Marie Wilson
Jean Higgins.....Mary Hart
Tommy Higgins.....Tommy Ryan
Barnes.....Berton Churchill
Taylor.....Henry Kolker
Roberts.....Arthur Hoyt

They Asked for It

(Universal)

Melodrama

This is the mild sort of melodramatic film, concerning itself with the story of three young men, college graduates, who take over a small town newspaper and, in an effort to arouse lethargic townspeople and stir up circulation, play up the seemingly innocent death of the town drunkard as murder. The story takes hold and proves not to be a trumped up charge but the real thing. From there on the film follows the boys and their co-worker on the newspaper, Joy Hodges, in solving the crime.

Miss Hodges as "Mary Lou Carroll," the hometown girl, has most to do with the eventual solving of the murder. William Lundigan is "Steve Lewis," the editor, and his two college chums are respectively a lawyer, Michael Whalen, and a doctor, Thomas Beck, who have turned to newspaper work momentarily. Isabel Jewell and Lyle Talbot are also to be seen.

Woven into the story are several sequences devoted to portrayal of small town types. It is usually the case that the three impetuous newspapermen with their high pressure citified tactics are at odds with the more placid officialdom and citizenry of the town. When the murder case does go to trial the town experiences a boom with the press services covering the trial nationally, newsreel cameramen on hand and an influx of curiosity seekers. Not to be forgotten though is the romance, if but a thin thread of the whole, between "Mary Lou" and "Steve."

Reviewed at the Palace theatre, New York. The audience appeared to find the film slow moving.—PAUL C. MOONEY, JR.

Produced and distributed by Universal. Directed by Frank McDonald. Story by James B. Lowell. Screen play by Arthur T. Horman. P.C.A. Certificate No. 5313. Running time, 61 minutes. Release date, May 26, 1939. General audience classification.

CAST

"Steve" Lewis.....William Lundigan
Mary Lou Carroll.....Joy Hodges
Howard Adams.....Michael Whalen
Molly Herkimer.....Isabel Jewell
Marty Collins.....Lyle Talbot
Dr. Peter Sparks.....Thomas Beck
Chief Lawson.....Spencer Charters
Tucker Tyler.....James Bush
Dr. Tyler.....Charles Halton
"Pi" Kelly.....Edward McWade

SHORT SUBJECTS

Rembrandt

(French Film Exchange)

Rembrandt's Paintings

The life history of Rembrandt and his works of art are compiled in this interesting subject. The short opens with a description of early Egyptian paintings and quickly progresses up to the seventeenth century. There is Rembrandt's early life as a student under some of the masters of that era, then his decision to leave them and apply his own beliefs.. Such well known paintings by Rembrandt as "The Money Changer," "The Presentation at the Temple" and the "Pilgrims at Emmaus," along with many others, are shown. The film, with English commentary, is obtainable in one or two reel versions in 16 or 35 mm. film.

Ave Maria

(French Film Exchange)

Camera Tour

A camera study of the Cathedral of Notre-Dame in Chartres, France, takes the audience first through the simple village of Chartres and then to the Cathedral with its stained glass and medieval art and architecture. In the musical background, besides instrumental classics of several composers, is the "Ave Maria" by Gounod, sung by Jenny Tourel of the Opera Comique of Paris. The short, though not A-1 in photography, should be enjoyed by those who admire art and music. The film is available in one and two reel versions. All commentary is in English.

The World of Tomorrow

(RKO Pathe)

Flushing Meadows

The once seduously avoided Flushing Meadows, former dumping grounds, and now the site of the stupendous and all-embracing New York World's Fair is the scene here for a pictorial study of Grover Whalen's "World of Tomorrow." The study is an excellent one, combining as it does superior camera work of a superior exposition. Views of the various pavilions, domestic and foreign, the transportation area, the amusement area, and the rest are all presented in a fashion designed to entertain an audience and create an interest in the Fair. Produced by Frederic Ullman, Jr., and supervised by Frank Donovan. Running time, nine minutes.

Picturesque Udaipur

(MGM)

FitzPatrick Travel Talk

The latest FitzPatrick Traveltalk takes the audience to Udaipur, India. Photographed in color, the film shows the various religious cults, how business is conducted in this ancient and primitive city, means of livelihood with certain religious groups holding animals sacred and refusing to grow crops for support. Many of this faith own vast tracts of land but have peasants of another religion do their farming for them. An interesting subject photographed in an interesting land.—Running time, eight minutes.

Stranger Than Fiction, No. 65

(Universal)

Oddities

Divided into many sections, the first deals with historical penny banks. David Hollander in New York City has one of the largest collections of these banks in the country, many of them valued at hundreds of dollars. Secondly, an enterprising group of young men have established themselves in a profitable business building cities for ants. The ants are enclosed between two panes of glass and spectators can watch their construction work from the outside. The rest of the subjects deal with a dog cemetery, a young couple of Memphis, Tenn., who shag and dance on stilts; Tony Sisti, former lightweight boxer, who has turned his hand to painting and is making a profitable living, and finally Ernest Warther of Dover, Ohio, who whittles model locomotives from wood. An interesting collection of people and facts.—Running time, 9½ minutes.

The Bear That Couldn't Sleep

(MGM)

Color Cartoon

With winter setting in, the bear gets set for his annual hibernation. His plans are thwarted first when the roof begins to leak, then when the shutters keep slamming, and to climax these annoyances the fireplace begins to explode and he catches on fire. While he is outside in a snowbank, cooling his singed fur, the door slams shut and he wrecks his home getting back in. At last, after suffering hours of insomnia, he dozes off, only to be awakened by the coming of spring. An entertaining and amusing cartoon.—Running time, nine minutes.

The Barnyard Brat

(Paramount)

Spare the Rod—Spoil the Mule

The old fashioned, common sense saying of "spare the rod, spoil the child" is given a point of barnyard illustration in this page from the pedagogical primer on how to raise the well behaved mule. The personnel of the rural family portrait concern the rambunctious Spunky and his muchly perturbed parent, Hunky. The youngster would appear to be a four-legged example of the modern progressive school of offspring rearing that holds as verboten the use of physical discipline in the development of the young. Spunky justly deserves the opprobrious titular appellation given him for he disturbs the farmyard peace with

(*Continued on following page, column* 1)

(*Continued from preceding page*)

his practical and annoying child play. Finally, the residents of the barnyard gang up on him and with the assistance of his long suffering mama the mule is given a taste of his own distasteful medicine. The prescription cures Spunky of his wayward manners, at least for the time being. Despite his brat disposition, the miniature mule is still an entertaining and diabollically appealing character and should be able to afford a bit of familiar fun for any familiar gathering.—Running time, seven minutes.

Going Places, No. 64
(Universal)
Camera Tour

A three-sectional camera trip visting interesting places and facts. Taxco de Alarcon, in the Guerrero mountains of Mexico, is a small village which time and modern life has not yet invaded. Recently it has become a mecca for tourists due to its simplicity. The modern methods of clock manufacturing as compared to those of a few decades back are clearly shown in a tour of one of the largest clock factories in the country. Starting with the first assembling of parts and continuing until the final steps in regulating the finished product are clearly shown. In the Botanical Museum of Harvard University is the most famous collection of flowers and plants in the world. These flowers are made of a special glass composition and were constructed by two Bohemian workers. The beauty of the flowers and plants are preserved in the never fading material.—Running time, 9½ minutes.

Devil Drivers
(RKO Pathe)
Motor Racing

A Sportscope, this takes up the case of automobile racing by presenting scenes from some of the outstanding annual races in this country and abroad. It has its quota of thrills and in its filming of an accident in the Indianapolis Memorial Day race the rather gruesome spectacle of human bodies and cars somersaulting in the air. The midget auto racers are also shown catapulting around the track cutting in on each other and usually avoiding a crash by the film on the skin of their teeth. Produced by Frederic Ullman, Jr., and supervised by Frank Donovan. Running time, nine minutes.

The Greener Hills
(MGM)
Miniature

The subject depicts the Miller family with Henry, the man of the house, ever present with new get-rich-quick ideas. First he sells a profitable business to buy a peanut farm. When he finds that there are no peanuts on the land he invests the remainder of the family's small fortune in a bee farm. Mrs. Miller, tired of the whimsical life that she and the children have been leading, revolts and lets Henry go to the bee farm while she stays on the peanut farm. Weeks later Henry returns to the family and finds that Mrs. Miller has discovered how the nuts are grown. The Miller family reunite to conduct a profitable peanut business.—Running time, 11 minutes.

Jamaica
(Paramount)
Travelogue

The romantic tropical isle of Jamaica in the West Indies is the subject of a visit by cameramen. Brought out are many interesting features of the British possession. Kingston, the capital, has a smart shopping center and elaborate government buildings. Shown also are coconut picking and husking, the sugar cane workers, picturesque rapids, old Spanish forts and the beach at Montego Bay. The subject is in color. Running time, 10 minutes.

Wotta Nitemare
(Paramount)
Popeye Cartoon

One of the best of the one-eyed sailor's animators' efforts in the Popeye cartoon series, the subject is replete with laughs, nor does the story seem so unreal or fantastic as the general run of cartoons, for it deals with nightmares. Popeye, the strong, the brave and the confident, finds himself no stronger than a baby, bullied by Bluto and sneered at by Olive Oyl. He reaches for the inevitable can of spinach and finds everything but spinach. When he awakens Popeye searches out Bluto and spanks him for reassurance. Running time, seven minutes.

Swinguette
(RKO Pathe)
Art of Dancing

In this Pathe Reelism the Arthur Murray dancing teachers meet in a New York ballroom to display their skill in group dancing. The dances all have a touch of that certain something called swing. In the order danced they are the Murray-go-round, Swedish Kloppdana and the Kokey-Kokey. It is an entertaining subject for all interested in the dance and especially those who like swing. It is to be noted, incidentally, that the dances mentioned are not of that other extreme, the "jitterbug" type. Produced by Frederic Ullman, Jr., and supervised by Frank Donovan.—Running time, eight minutes.

Farewell Vienna
(Paramount)
Nostalgic Number

This Paragraphic subject is neither a travelogue nor a political depiction of the recently unfortunate fate of the once gay capital city of Austria. It rather presents a nostalgic concert rendition of melodies associated with that locale. However, since the number is an original composition of the conductor-composer, Frederick Feher and is given a debut treatment by way of the screen, the elastic interpretation allowed in the understanding of musical motifs would allow each listener to gather whatever melodic, political or geographical meaning he may be able to deduce from the subject's strains. As played by the 122 members of the National Philharmonic Orchestra under the direction of Maestro Feher, the theme of the piece alternates between soft, mellow tunes and tones suggestive of martial beats, all of which may be a depicture of the city as it was once in the gay era of waltz time and as it is now with the songs of Mars the number one pieces on the Nazi hit parade. The concert may be a bit mature and sobering for the jitterbug claques but it should prove an interesting interlude for the more serious music students and lovers of the locality.—Running time, 10 minutes.

Health for the Nation
(G.P.O.)
Documentary

Made by the G.P.O. Film Unit for Britain's Ministry of Health, this documentary, produced by Cavalcanti, and directed by John Monk, is something more than a mere statement of a propaganda case. It is in many respects an epic study of the England which preceded the industrial revolution, with all its grime and gloom, disease and decay, and a partisan glimpse of the public health services of today, and the people, towns and factories they have created. As an essay in propaganda the film will meet with criticism not so much of its effectiveness, as of its indiscriminate bid for credits. As a half section of industrial Britain past and present it is unexcelled.

Its first part, treated in a way vaguely reminiscent of "The River," with commentary written by Hugh Gray, and recited by Ralph Richardson, dramatically etches the gloom of the Midlands and the coalfields, captures in smoke climbing industrial canvasses and semi-impressionist cameos.

The latter part records the work of public health services, infant centres and the like.

It is designed with artistry, photographed with the touch of a painter and laid together by hands which know their journalism.—Aubrey Flanagan.

A-Hunting We Will Go
(Universal)
Lantz Cartune

A juvenile ghost unable to frighten Little Eight-Ball kidnaps him and takes him to the haunted house inhabited by the Ghost family. Still unafraid, the ghosts really go to town on the colored boy. Many amusing situations develop and Eight Ball flees home but still claims to be unafraid. An amusing Walter Lantz Cartune.—Running time, 7½ minutes.

FROM READERS

PUBLICITY vs. COMPETITION

To the Editor:

Enclosed is a letter that I have received from one of my customers. I agree with him. I think every manager who has to play pictures after their stories have been broadcasted, feels the same as I do, and I feel that you will be interested in a patron's letter which states his views so clearly.—Mr. Frank Miley, Jr., Granada Theatre, Napanee, Ontario, Canada:

To Frank Miley:

Perhaps you will recall that some time ago we were discussing the matter of certain movie stars appearing on the air.

At that time you were rather strongly of the opinion that these appearances seriously affected the theatre Box Office. I was rather inclined to agree with you at that time, but I have since changed my opinion.

It seems to me that much more damage has been done to theatre Box Offices in allowing plays to be put on the air before they are shown in the theatres. Many thousands of dollars are spent in advertising certain pictures but, in my own case, hearing a play on the air completely removes any desire I might have had to see the story in picture form.

There are undoubtedly certain people who might be attracted to see a picture by having heard the story on the air but, in my opinion, there are many more who feel as I do.

Honestly speaking, I think that the appearance of movie stars on the air in comedy skits or in certain stories, not adaptable to the movies, serves as a real build-up for the stars themselves and for the moving picture industry generally. We come to know them better, and the more we see or hear of a really popular star, the better we like them.

These are my own reactions as an average individual. And I really think that if movie contracts are going to exclude actors and actresses from the air, the movies themselves will suffer. The general public certainly does not like the idea of the movie companies imposing such restrictions and this is bound to show up in Box Office figures.—G. E. Gibbard, Gibbard Furniture Shops, Ltd., Napanee, Canada.

Obviously the correspondent makes an important distinction between the play *on the air and the* player *on the air. One he sees as competition, while the other is publicity.*—The Editor.



THERE'S NO TWO WAYS ABOUT IT

NOTHING COMPARES TO THE *NATIONAL SCREEN TRAILER* AS A SEAT-SELLER... AS A PROFITMAKER... AS A BUSINESS BUILDER... AS RAPID-FIRE, QUICK-ACTION, FORCEFUL, DRAMATIC THEATRE ADVERTISING. • IT REACHES MORE PEOPLE, COMBINES THE SALES APPEAL OF THE HUMAN VOICE, PLUS THE PRINTED WORD AND COSTS LESS THAN ANY OTHER ADVERTISING YOU CAN BUY • SUCCESSFUL SHOWMEN USE *NATIONAL SCREEN TRAILERS*... THEY ARE EFFECTIVE AND CHEAP!

NATIONAL *Screen* SERVICE

PRIZE BABY OF THE INDUSTRY

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor GERTRUDE MERRIAM, Associate Editor

Your Chairman Talks to Himself

Boy, is it warm—or is it? Just imagine, thirty floors up in Rockefeller Center, and what good is that. Sticky, eh? Even the type keys. Sure is a day for tide-swept beaches, leafy retreats, pine-studded mountainsides. But fooey on that, Vogel. Shake the star dust out of your eyes and get to work. Go through your mail, why don't you? Lot of mail, eh? Up to your ears. That'll cool you off. Read about how the boys are doing. They're out there sweating and you sit squawking.

Okay, pal, okay. Can't a guy just——. All right, then. We'll look. Here's looking at you.

So the kids go away over the summer weekends—the Saturday club business is shot to hell. Managers don't fold up and howl, Vogel. They simply shift the club days to middle of the week. Catch on? Like the Warner boys over in Don Jacocks' Jersey division. Rudy Kuehn and Bob Paskow tell about running these shows on Tuesday and Wednesday during July and August and offer special inducements to the youngsters. Thirty Warner houses are doing it. They call it "Fun Club" with contests on the stage and other gageroos. Business is swell.

D'yuh know how it gets out in Nebraska, Vogel? Well, in Fairbury, Jimmie Redmond says he once saw a dog chasing a jackrabbit and it was so hot they both were walking. That's hot, kid. But Jim isn't sounding off about tide-swept beaches or pine-studded mountainsides. He's just worked out a summer tiein with the Chamber of Commerce to put on free shows for kids every Tuesday at the Majestic, another unit usually dark for the summer. It's swell advertising for the city. Merchants chip in so that the theatre gets 10 cents for each admission. Everyone loves it. And Redmond says the weekly take has gone up 100 bucks with little expense involved.

And what happens out in Sioux Falls, South Dakota, when visiting royalty comes to town and a parade is arranged that attracts thousands—away from the theatres? No Arctic explorer goes to the Dakotas in the summer, chum. And no Sioux Falls manager takes it on the chin looking for "leafy forest retreats", either. If you gather all your poor strength just long enough to turn to the photo layout in last week's news section, Vogel, just catch that reviewing stand in front of the Orpheum, promoted from the Committee by Manager Fred Weimar. Note the visitors, the Crown Prince and Princess of Norway, with the Governor. That brought the center of attention right down in front of the theatre and it's a cinch that, after the parade broke, plenty of folks finished up the afternoon by seeing the show. You know how those things are.

But that isn't all, chum. Manager Ralph Phillips, another Minnesota Amusement-man at the State, in the same spot, hooked his show into the doings by promoting himself a covered wagon, plentifully bannered, right on to the tail end of the parade. He worked his ears off to do that, my friend, and his bally was the only commercial in the whole thing. Their Highnesses were highly entertained. The papers said so and they mentioned the show, too.

In reporting the promotion to the home office, C. B. Stiff, district chief, wrote, "This is a stunt worth going to the Round Table." Notes John J. Friedl, "I think so, too."

Here's a letter from Joe DiPesa, pal. Joe is one of those workers who keeps going until he cracks. Bet he never worried about a pine-studded mountainside, and, if he did, DiPesa would try to figure out an exploitation stunt for the Boston Loew houses. Well, Joe has just crept out of the hospital and he's tickled pink to be able to put in a few hours a day, hot weather or no. And the old-timer says he soon will be completing his twenty-ninth year of service with Loew's.

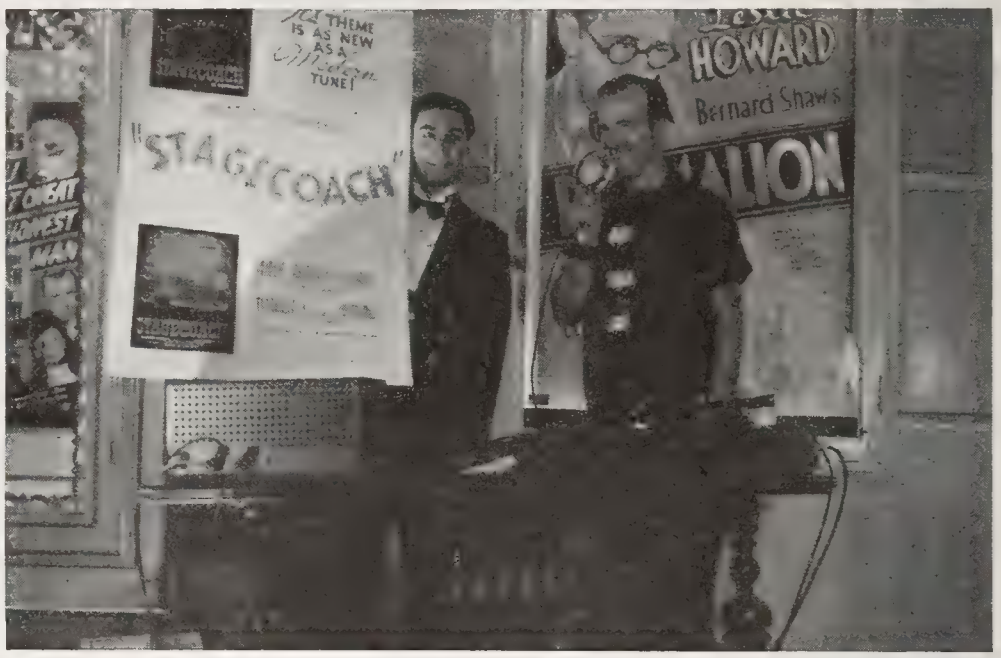
So you're hot, Vogel. Well, you should be, but hot with gratification that your end of the deal hooks you up so closely with the real doers of the industry, the lads who get in there every day of the year to sell what they have to sell without worrying whether the mercury cracks through the bottom of the thermometer or climbs out of the top.

A-Mike Vogel

Round Table Pictures



Promoted locally was an old original schooner made in 1838 and used by Bill Harwell for his "Man of Conquest" date at the Ohio Theatre, in Canton. Permission was granted from the City officials to park the wagon overnight in front of theatre and with the drivers sleeping in it. Bally created considerable attention as was anticipated.



Above is illustrated public address system promoted locally by Dave Martin, Fox Paramount, Hollywood, for "Stagecoach" opening. Two men in attendance played recordings in lobby and plugged the picture to passersby on street in advance of opening. A 30 by 40 card, spotlighted, was set up by way of explanation. . . . Below may be seen the treatment accorded the front of the beautiful Bio Na Prikope, in Prague to sell the MGM re-releases during the summer months. Arranged by A. Lapiner, MGM publicist, slogan banner stressed the "Return of Famous Premieres."

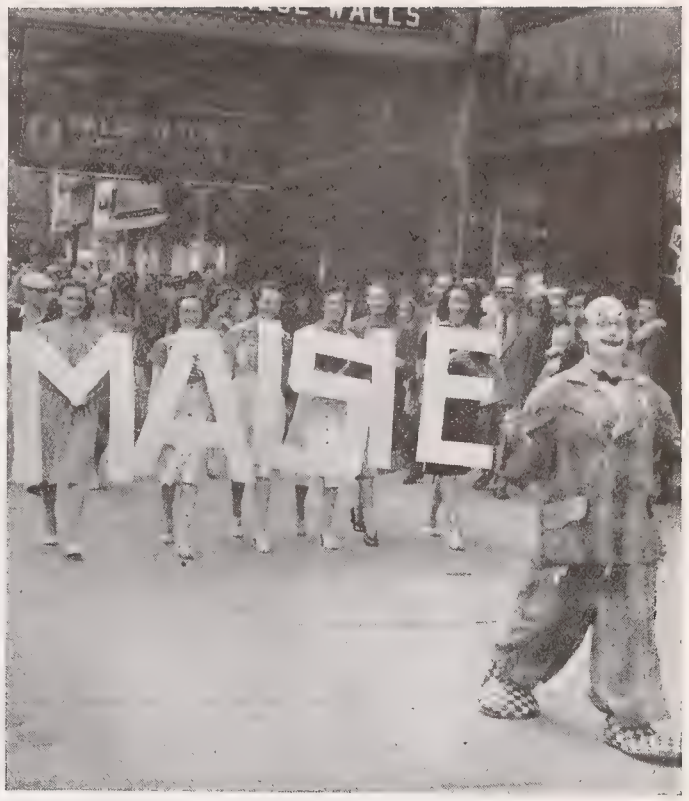
Giant cutouts of Rogers and Astaire set in shadow box formed the basis of an attractive lobby setpiece conceived for the opening of "Vernon and Irene Castle" at the Capitol, in Halifax by Round Tabler Larry Graburn. Title letters were flittered as were frames of scene stills from the picture.







On display in the lobby of the Savoy Theatre, in Jamaica, N. Y., week ahead of opening, was the home-constructed covered wagon used by Irving Dashkin for the engagement of "'Dodge City." During run the vehicle was appropriately bannered and used for street ballyhoo, and planted in front of theatre at breaks of each show. At the right may be seen a theatre attendant with Round Tabler Dashkin viewing the scene.



With the circus in town the second day of his "Maisie" engagement, Frank Murphy at Loew's State, in Syracuse used the street bally shown above. Lad dressed as clown preceded girls about town, each of whom carried a cutout letter which spelled picture title. Stunt was planted at rush hours.

Photo at right shows participants in the "Tacky Party" contest held by P. E. McCoy at the Georgia, Athens, Ga., in connection with the Gang comedy. This is the first of a series of contests and parties instituted as a reward to under-privileged kids who take part in playground activities operated by the city and WPA workers. Children to be eligible in monthly contests must make a certain standing of merit in playground activities.



To publicize his showing of "Union Pacific" at the Lyric Theatre, in Harrison, Arkansas, D. E. Fitton promoted local American Legion for use of their 40-and-8 car which, properly bannered was driven about town and surrounding area ahead and during run of picture. For his lobby, Fitton featured an engine, exact replica of the Union Pacific which was constructed by local lad. Credit card accompanied the display which was covered by local newspapers.



OVERSEAS SHOWMEN INAUGURATE TOP TIEINS

Nationwide Campaigns Arranged by Round Tablers in France, Australia Aid Grosses

Keeping pace with the highest grade of showmanship on this side are exploitation campaigns from overseas on activities in recent months and currently reported to the Round Table for the information of readers. Evidence of these activities are outlined below principally from E. Lapinere, MGM Continental Manager, in Paris; the campaigns put over by Dorothy Flukes for Warners First National in Sydney, Australia; Mel Lawton, general manager, Prince Edward Theatre, Sydney and Hermann E. Flynn, Paramount's publicity director there and Jack Davis, managing director, Monseigneur News Theatre, in London.

Lapinere reports the highlights of a number of drives for the Continental openings in Paris on recent MGM pictures, an excellent example of his efforts illustrated by his "Test Pilot" campaign for which he arranged to have Paul Codos, the Lindbergh of France, make an introductory speech in a short film which was incorporated in all trailers and in the picture itself. The flyer in aviator outfit was shown at Le Bourget aerodrome thanking MGM for the film which so faithfully describes the life, hardships and successes of his comrades, the American test pilots.

Contest Covers 12 Provinces

National contest was planted with prizes for each of the 12 French provinces entering, questions concerning air-transport. Special collaboration was obtained from the most important local newspapers with leading air travel company devoting displays to the contest in all offices. Second contest was organized with oil company and aimed at motorists and aviators. Question to be answered here was "How much gasoline was necessary for the realization of the aviation scenes in the picture?" Here also the participating provinces received prizes for winners, cooperating merchant supplying posters for display purposes at all filling stations.

To interest children, through the sponsorship of leading toy factory, a construction set was put on the market representing the different parts of the "flying fortress" to be assembled. This novel set was featured in the toy departments of large stores and important toy shops throughout France, all advertising plugging the date.

"Patrol" Tieup Secures Wide Coverage

A national tieup was effected by Dorothy Flukes for Warners "Dawn Patrol" whereby Colgate-Palmolive-Peet distributed cardboard models of the "Dawn Patrol" plane with every tube of dental cream sold throughout Australia between the first of April and June 30th, thus covering the first release dates in each of the five capitals and the more important suburban and country territories as well. To further interest the public, Miss Flukes promoted inter-state air flights and trips to Bali and Java. Each exhibitor booking the film was asked to donate six seats to Colgate. In conjunction with the giveaway, the company presented a mammoth competition, full details of which were on the wrapper of each aeroplane given, and asked for best answers to "why I prefer Colgate dental cream." To back up the campaign, Colgate contracted for radio time on 76 Australian stations for three months. Counter cards stressing the contest were distributed to druggists all over Australia and 24 sheets were planted strategically.

To further the work, Miss Flukes organized a Civic Air Week which was opened by the Lord Mayor, entire town and shops decorated for the week. The local Aero Club offered a "Dawn Patrol" scholarship, a course in flying, leading paper carrying publicity. Each day stunt flights, formation flights, etc., were arranged.

Fight Broadcast Builds Opening

Though the opening of the Monseigneur News Theatre in London was scheduled for the beginning of March, the news that a nationally publicized prize fight would be televised in theatres on February 23rd caused Managing Director Jack Davis to rush construction so as to open the theatre in time to televise the contest on his screen.

With that well along, difficulties came about by the refusal of the British Broadcasting Company to rediffuse the fight, since it appears that the promoters owned the exclusive rights. Since Davis had expended large amounts in hastening the opening, he took the matter up with the newspapers, receiving unusual publicity in all leading dailies, which caused reconsideration of the official decision.

The resultant publicity brought sensational returns according to the Round Tabler, who took advantage of all of it by refusing to sell reserved seats, announcing that tickets would be sold only on the day of the opening at the boxoffice. He reports thousands of people lined up to gain admittance into the theatre which has a capacity of 400 seats.

Sydney Stores Feature "Zaza"

Planned by Mel Lawton and Hermann E. Flynn for the opening of "Zaza" at the Prince Edward Theatre, in Sydney was a well rounded campaign which included numerous merchant tieups. Stores featured shoe and stocking displays tied to the star, all local beauty salons were circularized with reference to the special "Zaza" coiffure affected by Colbert in the picture with the result that several shops featured this special mode of hairdressing and made displays of stills in their windows.

Leading department store cooperated by featuring a bridal frock following the fashion trend introduced in the picture and copied especially from the one worn by Heather Angel. This also was displayed in main window with due tiein copy.

All the campaigns detailed above, entered in the last Judging Period of the Quigley Awards were honored with the distinction of Fortnight Appointment.

Houston-Men Tie Daily to Contest for Carhop Queen

For the uninitiated, in Texas, a "car-hop" is the curbstone waitress who jumps up on the running board of cars at drive-in food and drink emporiums, takes orders and serves them on trays which are attached to the sidedoors of the autos. Since the girls are counted among the pulchritudinous by their many admirers and since there are many popular drive-ins, especially in Houston, it was the thought of Weldon Parsons, local Interstate director of neighborhood theatres, to find the "Queen of the Car Hops" through a voting contest in the Press, the campaign aided by Bill Bell, publicity director, and staged at the Majestic Theatre by Manager Raymond B. Jones, at the midnight show, on July first.

The contest started well ahead and from June 1, the paper tied in with daily stories and occasional pictures. Vote blanks, to be filled in with the name of favored car hop, name and address of drive-in, were run daily, with cash prizes given to the girls obtaining the greatest number of votes in the hands of the judges before noon of June 29. The money was given in two classifications, beauty and popularity, $25, first, $15, second, and $10, third, in each class, the most popular chosen by vote, the beauties by applause at the midnight show.

Paper Issues Special Eight-Page Section

Frank Starz, Interstate ad head, reports high interest in the contest among the girls themselves, who kept the idea "hot" among patrons and the papers milked the tiein for human interest features. In addition, the cooperating daily went for a special eight-page section in which the drive-ins took space. Each ad carried cut of that spot's most beautiful or popular waitress. The entire section tied into the contest and midnight show at the Majestic, the theatre buying no space but landing almost all the front page and banners on succeeding pages. Merchants were assessed for prize money, the paper also contributing.

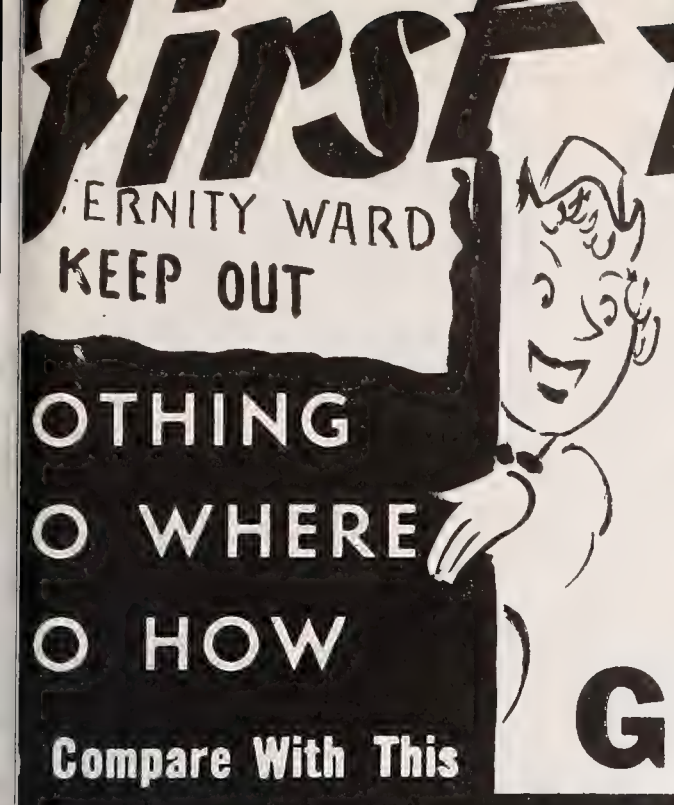
Other tieins made by the theatremen included Standard Brands hookups of window cards in all drive-ins. The ace woman reporter of the Press was induced to become a "car hop for a day" and to tell of her experiences in a series of articles illustrated with photos of the reporter in correct costume. For a finale bally, on Saturday, before the presentation of prizes, entrants took part in a foot race holding trays for the block in front of the theatre for extra prizes.

'LET'S HEAR FROM YOU"

McKibbon Postcards Patrons

While vacationing here in New York, Russ McKibbon, manager of the Royal Theatre, in Guelph, Ontario, had a little heart to heart talk with the manager of his hotel. Result? Postcards mailed from there to his patrons with personal message to the effect that the theatreman while visiting in New York had seen "Only Angels Have Wings" and suggested that folks be sure to see it when it played the Royal.

first time on earth





ABSOLUTELY BRAND NEW GIFT ATTRACTION

Compare With This

Shatters All Existing Premium Standards

- **AMAZINGLY VALUABLE**
  Women Pay Hundreds of Dollars For Gifts Like These But Only an Expert Can Tell The Difference.

- **GENUINELY EXCLUSIVE**
  This Set Cannot Be Purchased Anywhere. The Design Is Patented For Your Protection Against Competition.

- **REALLY GUARANTEED**
  Three Nationally Known Makers - 325 Years of Inspired Workmanship - Stand Behind This Premium.

- **IT'S BOX OFFICE PLUS**
  FOR THE FIRST TIME IN PREMIUM HISTORY

A BIG FLASH EXTRA VALUE GIFT EVERY OTHER WEEK

METRO

47 CHURCH ST., BOSTON
276 WEST 43rd ST., NEW YORK
1315 SO. WABASH AVE., CHICAGO
Offices and Warehouses In All Other Principal Citi
THEATRE DIVISION

PREMIUM CO.

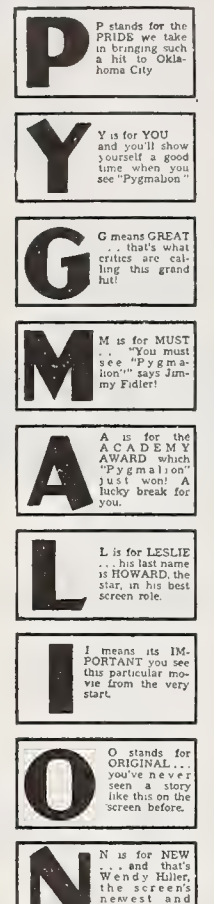
STANDARD THEATRES DISPLAY ADS



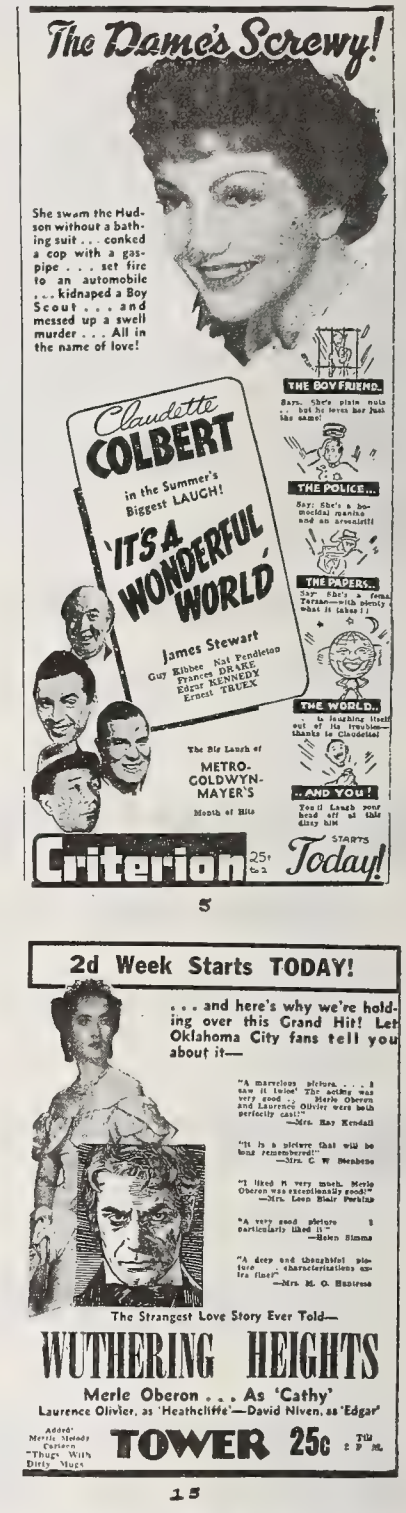
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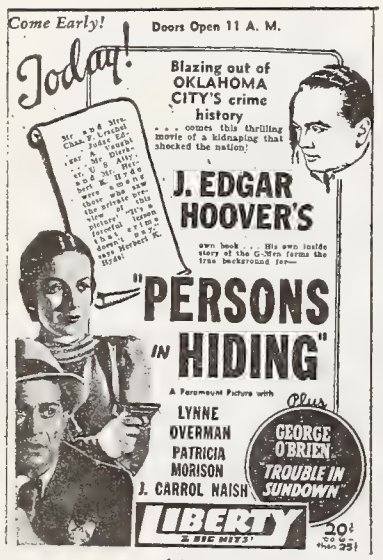
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A Blackboard Discussion of Newspaper Advertising

The First of An Illustrated Series By Representative Round Tabler Ad Heads

by E. A. PATCHEN

Standard Theatres, Oklahoma City, Okla.

In order to give readers an opportunity to know a bit more of the advertising theories and practices of members whose work has been illustrated here from time to time, admen in different sectors have been invited to contribute articles together with representative newspaper displays that point up their ideas.

"Pat" Patchen, advertising and publicity director, is one of the ball-carriers of the well-known Standard showmanship backfield, headed by Walter B. Shuttee, circuit general manager, and completed by Hank Harold, art head. Added support is given by an able managerial line.

Ads used as examples by Patchen and reproduced on opposite page, are identified by number and size in the text matter on this page.



Every Monday afternoon we have a round-table "skull" session in the Boss' office for the purpose of laying out our newspaper ads. But before starting to lay out the ads, we make a careful and thorough analysis of the sales angles of the picture. Local likes and dislikes are aired; good and bad points of the picture are brought to light; every possible sales angle is thoroughly discussed before roughs of the ads are penciled, and catchlines and copy approved to the satisfaction of everyone.

These meetings are not held with the idea that all press sheet ads are bad. Quite the contrary. We use lots of them "as is," right off the exchange mats. Many more are used with a few changes to suit our particular needs and we find them very satisfactory. In selecting examples of our ad work, however, I have purposely chosen ads that did not come from press sheets to give you an idea of how we break down our advertising to fit the local situation.

The sum total of all our managers' experience makes it fairly easy to guess, with some degree of accuracy, the gross of a coming picture. Quite often we feel we can raise this anticipated gross by building up our own ads instead of using producer ads. This was recently done quite successfully on "The Lady's From Kentucky." Racing pictures, or pictures with similar backgrounds, have not given us the grosses they deserve in Oklahoma City. We had the same problem in selling "Kentucky"—in spite of its national acclaim, technicolor, etc.

Uses Special Campaigns Often

Out of our ad meeting on "The Lady's from Kentucky" came our "Cinema Circus" idea (No. 1—110 lines on 2 col.). We built up the program with a strong lineup of shorts, including "name" clips from various subjects and sold the whole deal like a circus and side-show combined. Free pop was even promoted for a mezzanine giveaway. The ads took on a festive air that must have intrigued our patrons away from their firesides. At least the net results were even better than we had hoped.

Quite often, even though we feel the producers' ads are just right and we intend to use them, we still want to give the newspaper campaign a boost—start the ball rolling early and build up an eager anticipation for the picture. Then we lay out a special campaign of our own for use in advance of our regular ads.

We used such a campaign successfully on "Calling Dr. Kildare." The first Kildare picture played first run in our ace suburban theatre. This one we were bringing into an "A" downtown theatre and we felt that some good reasons should be given to justify the booking. We planned a strong advance selling campaign using endorsements from local theatre men (No. 2—70 lines on 2 col.) and wires from popular Hollywood stars (run in issue, May 27). Both ads received a lot of attention and caused lots of discussion among our friends and patrons with a good reaction at the box office.

Follows Colbert Popularity

In selling "It's a Wonderful World" we had another local problem picture. The he-men in this part of the country may like James Stewart, but they definitely don't like the insipid type of roles he has played recently. Nor have the women around these parts stormed our doors demanding more of Stewart. But, on the other hand, Colbert is one of our best bets locally and the fans paid off handsomely to see her in "Midnight."

Obviously we could only get our best gross out of this picture by playing up our best angles—by telling the public they had another Colbert comedy in "It's a Wonderful World." We did just that. Our advance ad congratulated Colbert on turning out such a swell laugh hit. Our opening ad (No. 5—130 lines on 2 col.) bore down heavily on Colbert and comedy, and we followed through in all remaining ads. Our opening day's business more than justified our making up these ads to suit our local preferences.

For the space we had to use on "Tarzan Finds a Son," we could not find just the right press sheet ad with all the "guts" we wanted to get into it. So we made up our own ad on "Tarzan," using the best material from several sources (No. 7—175 lines on 3 col.) and ran what we thought had the strongest appeal to local theatregoers.

A favorite trick of ours, one that we have used often and with success, is our "Show of the Month." In fact it has now become a sort of Trade Mark with our patrons, and because we have never let them down, we recently turned in a top gross on a dual reissue program in a first run house (No. 8—80 lines on 2 col.) by putting it on the market under the "Show of the Month" label.

Makes Up Own Teaser Ads

Occasionally producers provide us with teaser ads, or off-the-amusement-page ads. But usually when we want to use them we have to make our own cuts. We made up a set of teasers on "The Little Princess" using mats. Each one ran the head of some star who had seen the picture and carried a quote. The star heads were taken from old mats; the quotes from publicity material and trade paper ads. The same catch line and border was used in each ad to give the series a continuity leading up to our opening splash on the picture.

Using the Swastika for a stopper, we planted a series of strong selling ads on "Nazi Spy" throughout the paper in advance of its opening day. (No. 10—70 lines on 1 col.) The "Pygmalion" teaser (No. 11—150 lines on 1 col.) completely stole the page on which it ran and no doubt helped sell the unusual title of this picture, as well as intrigued many into reading the copy. A "Wuthering Heights" ad, using quotes from Woollcott, Phelps, and Eleanor Roosevelt was run on the Sunday Books page.

Stresses Local Angles

Quite often strictly local angles pop up in pictures and offer an excellent peg upon which to hang the entire ad campaign. This happened to us in "Persons in Hiding." The story was taken from a chapter in J. Edgar Hoover's book which dealt with Kathryn and "Machine Gun" Kelly and the kidnapping of an Oklahoma City millionaire, Charles F. Urschel. An actual page from the book, with local names, dates, etc., was reproduced in one ad. In another we used names of local persons, including Urschel, who had seen the show, along with local angles in catchlines and copy (No. 14—80 lines on 2 col.). Naturally these ads were totally unlike anything in the press sheet for national consumption.

Two extended run houses in Oklahoma City present us with another problem in ad making. Few producers lay out press sheets with "Hold Over" and "Second Week" ads in them. Since we use two or three ads

(*Continued on following page, column* 3)

FURTHER REPORTS ON FORTNIGHT WINNERS

Details of Other Entries Chosen for Appointment in Last Issue Reveal Wide Range Coverage

As has been the regular policy of the 1939 Quigley Awards, and to set down in print the details of all winning entries in each Fortnight period, as soon after selection as possible, below are explained the exploitations of other winners in the last judging which were not published in last week's issue.

City Famed in State History; Smith Stages Special Premiere

Since the town of Gonzales holds a top spot in Texas history, Manager Lynn Smith, for "Man of Conquest" at the Crystal Theatre, arranged a special program to be held in front of the house advertising it as "Gonzales' Own Premiere." Lynn was fortunate enough to secure the services of a local resident, great-grandson of the original settler of Old Gonzales to act as master of ceremonies. String orchestra supplied the music rendering patriotic Texas songs and a company from the National Guard was on hand to fire a three-volley salute to the heroes of the Alamo. Dedication speech was made by one of the senior high school girls, also a descendant of one of the early settlers and the program closed with the orchestra playing "The Eyes of Texas Are Upon Us."

Highlight of the campaign was an autograph book in which all attending the premiere were invited to sign their names. Book was mailed to Richard Dix with due ceremonies and newspaper coverage.

First-Time Newspaper Break Marks Premiere of "Juarez"

Selling his premiere of "Juarez" at the Regent, in Springfield, Ohio, on a reserved seat basis, Round Tabler John Gordon made announcements over the Chakeres-Warner weekly radio program and circularized special theatre mailing list stressing the historic background of the picture. All ad layouts were originals and an effort was made to get away from the costumes angle as much as possible. Also secured was a special Sunday art-reader break which Gordon reports as a first time.

Dungan Bucks Stiff Competition With Temple Double and "Johnny"

Put on to buck his stiffest competition of the year, the annual band tournament at Grand Junction which takes all the high school children and most of their parents out of town, Manager Don Dungan at the Fox in Montrose, Colorado, put on an all-covering campaign for "Little Princess" and the personal appearance of Johnny Morris, Jr., of "Call for Philip Morris" fame.

Arrangements were made on opening day of picture to have local child dressed as Shirley Temple arrive on regular train at 9 a.m. At the station, the child was met and presented with a bouquet of flowers by Johnny on behalf of merchants whom Dungan had promoted for a double truck layout. Evening before, Johnny was interviewed on the stage by Don who built up the "little princess'" arrival following morning.

Parade headed by Johnny met the "starlet" at the train where the aggregation proceeded to the theatre for a special morning matinee for kids. Since there was no band available in the town, Dungan used a sound car, interspersing records of tunes from picture with announcements. Papers covered the stunt with stories and art as did the cooperating merchants through store-wide publicity.

Nelson Invites Local Ad Writers To Enter Original Ads on "Juarez"

Novel enough to appeal to the editor of his local paper was an ad contest on "Juarez," conceived by Manager Glenn Nelson for that date at the Harris, Findlay, Ohio, in which readers were invited to write their own ads for the picture's opening. Contest started off with the theatreman's ad selling the contest featured by a cut of Davis and Muni which formed the basis of contestants' entries. Erected in lobby was large easel carrying photos, critic reviews and other pertinent data that not only proved to be of help to the folks taking part in the contest, but also proved to be a very good advance plug on the picture.

Entries were run in paper and at end of contest displayed in the lobby. Promoted cash prizes and guest tickets were awarded to the winners.

Borresen Ties Junior Chamber To Model Contest on "Angels"

Cooperating with the Junior Association of Commerce in connection with "Only Angels Have Wings" opening at the State, in Winona, Minn., Manager Harold F. Borresen promoted prizes to be awarded for best model airplanes. Heralds with picture plug at bottom were distributed, cooperating flying school also stressed the contest which was covered by local dailies.

For his lobby display, Borresen used a booklet of stills, Howard Hawks story and production shots which were mounted on portable easel. Numerous fashion tieups were featured with leading stores including Jean Arthur sports clothes, Dick Barthelmess jackets, Rita Hayworth coiffures, etc., etc.

Shannon Teaser Slugs on "Honolulu" Offer Trip to Islands for 15 Cents

Starting his teaser campaign with slug at bottom of regular theatre ads reading "How would you like to take a trip to Honolulu for only 15 cents," Chuck Shannon launched his campaign for that picture at the subsequent-run Belmar in Pittsburgh. Giant cutout title letters were suspended from building three weeks in advance and then properly sniped during current run. Chain druggist cooperated by featuring a "Honolulu" sundae, streamers plugging the tieup were used on windows and fountain mirrors, entire staff wore leis and mailing list was circularized ahead.

Standard Theatres Ads Originate In Joint Discussions

(Continued from preceding page)

every week on hold-overs it becomes difficult to break away from routine stuff and keep them different and interesting. One of our most effective second-week ad series was on "Wuthering Heights." The opening day we used several quotes from prominent ladies of this city (No. 15—80 lines on 2 col.) and then followed it up with an ad quoting men only (No. 16—85 lines on 1 col.). The "battle of the sexes" idea might have helped—anyway we got a good gross out of the second week's run.

For force and attention pulling power I have included our hold-over ads on "Dark Victory" (No. 17—55 lines on 2 col.) and "Young Mr. Lincoln" (No. 18—70 lines on 2 col.). They are bold and impressive and stand out on the amusement page. Both are layouts that can easily be adapted to any picture. A "Honolulu" hold-over ad, made up entirely from a patron's comment card, was cause for lots of comment and got the picture off to a good start on its second week (run in issue, May 13).

In presenting these ads I have made no attempt to give credit to the various persons in our organization who submitted the original idea. In fact, most of them come from joint discussions and it would be impossible to say just exactly who did give birth to the ad-idea. For idea sources we study press sheets, trade papers and a tear sheet service which we subscribe to. We also carefully scan the constant stream of producer direct-mail material that pours into our offices.

Then when we lay out our ads—we copy freely and without hesitation and take all we see that is good—whether we thought it up or not!

"LET'S HEAR FROM YOU"

Monroe Gets Chuck Wagon As Advance on "Oklahoma

From a local resident of Mangum, Okla., an old time chuck wagon was secured by John Monroe, assistant to Clyde Young at the Temple for their date on "Oklahoma Kid." Equipped with bows and canvas cover, an old fashioned "grub box" was mounted on the rear and placed in the "no parking" zone in front of theatre. Arrangements were made for serving doughnuts and coffee all day Saturday and for a camp fire site, theatremen secured truck load of dirt, which was spread on cement around the wagon; logs were then burned inside a small tile enclosure to minimize fire hazard. Four local boys playing cowboy songs grouped around the camp fire, where microphone and public address system was set up.

To further carry out the pioneer spirit of the picture, a rustic front was constructed, tieup was effected with leading men's clothing store whereby windows were devoted to cowboy clothes, life size cutout of Cagney and large map of Oklahoma, with reproduction of Grover Cleveland's proclamation at the base, were scene stills and tiein copy.

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
COLUMBIA			
"The Five Little Peppers and How They Grew"	Director: Charles Barton.	Edith Fellows, Dorothy Peterson, Clarence Kolb, Ronald Sinclair, Dorothy Ann Seece, Tommy Bond, Charles Peck.	Shooting
"The Man They Could Not Hang"	Director: Nick Grinde.	Boris Karloff, Robert Wilcox, Roger Pryor, Lorna Gray, Don Beddel, Ann Doran, Byron Foulger, Charles Trowbridge, John Dilson, Joe de Stefani.	Shooting
METRO-GOLDWYN-MAYER			
"Balalaika"	Director: Reinhold Schunzel.	Nelson Eddy, Ilona Massey, Walter Woolf King, Charles Ruggles, Ray Bolger, Edna May Oliver, Una Merkel, Lionel Atwill, Valaise France, Joyce Compton, Phillip Terry, Feodor Chaliapin, Jr.	Shooting
"Thunder Afloat"	Director: George Seitz.	Wallace Beery, Chester Morris, Virginia Grey, Regis Toomey, Douglas Dumbrille, Jonathan Hale, Carl Esmond, John Qualen, Clem Bevans, Charles Lane, Phillip Terry.	Shooting
"Day at the Circus"	Director: Edward Buzzell.	Marx Brothers, Kenny Baker, Florence Rice, Margaret Dumont, Nat Pendleton, Irving Baker.	Shooting
MONOGRAM			
"Men of the Frontier"	Original screen play, Jesse Duffy, Joseph Levering. Director: Spencer Bennett.	Tex Ritter, Jack Rutherford, Manton Moreland, Jean Joyce, Marion Sais, William McCormick, Ray Barcroft.	Shooting
PARAMOUNT			
"Death of a Champion"	Director: Kurt Neumann.	Lynne Overman, Susan Paley, Joseph Allen, Jr., Donald O'Connor.	Shooting
"Dr. Cyclops"	Director: Ernest B. Schoedsack.	Albert Dekker, Janice Logan, Thomas Coley, Charles Halton, Victor Kilian, Frank Yaconelli.	Shooting
"Our Neighbors—the Carters"	Fay Bainter, Frank Craven, Gloria Carter, Joyce Arleen, Edmund Lowe.	Fay Bainter, Frank Craven, Gloria Carter, Joyce Arleen, Edmund Lowe.	Shooting
"Seventeen"	From the novel by Booth Tarkington. Director: Louis King.	Jackie Cooper, Betty Field, Otto Kruger, Ann Schoemaker, Mary Jane Nelson.	Shooting
"The Light That Failed"	From the novel by Rudyard Kipling. Director: William A. Wellman.	Ronald Colman, Walter Huston, Ida Lupino, Dudley Digges, Muriel Angelus.	Shooting
"$1,000 Touchdown"	Director: James Hogan.	Joe E. Brown, Martha Raye, Eric Blore, John Hartley, Sid Saylor, Joyce Mathews.	Shooting
"The World on Parade"	Based on an original story by Andre Boehm. Screen play, Wm. Lipman, Horace McCoy. Director: Edward Dymtryk.	William Henry, Judith Barrett, William Collier, Sr., Richard Denning, Minor Watson, Dorothy Tree, John Eldridge.	Shooting
PRINCIPAL			
"Everything's on Ice"	Screen play, Adrian Landis, Sherman Lowe. Director: Erle Kenton.	Irene Dare, Roscoe Karns, Edgar Kennedy, Mary Hart.	Shooting
REPUBLIC			
"Mob Fury"	Original screen play, Earl Fenton, Michael Jacoby. Director: John Auer.	Barry MacKay, Rochelle Hudson, Cliff Edwards, George Barbier.	Shooting
"Flight at Midnight"	Director: Sidney Salkow.	Phil Regan, Roscoe Turner, Jean Parker, Robert Armstrong, Noah Beery, Jr.	Shooting
RKO RADIO			
"Full Confession"	Original story, Leo Birinski. Screen play, Jerry Cady. Director: John Farrow.	Victor McLaglen, Sally Eilers, Joseph Calleia, Adele Pierce, Malcolm McTaggart.	Shooting
"Conspiracy"	Original story, John McCarthy, Faith Thomas. Screen play, Jerome Chodorov. Director: Lew Landers.	Allan Lane, Linda Hayes, Robert Barret, J. Farrell MacDonald, Charles Foy.	
"The Day the Bookie Wept"	Director: Les Goodwins.	Joe Penner, Betty Grable, Richard Lane, Tom Kennedy, Jack Arnold.	Shooting
TWENTIETH CENT.-FOX			
"Here I Am a Stranger"	Director: William A. Seiter.	Richard Greene, Nancy Kelly, Richard Dix, Gladys George, Roland Young, Kay Aldridge.	Shooting
"Hollywood Cavalcade"	Director: Irvving Cummings.	Alice Faye, Don Ameche, J. Edward Bromberg, Stuart Erwin, George Givot, Buster Keaton, Chick Chandler.	Shooting
"The Adventures of Sherlock Holmes"	Director: Henry Hathaway.	Basil Rathbone, Nigel Bruce, Ida Lupina, Alan Marshall, Terry Kilburn.	Shooting
"Frontier Marshal"	Director: Allan Dwan.	Randolph Scott, Nancy Kelly, Cesar Romero, Binnie Barnes.	
"Drums Along the Mohawk"	From the novel by Walter D. Edmonds. Director: John Ford.	Henry Fonda, Claudette Colbert, Linda Darnell, Edna May Oliver, Eddie Collins, Arthur Shields, John Carradine, Jessie Ralph, Roger Imhof, Francis Ford, Kay Linaker, Russell Simpson.	Shooting
"Tin Hats"	Director: H. Bruce Humberstone.	Jane Withers, Ritz Brothers, Lynn Bari, Stanley Fields.	Shooting
"City in Darkness"	Director: Herbert I. Leeds.	Sidney Toler, Sen Yung, Douglas Dumbrille, Pedro de Cordoba.	Shooting
UNITED ARTISTS			
"Intermezzo" (David Selznick)	Original story, Gustaf Molander, Gaesta Stevens. Screen play, George O'Neil. Director: Gregory Ratoff.	Leslie Howard, Ingrid Bergman, Edna Best, Cecil Calloway, Ann Todd, Douglas Scott, Eleanor Wesselhoeft, Enid Bennett.	Shooting
"Housekeeper's Daughter" (Hal Roach)	Original story, Donald Henderson Clarke. Screen play, Rian James, Gordon Douglas. Director: Hal Roach.	Joan Bennett, Adolphe Menjou, William Gargan, George E. Stone, John Hubbard, Peggy Wood.	Shooting
"Eternally Yours" (Walter Wanger)	Screen play, Gene Towne and Graham Baker. Added dialogue, John Meehan. Director: Tay Garnett.	Loretta Young, David Niven, Hugh Herbert, Billie Burke, C. Aubrey Smith, Virginia Field, Broderick Crawford, Raymond Walburn, Zasu Pitts, Eve Arden.	Shooting
UNIVERSAL			
"Modern Cinderella"	Director: John M. Stahl.	Irene Dunne, Charles Boyer, Nydia Westman, Inez Courtney, Frances Robinson, Doris Weston, Phyllis Trent, Doris Weston.	Shooting
"They Can't Hang Me"	Original story, James Ronald. Screen play, Robertson White. Director: Otis Garrett.	Edmund Lowe, Wendy Barrie, Bruce Lister, Walter Kingsford.	Shooting
"First Love"	Director: Henry Koster.	Deanna Durbin,, Helen Parrish, Robert Stack, Lewis Howard, Eugene Pallette, Spring Byington.	Shooting
WARNER BROTHERS-FIRST NATIONAL			
"Career Man"	Director: Lloyd Bacon.	Joel McCrea, Brenda Marshall, Jeffrey Lynn, Frank McHugh, Stanley Ridges, Nana Bryant, Lionel Royce. Ronald Reagan, Margot Stevenson.	Shooting
"Queer Money"	Director: Terry Morse.		
"20,000 Years in Sing Sing"	From an original story by Warden Lewis E. Lawes, Wilson Mizner, Brown Holmes. Screen play, Courtney Tarrett, Robert Lord.	John Garfield, Pat O'Brien, Ann Sheridan, Jerome Cowan, Willard Robertson.	Shooting
"The World Moves On"	From a story by Mark Hellinger. Screen play, Earl Baldwin, Frank Donoghue. Director: Roaul Walsh.	James Cagney, Humphrey Bogart, Priscilla Lane, Jeffrey Lynn, Frank McHugh, Joe Sawyer.	Shooting
"We Are Not Alone"	From a novel by James Hilton. Screen play, Milton Krims. Director: Edmund Goulding.	Paul Muni, Dolly Haas, Flora Robson, Una O'Connor, Raymond Severn.	Shooting

WHAT THE PICTURE DID FOR ME

Columbia

BLONDIE: Penny Singleton, Arthur Lake, Larry Simms—Can't see why any small town would not eat this up. It is a dandy down-to-earth entertainment and fits in as a Saturday attraction when the common people who like homey pictures are here. We did some extra business on it. Running time, 72 minutes. Played June 9-10.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

FLIGHT TO FAME: Charles Farrell, Jacqueline Wells—Pretty good picture but did below average business. One of those "between pictures." Running time, 57 minutes.—H. V. Jebb, Grand Theatre, New Salem, N. D. Small town and rural patronage.

LADY AND THE MOB, THE: Fay Bainter, Ida Lupino, Lee Bowman—Poorest drawing feature we have had in months. Did exceptionally poor business and the picture did not please those who came. Fay Bainter is entitled to better breaks than this even though she really did a nice job as usual. Running time, 63 minutes. Played June 21-22.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

LET US LIVE: Henry Fonda, Maureen O'Sullivan, Ralph Bellamy—Very good picture and excellent acting. Average business. Running time, 69 minutes.—H. V. Jebb, Grand Theatre, New Salem, N. D. Small town and rural patronage.

LITTLE ADVENTURESS: Edith Fellows, Robert Fiske—This picture is not up to par with other Fellows' films. Very disappointing. Did fair business. Running time, 62 minutes.—H. V. Jebb, Grand Theatre, New Salem, N. D. Small town and rural patronage.

LONE STAR PIONEERS: Bill Elliott, Dorothy Gulliver—These westerns are all alike. The public still likes action pictures and as a result they bring in business. Running time, 63 minutes.—H. V. Jebb, Grand Theatre, New Salem, N. D. Small town and rural patronage.

First National

BLACKWELL'S ISLAND: John Garfield, Rosemary Lane, Dick Purcell. It won't get by with a super-super on the front end. If this is a burlesque, bring on the girls. Running time, 70 minutes.—A. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

CONFESSIONS OF A NAZI SPY: Edward G. Robinson, Francis Lederer, Paul Lukas—Pay no attention to other reports. McPhee says this will get you money at the box office in any place but a thickly populated district with Germans. And is mighty timely and interesting and in such cases will stand extended run. Running time, 102 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

TORCHY BLANE IN CHINATOWN: Glenda Farrell, Barton MacLane—My head sunk so low in my collar to avoid the scowl of our few patrons that I had to cut away my shirt front to find my way home.—C. T. Cooney, Jr., Waldo Theatre Corp., Waldoboro, Maine. General patronage.

YES, MY DARLING DAUGHTER: Jeffrey Lynn, Priscilla Lane, Fay Bainter, Roland Young, May Robson—Censoring publicity helped this picture. Did fair business and it seemed to please. Running time, 86 minutes.—E. I. Hawkins, Hawkins Theatre, Newellton, La. Small town patronage.

YES, MY DARLING DAUGHTER: Priscilla Lane, Jeffrey Lynn, Fay Bainter, Roland Young, May Robson—A swell entertainment well liked by everybody and we did a little extra business. We sure do like Priscilla Lane. Wish we could have more of her and what a swell contribution Fay Bainter gave to the picture. Nothing objectionable. Running time, 86 minutes. Played June 18-19.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

Metro-Goldwyn-Mayer

ADVENTURES OF HUCKLEBERRY FINN, THE: Mickey Rooney, Walter Connolly, Rex Ingram, Lynne Carver—I have to go on record as the only exhibitor to pan this picture but it certainly did not bring out the S.R.O. sign here. No doubt an excellent feature. Metro admits it but had as competition Friday and Saturday nights a Free Medicine show with give aways and everything and it is not a Sunday show. Very good cast with Walter Connolly stealing the show. Rex Ingram is very good. All right if you can get them in but not the type for this town. Running time, 92 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

ADVENTURES OF HUCKLEBERRY FINN, THE: Mickey Rooney, Walter Connolly, Rex Ingram, Lynne Carver—I think every customer enjoyed it. Some said it was better than the Hardy series. Running time, 92 minutes. Played July 2-3.—E. I. Hawkins, Hawkins Theatre, Newellton, La. Small town patronage.

BRIDAL SUITE: Annabella, Walter Connolly, Billie Burke, Robert Young—Let it lay, if you can fill your spot and tell Metro to stick it. I couldn't and with deep regrets I had to inflict it onto my suffering clients. And did they suffer and what they said about Billie Burke and the whole thing would not go through the mails. Metro had better relegate Billie Burke back onto the kerosene circuit. Her technique is reminiscent of that day, the days when the villain still pursued her.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

CROWD ROARS, THE: Robert Taylor, Maureen O'Sullivan, Lionel Stander, Frank Morgan—As hard as Metro is trying to build up Taylor, he fails to do business of late. Better put him with Autry. Business only average.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

FAST AND LOOSE: Robert Montgomery, Rosalind Russell—Not as good as "Fast Company" but still a very clever picture. Business fair and satisfactory comment. Running time, 79 minutes. Played June 28-29.—R. A. Moore, State Theatre, Clarence, Iowa. Rural patronage.

FOUR GIRLS IN WHITE: Florence Rice, Alan Marshal, Una Merkel, Ann Rutherford, Kent Taylor, Buddy Ebsen—Another good program picture from Metro. They don't make many weak ones. This did extra business on our mid-week booking and certainly pleased. Running time, 73 minutes. Played June 14-15.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

ICE FOLLIES OF 1939: Joan Crawford, James Stewart, Lew Ayres. Original Ice Follies Cast—This one failed to draw. Joan seems to be slipping. Running time, 82 minutes. Played June 25-26.—A. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

ICE FOLLIES OF 1939: Joan Crawford, James Stewart, Lew Ayres. Original Ice Follies cast—Very good entertainment with some beautiful ice skating sequences. Running time, 82 minutes. Played June 11-12.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

ICE FOLLIES OF 1939: Joan Crawford, James Stewart, Lew Ayres. Original Ice Follies Cast—An average picture for week-end business. Nothing sensational but it's good entertainment and will please. Skating scenes in color well received. Running time, 82 minutes. Played July 2-3.—R. A. Moore, State Theatre, Clarence, Iowa. Rural patronage.

IDIOT'S DELIGHT: Norma Shearer, Clark Gable, Edward Arnold, Burgess Meredith, Joseph Schildkraut—You will have to be an idiot to like Miss Shearer in this one. Gable holds what little interest there is. Only one favorable comment. Several walkouts. Running time, 109 minutes.—E. I. Hawkins, Hawkins Theatre, Newellton, La. Small town patronage.

IT'S A WONDERFUL WORLD: James Stewart, Claudette Colbert—This is just as good as the picture "Bridal Suite" was bad. It probably comes under the title of screwball comedies. For everything happens and the audience got a lot of chuckles all the way through it. It is the type that Miss Claudette belongs in.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

KID FROM TEXAS, THE: Dennis O'Keefe, Florence Rice, Buddy Ebsen—Why can't Metro give us more pictures like this one. Here is a small town natural if there ever was one. A swell picture by a swell company with a pair of swell comedians. Buddy Ebsen did not hurt this picture in the least. He is excellent. An excellent picture. Running time, 70 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

LET FREEDOM RING: Nelson Eddy, Virginia Bruce, Lionel Barrymore, Edward Arnold, Guy Kibbee, Victor McLaglen—Very good picture which failed to draw and will probably do the same in any small town. Picture has fine cast and plot is an elaborate Gene Autry picture. Played June 25.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

LET FREEDOM RING: Nelson Eddy, Virginia Bruce, Edward Arnold, Guy Kibbee, Victor McLaglen—Don't be afraid of this one. It is O.K. entertainment in all spots. Not extended runs but good B product. Running time, 85 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

LORD JEFF: Mickey Rooney, Freddie Bartholomew—A fair production that did average business. —Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

LUCKY NIGHT: Robert Taylor, Myrna Loy—This picture is little better than a program picture and failed to draw. Despite the big name stars I lost money on it. Played June 28-29—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

LUCKY NIGHT: Myrna Loy, Robert Taylor—Have heard this picture panned by a lot of exhibitors but our audience thought that it was an excellent comedy. These two make a swell team and as a result we had satisfied customers go out of the show. Very good. Running time, 82 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

PYGMALION: Leslie Howard, Wendy Hiller—The hot weather did not keep them out on this one. Many new faces at the box office. A real mortgage lifter. Running time, 87 minutes.—A. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

PYGMALION: Leslie Howard, Wendy Hiller—Good picture. Played while I was out of town. Business was poor. But House Officers said O. K. Running time, 86 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

WITHIN THE LAW: Ruth Hussey, Tom Neal, Paul Kelly—A very good drama that has been made several times but still does a nice business. Nothing big but it satisfies. Running time, 65 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Monogram

BAREFOOT BOY: Jackie Moran, Marcia Mae Jones, Claire Windsor, Ralph Morgan—This picture is quite old but it still went over big. These youngsters have a greater drawing power than a great many older stars. Let's have more like this, Monogram. Running time, 63 minutes.—H. V. Jebb, Grand Theatre, New Salem, N. D. Small town and rural patronage.

Paramount

FRONTIERSMAN: William Boyd, Russell Hayden, George Hayes—Always good and "Hopalong Cassidy" westerns satisfy. Need more be said? Running time, 74 minutes. Played June 30-July 1.—R. A. Moore, State Theatre, Clarence, Iowa. Rural patronage.

LADY'S FROM KENTUCKY, THE: George Raft, Ellen Drew, Hugh Herbert, Zasu Pitts—Played with "Winner Take All." Very little enjoyment my patrons

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

seem to have received from either of these nor myself either.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

MIDNIGHT: Claudette Colbert, Don Ameche, Francis Lederer, John Barrymore, Mary Astor—Fine. —Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

UNDERCOVER DOCTOR: Lloyd Nolan, J. Carroll Naish, Heather Angel—So many crime pictures our audiences are tired of them. Biz off bad. Not too bad a picture. Played June 28-30.—W. C. Lewellen, Uptown Theatre, Pueblo, Col. General patronage.

UNION PACIFIC: Barbara Stanwyck, Joel McCrea, Robert Preston, Brian Donlevy, Akim Tamiroff, Lynne Overman—Equals house record for year and second run, too! Great picture and did a great biz for us. Never be afraid of big ones like this! Running time, 130 minutes. Played June 24-27—W. C. Lewellen, Uptown Theatre, Pueblo, Col. General patronage.

WAIKIKI WEDDING: Bing Crosby, Bob Burns, Martha Raye—No money left in it for us. Played June 28-30.—W. C. Lewellen, Uptown Theatre, Pueblo, Col. General patronage.

Republic

FRONTIER PONY EXPRESS: Roy Rogers, Mary Hart—Good western picture which did average business. Played June 30-July 1.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

GOLD MINE IN THE SKY: Gene Autry, Smiley Burnette, Carol Hughes—These Autrys too short; could be prolonged with more music. However, drew extra business in these times of depression. Running time, 60 minutes. Played June 29.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural patronage.

HEROES OF THE HILLS: Three Mesquiteers (Robert Livingston, Ray Corrigan, Max Terhune), Priscilla Lawson—A good shoot 'em up western.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

MOUNTAIN RHYTHM: Gene Autry, Smiley Burnette, June Storey—Let's give Gene four bells and four stars for this one. Every small exhibitor can depend on Autry to bring him out of that middle-of-the week slump. Running time, 59 minutes—E. I. Hawkins, Hawkins Theatre, Newellton, La. Small town patronage.

MYSTERIOUS MISS X: Michael Whalen, Mary Hart, Chick Chandler—Slow getting started but a very good comedy but why play up horror angle in advertising when the picture is just a good comedy.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

MY WIFE'S RELATIVES: James, Lucille and Russell Gleason—A dandy comedy for family or Saturday.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

OUTLAWS OF SONORA: Three Mesquiteers (Bob Livingston, Ray Corrigan, Max Terhune), Jean Joyce —We thought this a very satisfactory western for a dual bill on the week-end.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

RED RIVER RANGE: Three Mesquiteers (John Wayne, Ray Corrigan, Max Terhune), Lorna Gray, Polly Moran—Good western. See that John Wayne is being promoted. Republic, how about Smith Ballew, Big Boy Williams or Tom Tyler to take his place?—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

RKO Radio

BOY SLAVES: Anne Shirley, Roger Daniel—Good program fare. RKO, why not put these "Boy Slaves" Kids together in another picture?—Sammie Jackson, Jackson, Flomaton, Ala. General patronage.

FLYING IRISHMAN: Douglas Corrigan, Robert Armstrong, Paul Kelly—Good picture but Doug Corrigan just wasn't cut out to be an actor. Did only fair business. Running time, 72 minutes.—H. V. Jebb, Grand Theatre, New Salem, N. D. Small town and rural patronage.

GREAT MAN VOTES, THE: John Barrymore, Peter Holden, Virginia Weidler, Katharine Alexander —Not a good product for a small town. Barrymore does a very good job. Some very satisfied customers. Running time, eight reels. Played June 15.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural patronage.

GUNGA DIN: Victor McLaglen, Cary Grant, Douglas Fairbanks, Jr., Joan Fontaine, Sam Jaffe—Patrons have nothing but praise for this picture. Just enough comedy and a lot of action to please everyone. Those who saw it the first time came back the next night. Advertise it to its utmost and I am sure you will not be disappointed. If we had more pictures like this we could do business. Running time, 107 minutes.—H. V. Jebb, Grand Theatre, New Salem, N. D. Small town and rural patronage.

LOVE AFFAIR: Irene Dunne, Charles Boyer, Lee Bowman—Good picture and good acting. Business below average due to rain but all those who came enjoyed it. Running time, 89 minutes.—H. V. Jebb, Grand Theatre, New Salem, N. D. Small town and rural patronage.

> I wish to pass my opinion on your magazine. It is decidedly the best movie magazine I have ever had. It has been so beneficial that I would not consider being without it.
>
> —H. V. JEBB,
> Grand Theatre,
> New Salem, N. D.

MOTHER CAREY'S CHICKENS: Fay Bainter, Anne Shirley, Ruby Keeler, James Ellison—A natural for a small town community. Play it. Running time, eight reels. Played June 22.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural patronage.

PACIFIC LINER: Victor McLaglen, Chester Morris, Wendy Barrie—This type of picture doesn't go over very good in a small town. It wasn't the fault of the actors though as they played their parts well. Poor business.—Running time, 59 minutes.—H. V. Jebb, Grand Theatre, Salem, N. D. Small town and rural patronage.

STORY OF VERNON AND IRENE CASTLE, THE: Fred Astaire, Ginger Rogers, Edna Mae Oliver, Walter Brennan—As sweet a picture as one could wish for but failed us at the box office. We don't know why.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Twentieth Century-Fox

CHARLIE CHAN IN HONOLULU: Sidney Toler, Phyllis Brooks—One of the best of the series and they always please our action fans.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

GORILLA, THE: Ritz Brothers, Patsy Kelly, Anita Louise, Bela Lugosi—This picture is very comical and did above average business.—Pleased all. The Ritz Bros. failed to draw in recent picture but they came in to see this one. Played July 26-27. —E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

JONES FAMILY "IN HOLLYWOOD": Spring Byington, Jed Prouty—A little weaker than average "Jones Family" fare. However, booked with "Union Pacific" and went over swell. Running time, 65 minutes. Played June 24-27.—W. C. Lewellen, Uptown Theatre, Pueblo, Col. General patronage.

LITTLE PRINCESS, THE: Shirley Temple, Richard Greene, Ian Hunter, Anita Louise, Cesar Romero, Arthur Treacher, Sybil Jason—Just as fine as we expected. Shirley may be dropping off some in box office draw but that doesn't take away from her ability one bit. She is sure a swell little trouper. And Sybil Jason handled her part with consummate skill. We did hate to see players like Ian Hunter. Richard Greene and Anita Louise supporting in such small roles. Running time, 93 minutes. Played June 23-24.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

MR. MOTO'S GAMBLE: Peter Lorre, Lynn Bari Keye Luke—Very good. Made a nice double bill for week-end. Doubled with a western.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

ROSE OF WASHINGTON SQUARE: Alice Faye, Tyrone Power, Al Jolson—Here is a honey child that will make the old box office click and entertains every mother's son. Step on, boys, for McPhee knows and never lies. Running time, 86 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

ROSE OF WASHINGTON SQUARE: Tyrone Power, Alice Faye, Al Jolson—The trailer ballyhooed this picture too strong. The older clients, including myself, liked it but the younger jitterbugs were thumbs down on it unanimously. The picture is okay for its type and Jolson was good in his role. I had a number of patrons express themselves that they were getting tired of Alice Faye. Contrary to the plug in the trailer, it's no "Alexander's Ragtime Band." —A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

ROSE OF WASHINGTON SQUARE: Tyrone Power, Alice Faye, Al Jolson—An excellent picture but did not do business. Probably due to the public being allergic to Al Jolson. Al's a great entertainer but so were Weber and Fields.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

TAIL SPIN: Alice Faye, Constance Bennett, Nancy Kelly, Joan Davis, Charles Farrell—Very well received. Looked for poor attendance on account of so many reports that it did not do business elsewhere. What a grand little actress this Kelly girl is! We look for great things from her unless they bury her like they did Marjorie Weaver. Also liked Faye, Bennett and Joan Davis. Running time, 84 minutes. Played June 25-26.—Horn and Morgan Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

United Artists

MADE FOR EACH OTHER: James Stewart, Carole Lombard, Charles Coburn, Lucille Watson, Eddie Quillan, Esther Dale—An excellent cast and direction turns this somewhat commonplace story into very satisfactory entertainment. There is romance, comedy and thrills, ending with the flight of a mercy plane through a blinding blizzard that had them holding their breath. James Stewart is tops as always, Carole Lombard, Charles Coburn, Lucille Watson, Eddie Quillan very good and Esther Dale as the cook is a riot. Pleased the cash customers. Running time, 94 minutes. Played June 23-25.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

MADE FOR EACH OTHER: Carole Lombard, James Stewart, Charles Coburn, Lucille Watson—Entertaining. That's all. Need not be afraid; it will please. Running time, 85 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

THERE GOES MY HEART: Frederic March, Virginia Bruce, Patsy Kelly, Alan Mobray, Nancy Carroll, Eugene Pallette—Entertaining B product. Like all United Artists this year, entertaining but not big. Running time, 75 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

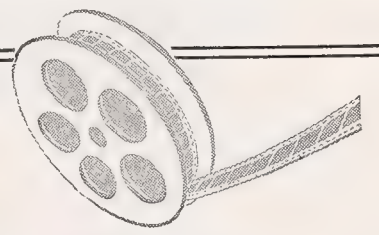
Universal

THREE SMART GIRLS GROW UP: Deanna Durbin, Nan Grey, Helen Parrish, Charles Winniger, Robert Cummings, William Lundigan—A well liked picture but to maintain Deanna Durbin popularity more down to earth stories must be picked for her. Forget the opera.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Warner Brothers

DODGE CITY: Errol Flynn, Olivia de Haviland, Ann Sheridan, Bruce Cabot, Alan Hale, Frank McHugh, Victory Jory—Swell! More pictures like this would be like a blood transfusion to the sinking show business; I said sinking. Running time, 104 minutes. Played June 27-29.—A. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

(Reports continued on following page)



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NATION-WIDE RAIL-AIR SERVICE

(*Reports continued from preceding page*)

JUAREZ: Paul Muni, Bette Davis, Brian Aherne, Claude Rains, John Garfield—A beautifully acted picture of war in Mexico many years ago. Big enough for extended runs in all spots. What you will do for business depends much on how your patrons like this kind of a picture. Historical pictures do always a respectable business for me. That's all. Running time, 127 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

OKLAHOMA KID, THE: James Cagney, Rosemary Lane, Humphrey Bogart—Extra good western with history behind it. Cagney is well liked here and always satisfies. Running time, 80 minutes. Played June 16-17.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

Short Features

Columbia

BIG BIRDCAST, THE: Color Rhapsodies—After seeing Disney's cartoons, it's hard to speak very highly of others. This one fair.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

HOUSE THAT JACK BUILT—Color Rhapsodies—Just fair. Running time, seven minutes.—A. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

INSIDE THE WHITE HOUSE: Washington Parade, No. 2—Very entertaining and instructive subject. More intimate contacts of this kind with our government's inner workings should be presented in shorts.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

PLAY BALL: Special Sport Thrills—Of course, the baseball fans ate this up and the others were somewhat bored. But we believe it is worth playing.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

SAP TAKES A WRAP, THE: Charley Chase—Our week-end patrons still like these Chase comedies.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

TIME OUT FOR TROUBLE: Broadway Comedies—The usual Chas. Chase slapstick cemedy. Pleased.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Educational

HOW TO DANCE THE SHAG: Song and Comedy Hits—Good reel for the young folks. Running time, one reel.—A. L. Dove, Bengough Theatre, Bengough. Saskatchewan, Canada. Rural patronage.

Metro-Goldwyn-Mayer

ANGEL OF MERCY: Passing Parade, No. 5—These historical subjects always seem to please.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

ART GALLERY, THE: Cartoons—Another fine colored cartoon from the new series. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

CAIRO, CITY OF CONTRAST: FitzPatrick Travel Talks—Very interesting FitzPatrick.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

CLOWN PRINCESS: Our Gang—This is a pretty fair Our Gang comedy, but they lack the punch of former years. Running time, 11 minutes.—A. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

HELP WANTED: Crime Doesn't Pay Series—An excellent two reeler of the crime series.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

HOLLYWOOD HOBBIES: MGM Miniatures—Just a lot of hokum which the fans seem to like.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small Town patronage.

HOLLYWOOD HOBBIES: MGM Miniatures—Outstanding. Why is it that Metro's shorts seem so much better than any other company? Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

HOME FOR LUNCH: Robert Benchley—These Benchleys are too sophisticated for the small town.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

JAVA JOURNEY: FitzPatrick Travel Talks—Average travel talks in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

LITTLE GOLD FISH, THE: Cartoons—Here is a real cartoon. Excellent in color. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

LOVE ON TAP: MGM Miniatures—My patrons are so glad to see a short that is not educational or historical that they thought this great. Metro's shorts are sure slipping. My patrons want comedy. Running time, one reel.—Glady E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

MONEY TO LOAN: Crime Doesn't Pay Series—All audience absorbing. This short is excellent as is the entire series. Running time, 19 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

ONCE OVER LIGHTLY: Musical Comedies—As long as we have ever played musical two reelers we consider this the worst ever shown.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

PENNY'S PICNIC: Pete Smith Specialties—Very good short subject on cooking for campers. Hard on one's stomach.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

POETRY OF NATURE: Pete Smith Specialties—A very fine single reel by Pete Smith. A real novelty.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

POETRY OF NATURE: Pete Smith Specialties—Good filler.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

STRANGE GLORY: Historical Mysteries—Interesting short that did not click. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

WHILE AMERICA SLEEPS: Crime Doesn't Pay Series—These crime reels are excellent. Not only please but carry a lesson.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General Patronage.

YANKEE DOODLE GOES TO TOWN: Passing Parade, No. 6—Interesting.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Paramount

ALADDIN AND HIS WONDERFUL LAMP: Popeye the Sailor—Good two reeler in colors.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

RKO Radio

GOOD SCOUTS: Walt Disney Cartoons—They don't come any better. Running time, eight minutes.—A. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

MAIDS AND MUSIC: Nu-Atlas Productions—Splendid entertainment. My audience did not like the antics of the director of the band—spoiled the entertainment value for music lovers. Running time, one reel.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural patronage.

POLAR TRAPPERS: Walt Disney Cartoons—Very good short. Running time, one reel.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural patronage.

TWENTY GIRLS AND A BAND: Radio Musical Comedies—Enjoyed by my patrons. Running time, two reels.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural patronage.

Twentieth Century-Fox

DAILY DIET OF DANGER, A: Adventures of the Newsreel Cameraman—Very interesting Adventure of Newsreel Cameraman. Good for any situation.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

FASHION FORECAST, NO. 3: Fashions—Very beautiful. And even the men went for it and why not with such an array of beautiful women. The kids seemed to think it laughable.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

PRIZE GUEST, THE: Terry-Toons—Very good black and white cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

PRIZE GUEST, THE: Terry-Toons—A very good black and white cartoon.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

VIKING TRAIL: Magic Carpet Series—A very interesting travelogue by Fox. If it were in color it would have been perfect.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Universal

BIRTH OF A TOOTHPICK: Lantz Cartunes—A lot of belly laughs in this cartoon. Run it. Running time, six minutes.—A. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

STRANGER THAN FICTION, NO. 59: Just fair. We have had better. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

SWING SANATORIUM: Mentone Musical Comedies—A fair musical that was spoilt by Roscoe Ates who has outlived his comedy. One act especially, the two girls playing on the bottles filled with water, is outstanding. Running time, 18 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Vitaphone

BARS AND STRIPES FOREVER: Merrie Melodies—Very good cartoon. This series as a whole is excellent. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

CAMPUS CINDERELLA: Broadway Brevities—Here is a very beautiful two reel musical comedy of the better grade. Was thoroughly enjoyed.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

LEITH STEVENS AND HIS ORCHESTRA: Melody Masters—A very good swing band that continues the high plane that the last few bands of this company has been. Very good. Running time, nine minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

PRESTO CHANGO: Merrie Melodies—A good cartoon, a bit different than the run of the mill. Running time, seven minutes.—A. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

NEW CONTRIBUTOR SENDS FILM REPORT

One new and one prodigal contributor report in this week's What the Picture Did for Me columns. The new member is:

H. V. JEBB, Grand Theatre, New Salem, N. D.

The prodigal contributor is:

E. I. HAWKINS, Hawkins Theatre, Newellton, La.

Read the comments of these exhibitors in adjoining columns.

National Decency Legion Classifies 18 Pictures

Of 18 pictures reviewed and classified by the National Legion of Decency in its listing for the past two weeks 11 were approved for general patronage, six were listed as unobjectionable for adults and one was cited as objectionable in part. The films and their classification follow.

Class A-1, Unobjectionable for General Patronage: "Bachelor Mothers," "Career," "Hero for a Day," "Mickey the Kid," "Saint in London," "Second Fiddle," "Stunt Pilot," "They Asked for It," "Timber Stampede," "What a Life," "Wyoming Outlaw." Class A-2, Unobjectionable for Adults: "The Forgotten Women," "Hell's Kitchen," "On Borrowed Time," "Second Bureau," "Stronger Than Desire," "Two's Company." Class B, Objectionable in Part: "Black Limelight."

Hoffberg Gets "Timberlands"

J. H. Hoffberg has acquired national release to "Terror of the Timberlands," a feature production produced by Cinesound and based on the novel "Tall Timbers" by Captain Frank Hurley. The film is scheduled for release this month and features Frank Leighton and Shirley Ann Richards.

Butterfield Building

Butterfield Theatres of Michigan will build a new house in North Lansing, Michigan, and another in Reed City, same state. The circuit is also rebuilding the Garden, in Flint, and the Gladmer, in Lansing.

Astor Pictures Corporation franchise for the Los Angeles area has been given to the Astor Film Company of Southern California, newly formed by Louis Goldstein. Selected Pictures, Inc., had the franchise.

"Ideal"

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Resident Manager

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MOTION PICTURE HERALD
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IN COURTS

German Club in Quebec Fined for "Le Merite"

The Province of Quebec brought its first open fight with Nazi propaganda agents to a successful close last week when Duetscher Verein Harmonia, Inc., a German club in Montreal received fines totalling almost $600 for filming the Berlin propaganda picture "Pour Le Merite."

The club was raided by Provincial police in April at a showing of the film and the print was seized. About a month ago summonses were issued against the club authorities charging them with two offenses against the Provincial Motion Picture Act; one, that they had used film apparatus without due authorization and the other that they had failed to pay amusement tax on each of the 250 admittances at 25 cents each. On the first charge Judge C. E. Guerin fined the club $500 and $28.50 costs and on the second $50 and $13.50.

Shortly after the raid and seizure the German Consulate General asked return of the film on the grounds that it was privileged property of the German Government and as such enjoyed diplomatic immunity. He was refused.

Settle "Juarez" Suit

Warner Brothers will distribute Miguel C. Torres' production of "Juarez and Maximilian" under the terms of the settlement of the Mexican producer's $1,000,000 damage suit brought in federal court, in which it was charged that Warners plagiarized the plot in "Juarez," starring Bette Davis and Paul Muni. Attorneys for Warners said that under the terms of the agreement, in which the suit is dismissed by Torres, the Torres film, made as an English version of the Mexican picture, would be released probably in September.

Long, Smith Suit Settled

The suit against Twentieth Century-Fox Film Corporation and Irwin S. Cobb brought by the late Ray Long, and R. R. Smith Corporation, was settled and discontinued under a stipulation filed in federal court in New York this week. Defendants had been named on a charge that the film "Judge Priest" used as its plot a story "A Tree Full of Hoot Owls," and that Mr. Cobb in 1932 had sold this story to the plaintiff in a collection called "Down Yonder with Judge Priest and Irwin S. Cobb." Plaintiffs contended that the motion picture rights to the story had been sold with publication rights. Terms of the settlement were not made known. Mr. Long was a dramatic critic and one time editor of *Cosmopolitan*.

Miss Darrieux Upheld

Danielle Darrieux has been upheld by a decision of a civil court in Paris in her refusal to play the lead role in a feature picture entitled "The French Can-Can." The suit had been brought by Regina Film Company seeking damages of 1,000,000 francs, but the court ruled that it was the privilege of the actress to choose her role, and assessed cost of the action against the company.

RKO Seeks Reduction Of Tax on Six Houses

Louis Nizer, attorney, on Tuesday brought action against the City of New York to diminish the tax assessment on six RKO theatres. In presenting to the tri-departmental tax board of the city the claims of RKO, Mr. Nizer claimed that the assessments of $19,684,000 were on the Palace, 58th Street, Alhambra, Collesium, Colonial and the 95th Street was too high by $3,088,000.

Mr. Nizer said that the six theatres involved had been built to acommodate vaudeville and when the theatres went on a straight motion picture policy the stage, dressing rooms, trap doors underneath the stage, ceiling equipment for changing sets, and other portions of the buildings were not used. He claimed that the replacement costs of the building was their true value and that this should be computed without the obsolete space. Witnesses included Major Leslie E. Thompson; Thomas W. Lamb, architect; Joseph W. Garry, building constructor; A. N. Gitterman, real estate expert and A. Reoch of the RKO real estate department.

Nick-Weston Appeal Set for September

Two cases connected with the ouster of John P. Nick, International vice-president of the International Alliance of Theatrical and Stage Employees, and Clyde A. Weston, former business manager of Local 143, St. Louis operators' union, from control of the latter by Ernest F. Oakley, circuit judge of St. Louis, will be heard by the Missouri supreme court at its September term.

One of the cases is the appeal of Nick and Weston from the order of Judge Oakley appointing a temporary receiver for Local 143, while the second case is based on the unsuccessful attempt of William F. Canavan and other defense interveners to compel Judge Oakley to accept an appeal bond, which would have automatically superseded the receivership and returned control of Local 143 to Nick and Weston until such time as the high courts would pass on the receivership suit.

Settle Plagiarism Suit

The suit against Twentieth Century-Fox Film Corporation brought in the United States district court by Morgan Wallace and Lawrence Shubert Lawrence was settled this week for an undisclosed amount. Plagiarism of the plaintiff's play, "Congratulations," by the picture, "Thanks a Million," was charged.

Seek Merger of Suits

Columbia Pictures Corporation this week filed application in New York supreme court to consolidate three stockholders' suits brought against it and 12 of its officers and directors charging waste and mismanagement.

Nicholls Sues Republic

George Nicholls, Jr., film director, this week filed in superior court in Los Angeles a suit against Republic seeking $5,500 back pay he claims is due him under a contract which he said was illegally terminated by the company.

IN NEWSREELS

MOVIETONE NEWS—No. 86, Vol. 21.—Pacific fleet drops anchor in San Francisco Bay....French fleet holds maneuvers....Franco visits birthplace....Dixie clipper plane lands at Marseilles....Chamberlain states Britain's position....Paris fashions....Sailboats start San Francisco to Honolulu race.... Blaine Rideout upset victor in mile race....Fans pay homage to Lou Gehrig at Yankee Stadium.

MOVIETONE NEWS—No. 87, Vol. 21.—Defense volunteers march in London....World's first autogiro postal service inaugurated....Ketch "Vanora" ends 30,000 mile voyage....Students study Army flying.... Fashions....Lew Lehr....Mass sokol exhibition in New York....Soap box derby....Sled dogs trained.... Girl Scouts take over boat.

NEWS OF THE DAY—No. 284, Vol. 10.—French fleet holds maneuvers....Chamberlain warns aggressors....England calls conscripts....President reaffirms stand on neutrality legislation....Pharis wins Grand Prix de Paris....National track meet held.

NEWS OF THE DAY—No. 285, Vol. 10.—Poland on guard as Danzig crisis simmers....WPA stages strike....Floods cause havoc in Kentucky....Fire "epidemic" in London....Beatty starts lion tamer's school....Marion Hart sails ketch into New York after long voyage....Hollywood derby.

PARAMOUNT NEWS—No. 97.—National track champions at Lincoln, Neb.....Standard model autos in 200 mile race....Yachts set sail from San Francisco to Honolulu....Louisiana State University head returns to New Orleans under arrest....French fleet maneuvers....Refugee problem....Moravian celebrate patron saint day....Health drive uses floating hospital ....Tribute to Lou Gehrig.

PARAMOUNT NEWS—No. 98.—Seagoing girl scouts takes over schooner Yankee....Kentucky cloudburst causes 53 deaths....Marian Rice Hart ends 30,000 mile journey as skipper of 80 foot ketch....U. S. sends Admiral Byrd to claim polar areas....Danzig—free city?....Message from Herbert Hoover.

RKO PATHE NEWS—No. 101, Vol. 10.—Fans roar tribute to Lou Gehrig....President at informal press conference urges neutrality policy to prevent wars ....French fleet holds maneuvers....Louisiana political situation....Trotters open 1939 season....Trans-Pacific yacht race starts....Stock autos race for national title....Fire razes London block.

RKO PATHE NEWS—No. 102, Vol. 10.—Floods inundate eastern Kentucky....Autogiro mail service inaugurated....Harrington's stand on relief strikes ....All-electric orchestra has debut....New York Sanitation Department employees at new Long Island estate....Byrd maps new trip to Antarctica ....Army opens civilian air schools....Longshot wins rich Hollywood derby.

UNIVERSAL NEWSREEL—No. 786, Vol. 11.—President states views on neutrality....Yankee fans honor Lou Gehrig....French fleet at war games....Three hurt in London fire....Dedicate head of Theodore Roosevelt on Mt. Rushmore....Tenement children on outing....Wooden bathing suits demonstrated.... Church rites in France....Society at trotting races ....Chinese girls try bowling....Horse racing.... Yachts off on Honolulu race.

UNIVERSAL NEWSREEL—No. 787, Vol. 11.—Scores die in Kentucky floods....U. S. starts civil air schools....King George reviews civilian forces.... Hughes tries stratoplane....New life-boat dunks inventor....Lion taming school....Italian royal wedding ....Girl Scouts sail.....Gold miners hold jubilee.... Racing....Woman ends 30,000 mile voyage in ketch.

Court Decision in Air-Conditioning Suit

Air diffusers with two series of vanes, employed in the ventilation of theatres and other buildings, do not involve a patentable principle, it has been held in a decision handed down by Judge Barnes in United States district court in Chicago. The suit had been brought by the United States Air-Conditioning Corporation, Minneapolis, against the Carrier Corporation and subsidiaries, and also citing the Air Comfort Corporation, charging infringement of a patent issued October 5, 1926.

Patent Suit Dismissed

The patent infringement suit of Virgil C. Crites against Warner Brothers Pictures Corporation, Radtke Patents Corporation, United Research Corporation, Albert A. Radtke, Leonard Day and Thomas J. Martin was dismissed this week by Mortimer W. Byers, federal judge, in New York who ruled that no evidence of infringement had been produced at the trial.

THE RELEASE CHART

INDEX

On this and the following page appears an alphabetical index to the titles of all features listed in this week's Release Chart, with additional information for the exhibitor.

The number immediately following the title is the production number. Also given is information regarding the classification of the subject matter. A melodrama is denoted by the abbreviation Mel., Comedy by Com., Comedy-Melodrama by Com.-Mel., Musical by Mus., Musical Comedy by Mus.-Com., Western by West. If the production is made in color, the letter "C" appears in parenthesis after the classification. Thus: Com.-Mel. (C) denotes a Comedy-Melodrama in Color.

At the extreme right of the line containing the title of the production is the name of the distributor.

A

Abused Confidence, Mel....Col
Across the Plains, 3855, West....Mono
Adventures in Sahara, Mel....Col
Adventure of Giacomo Casanova, Mel..Amerital
Adventures of Huckleberry Finn, The, 923 Com.-Mel. ....MGM
Adventures of Jane Arden, 321, Mel....WB
Adventures of Sherlock Holmes, The, Mel. 20th-Fox
Alla en la Rancho Grande, Mus....Foreign
All This and Heaven Too, Mel....WB
Almost a Gentleman, 920, Mel....RKO
Always in Trouble, 914, Com....20th-Fox
Ambush, 3820, Mel....Para
Andy Hardy Gets Spring Fever, 944, Com. MGM
Angels Wash Their Faces, The, 367, Mel..FN
Angels With Dirty Faces, 351, Mel....FN
Annabel Takes a Tour, 908, Com....RKO
Annie Laurie, Mel....Foreign
Are Husbands Necessary, Com....Para
Argentina, West. ....Para.
Arrest Bulldog Drummond, 3812, Mel....Para
Arizona Legion, 982, West....RKO
Arizona Wildcat, 929, Com....20th-Fox
Army Girl, 7002, Mel....Rep
Artists and Models Abroad, 3817, Com....Para
Ask a Policeman, Com....Foreign
At Your Age, Com....GN

B

Babes in Arms, Mus.-Com....MGM
Bachelor Mother, 932, Mel....RKO
Back Door to Heaven, 3833, Mel....Para
Bad Company, Mel....Univ
Bad Lands, 933, West....RKO
Balalaika, Mus. ....MGM
Ballerina, Mel. ....Foreign
Beachcomber, The, 3863, Mel....Para
Beau Geste, Mel....Para
Beauty for the Asking, 915, Com....RKO
Behind the Facade, Mel....Foreign
Behind Prison Gates....Col
Big Town Czar, 3018, Mel....Univ
Bizarre Bizarre, Com....Foreign
Billy the Kid Returns, 851, West....Rep
Blackmail, Mel. ....MGM
Blackwell's Island, 361, Mel....FN
Blind Alley, Mel....Col
"Blondie," Com. ....Col
Blondie Meets the Boss, Com....Col
Blondie Takes a Vacation, Com....Col
Blue Montana Skies, 844, West....Rep
Booloo, Mel. ....Para
Bouquets from Nicholas, Com....Foreign
Boy Friend, 943, Com....20th-Fox
Boy's Reformatory, 3823, Mel....Mono
Boy Slaves, 911, Mel....RKO
Boy Trouble, 3824, Mel....Para
Bridal Suite, 937, Com.-Mel....MGM
Broadway Serenade, 931, Mus....MGM
Bronze Buckaroo, Mel....St. Rts.
Brother Orchid, Mel....WB
Burn 'Em Up O'Connor, 919, Com.-Mel..MGM
Bulldog Drummond's Secret Police, 3831, Mel. ....Para
Bulldog Drummond's Bride, Mel....Para

C

Cabira, Mel. ....Foreign
Cafe Society, 3826, Mel....Para
California Frontiers, West....Col
Calling Dr. Kildare, 932, Mel....MGM
Captain Fury, Mel....UA
Captain Scorpion, Com....Foreign
Career, 930, Mel....RKO
Career Man, Mel....WB
Cat and the Canary, The, Mel....Para
Charlie Chan at Treasure Island, Mel. 20th-Fox
Charlie Chan in Honolulu, 928, Mel..20th-Fox
Charlie Chan in Reno, 948, Mel....20th-Fox
Chalked Out, Mel....FN
Champ, The, Mel....MGM
Champs Elysees, Com-Mel....Foreign
Chasing Danger, 941, Mel....20th-Fox
Chicago Ben, Mel....GB
Chicken Wagon Family, Com....20th-Fox
Child Is Born, A, Mel....WB
Christmas Carol, 917, Com.-Mel....MGM
Chump at Oxford, Com....UA
Cipher Bureau, 312, Mel....GN
City in Darkness, Mel....20th-Fox
Climbing High, 8072, Com....GB
Clouds Over Europe, Mel....Col
Code of the Cactus, West....St. Rts.
Code of the Fearless, West....St. Rts.
Code of the Secret Service, 374, Mel....FN
Code of the Streets, 3019, Mel....Univ
Colorado Sunset, West....Rep
Comet Over Broadway, 370, Mel....WB
Conspiracy, Mel. ....RKO
Convict's Code, 3822, Mel....Mono
Convicts at Large, Mel....St. Rts.
Coral Rocks, The, Mel....Foreign
Cowboy and the Lady, Com....UA
Cowboy Quarterback, The, 366, Com....WB
Crossroads, Mel. ....Foreign
Curtain Rises, The, Mel....Foreign

D

Dark Eyes, Mel....Foreign
Dark Sands, Mel....Foreign
Dark Victory, 354, Mel....FN
Daughters Courageous, 360, Mel....WB
Dawn Patrol, 303, Mel....WB
Day at the Circus, Com. Mus.-Com....MGM
Day the Bookies Wept., The, Com....RKO
Dead End Kids in Military School, Com.-Mel. Mel. ....WB
Death of a Champion, Mel....Para
Desperate Trails, The, West....Univ
Devil's Island, 313, Mel....WB
Disbarred, 3818, Mel....Para
Disputed Passage, Mel....Para
Dock on the Havel, Mel....Foreign
Dr. Cyclops, Mel....Para
Dodge City, 304, Mel. (C)....WB
Double Crime in the Maginot Line, Mel. Foreign
Double Dyed Deceiver, Mus....Para
Down on the Farm, 920, Com....20th-Fox
Down the Wyoming Trail, 3864, West....Mono
Dramatic School, 915, Mel....MGM
Drifting Westward, 3853, West....Mono
Drums Along the Mohawk, Mel....20th-Fox
Duke of West Point, Mel....UA
Dust Be My Destiny, Mel....WB

E

Each Dawn I Die, Mel....FN
East Side of Heaven, Mus.-Com....Univ
Elsa Maxwell's Hotel for Women, Mel.20th-Fox
Empty World, Mel....GB
Escape from Yesterday, Mel....Foreign
Escape, The, Mel....20th-Fox
Eternally Yours, Mel. ....UA
Everybody's Baby, 931, Com....20th-Fox
Everything's on Ice, Mel....RKO
Ex Champ, 3010, Mel....Univ
Exile Express, 301, Mel....GN
Exposed, 3032, Mel....Univ

F

Family Next Door, 3020, Com....Univ
Fast and Loose, 924, Mel....MGM
Federal Man Hunt, 820, Mel....Rep
Federal Offense, Mel....Para
Feud of the Range, West....St. Rts.
Fighting Thoroughbreds, 821, West....Rep
First Love, Mus....Univ
First Offenders, Mel....Col
Fisherman's Wharf, 844, Mus....RKO
Five Came Back, 927, Mel....RKO
Five Little Peppers and How They Grew, Com. ....Col
Fixer Dugan, 922....RKO
Flight at Midnight, Mel....Rep
Flirting with Fate, 914, Com.-Mel....MGM
Flying Irishman, 919, Mel....RKO
Foggy Quay, Mel....Foreign
Forged Passport, 823, Mel....Rep
Forgotten Woman, The, 3031, Mel....Univ
For Love or Money, 3030, Mel....Univ
40 Little Mothers, Mel....Foreign
Four Feathers, Mel. (C)....UA
Four Girls in White, 921, Mel....MGM
Frog, The, Mel....GB
Frontier Marshal, West....20th-Fox
Frontier Pony Express, West....Rep
Frontiersman, 3856, West....Para
Frontiers of '49, West....Col
Fugitive at Large....Col
Full Confession, Mel....RKO
Full Speed Ahead, Mel....GN

G

Gambling Ship, 3023, Mel....Univ
Gang, The, Mel....St. Rts.
Gang Bullets, 3818, Mel....Mono
Gang's All Here, The, Com.-Mel....Foreign
Gang Smashers, Mel....St. Rts.
Gangster's Boy, 3801, Mel....Mono
Geronimo, Mel. ....Para
Ghost Town Riders, 3054, West....Univ
Girl and the Gambler, 926, Mel....RKO
Girl Downstairs, The, 916, Com.-Mel....MGM
Girl from Mexico, 928, Com.-Mel....RKO
Girl from Rio, Mel....Mono
Girl Must Live, Com....20th-Fox
Glory of the Faith, Mel....Foreign
Going Places, 359, Com.-Mel....FN
Golden Boy, Mel....Col
Gold Is Where You Find It, Mel. (C)....FN
Goodbye, Mr. Chips, 945, Com.-Mel....MGM
Good Girls Go to Paris, Com.-Mel....Col
Gorilla, The, 944, Com.-Mel....20th-Fox
Gracie Allen Murder Case, Com.-Mel....Para
Grand Jury's Secrets, Mel....Para
Great Man Votes, 913, Com....RKO
Great Waltz, The, 908, Mus....MGM
Gunga Din, 912, Mel....RKO
Gun Packer, 3851, West....Mono
Gunsmoke Trail, West....Mono

H

Hard to Get, 310, Com.-Mel....WB
Hardys Ride High, 934, Com.-Mel....MGM
Harlem Rides the Range, West....St. Rts.
Harmony at Home, Com....20th-Fox
Hatred, Mel. ....Foreign
Hawaiian Nights, Mus....Univ
Heart of the North, 362, Mel. (C)....FN
Heart of Paris, Mel....Foreign
Heaven on a Shoestring, Mel....Para
Heaven with a Barbed Wire Fence, Mel. 20th-Fox
Hell Bound, Mel....St. Rts.
Hell's Kitchen, 312, Mel....WB
Herbst Manover, Com....Foreign
Here I Am a Stranger, Mel....20th-Fox
Heritage of the Desert, Mel....Para
Hero for a Day, Mel....Univ
Heroes of the Desert, 7118, West....Rep
Heroes of the Marne, Mel....Foreign
Hidden Power, Mel....Col
His Exciting Night, 3036, Com....Univ
Hobby Family, The, 376, Com....FN
Hollywood Cavalcade, Mel. (C)....20th-Fox
Home from Home, Com....Foreign
Home on the Prairie, 842, West....Rep
Homicide Bureau, Mel....Col
Honolulu, 922, Mus.-Com....MGM
Honor of the West, 3055, West....Univ
Hostages, The, Mel....Foreign
Hotel Imperial, 3836, Mel....Para
Hounds of the Baskerville, 936, Mel..20th-Fox
Housekeepers' Daughter, Com....UA
House of Fear, The, 3038, Mel....Univ
Human Beast, The, Mel....Foreign

I

I Am a Criminal, 3812, Mel....Mono
Ice Follies of 1939, 925, Com.-Mel....MGM
I Demand Payment, Mel....St. Rts.
Idiot's Delight, 920, Com.-Mel....MGM
If I Were King, 3810, Mel....Para
Illegal Traffic, 3809, Mel....Para
I'm from Missouri, 3830, Com....Para
Indianapolis Speedway, The, 315, Mel....WB
Indiscretions, Mel. ....Foreign
In Early Arizona, West....Col
In Old Caliente, West....Rep
In Old Montana, West....St. Rts.
In Old Monterey, West....Rep
Inside Information, 3039, Mel....Univ
Inside Story, 934, Mel....20th-Fox
Inspector Hornleigh, 945, Mel....20th-Fox
Intermezzo, Mel....UA
International Crime, Mel....GN
Invitation to Happiness, Com.-Mel....Para
Irish Luck, Mel....Mono
I Stole a Million, Mel....Univ
Island of Lost Men, Mel....Para
It Could Happen to You, 950, Mel...20th-Fox
It's a Wonderful World, 936, Mel....MGM
Itto, Mel. ....Foreign
I Was Made a Convict, 824, Mel....Rep

J

Jamaica Inn, Mel....Para
Jesse James, 921, Mel. (C)....20th-Fox
Jones Family in Quick Millions, Com. 20th-Fox
Jones Family in Hollywood, 946, Com.20th-Fox
Juarez, 301, Mel....WB
Juarez and Maximillan, Mel....St. Rts.
Just Around the Corner, 915, Mus.-Com. 20th-Fox

K

Kentucky, 923, Mel. (C)....20th-Fox
Kid from Kokomo, The, 363, Mel....FN
Kid Nightingale, Mel....WB
Kid from Texas, Mel....MGM
Kind Men Marry, The, 936, Mel....RKO
King of Chinatown, 3827, Mel....Para
King of the Turf, Mel....UA
King of the Underworld, 317, Mel....WB
Kreutzer Sonata, Mel....Foreign

L

Lady and the Knight, The, Mel. (C)....WB
Lady and the Mob, The, Com....Col
Lady of the Tropics, Mel....MGM
Lady's from Kentucky, The, 3834, Mel....Para
Lady Takes a Chance, The, Com.-Mel....GN
Lady Vanishes, 8011, Mel....GB
Lambeth Walk, The, Mus.-Com....Foreign
Last Express, 3028, Mel....Univ
La Vierge Folle, Mel....Foreign
Law Comes to Texas, The, West....Col
Lawful Outlaws, West....Para
Lawless Valley, 981, West....RKO

(*Continued on following page*)

[THE RELEASE CHART--INDEX CONT'D]

(*Continued from preceding page*)

Law of the Texan, West....Col
Law West of Tombstone, 909, West....RKO
Let Freedom Ring, 926, Mus....MGM
Let Us Live, Mel....Col
Lieble im ¾ Takt, Com....Foreign
Light That Failed, The, Mel....Para
Little Miss Broadway, Mus....20th-Fox
Little Princess, The, 932, Mel. (C)..20th-Fox
Little Orphan Annie, 3814, Mel....Para
Little Tough Guys in Society, 3011, Mel..Univ
Lone Star Pioneers, West....Col
Lone Wolf Spy Hunt, The, Mel....Col
Long Shot, The, 313, Mel....GN
Lost Patrol, 991, Mel....RKO
Lost Squadron, The, 994, Mel....RKO
Love Affair, 916, Mel....RKO
Lucky Night, 933, Com....MGM

M

Made for Each Other, Mel....UA
Magnificent Fraud, The....Para
Maisie, Com.-Mel. ....MGM
Mamele, Com. ....Foreign
Man About Town, Com....Para
Man and His Wife, A, Mel....Foreign
Man from Sundown, The, West....Col
Man in the Iron Mask, Mel....UA
Man's Country, 3742, West....Mono
Man of Conquest, 801, Mel....Rep
Man They Could Not Hang, The, Mel....Col
Man Who Dared, 375, Mel....FN
Mars Attacks the World, 3042, Mel....Univ
Marseillaise, Mel. ....Foreign
Marusia, Mus. ....Foreign
Men in the Service, Mel....Col
Men of the Frontier, West....Mono
Mexicali Kid, 3741, West....Mono
Mickey the Kid, 814, Mel....Rep
Midnight, 3828, Mel....Para
Mikado, The, Mus. (C)....Univ
Million Dollar Legs, Mel....Para
Mind of Mr. Reeder, The, Mel....Foreign
Miracle on Main Street, Mel....GN
Miracles for Sale, Mel....MGM
Missing Daughters, Mel....Col
Mr. Moto in Danger Island, 937, Mel.20th-Fox
Mr. Moto's Last Warning, 926, Mel..20th-Fox
Mr. Moto Takes a Vacation, 952, Mel. 20th-Fox
Mr. Smith Goes to Washington, Com....Col
Mr. Wong in Chinatown, Mel....Mono
Modern Cinderella, Com.-Mel....Univ
Mothers of Today, Mel....Apex
Mountain Rhythm, 845, West....Rep
Murder in Soho, Mel....Foreign
Mutiny on the Blackhawk, Mel....Univ.
Mutiny on the Bounty, 536, Mel....MGM
My Song of Love, Mel....Foreign
My Son is a Criminal, Mel....Col
Mysterious Miss X, 809, Mel....Rep
Mystery of Mr. Wong, The, 3806, Mel....Mono
Mystery of the White Room, 3037, Mel...Univ
Mystery Plane, 3809, Mel....Mono
My Fifth Avenue Girl, Com....RKO
My Wife's Relatives, 810, Com.-Mel....Rep

N

Nancy Drew and the Hidden Staircase, Mel. WB
Nancy Drew, Detective, 318, Mel....WB
Nancy Drew, Reporter, 372, Mel....FN
Nancy Drew, Trouble Shooter, 324, Mel...WB
Naughty But Nice, 311, Com.-Mel....WB
Navy Secrets, 3805, Mel....Mono
Never Mind the Guard, Com....GN
Never Say Die, 3832, Com....Para
New Frontier, West....Rep
Newsboys Home, 3015, Mel....Univ
News is Made at Night, 953, Mel....20th-Fox
Next Time I Marry, 910, Com....RKO
Night in Ghost Town, A, West....RKO
90 Degrees South, Mel....Foreign
Night on the Danube, Com.-Mel....Foreign
Night Work, Com....Para
Ninotschka, Mel. ....MGM
North of Shanghai, Mel....Col
North of the Yukon, Mel....Col
Not Wanted, Mel....WB
Nurse Edith Cavell, Mel....RKO

O

Off the Record, 314, Com.-Mel....WB
Of Human Bondage, 993, Mel....RKO
Oklahoma Kid, 308, Mel....WB
Oklahoma Terror, West....Mono
Old Bones of the River, Com....Foreign
Old Maid, The, Mel....WB
On Borrowed Time, Com.-Mel....MGM
On Your Toes, Mus....WB
One Third of a Nation, 3825, Mel....Para
One Wild Night, Mel....20th-Fox
Only Angels Have Wings, Mel....Col
On Trial, 323, Mel....WB
Orage, Mel. ....Foreign
Orphans of the Street, 819, Mel....Rep
Our Leading Citizen, Com....Para
Our Neighbors— the Carters, Com....Para
Outpost of the Mounties....Col
Outside These Walls, Mel....Col
Outsider, The, Mel....Foreign
Out West with the Hardys, 913, Com.-Mel. MGM
Overland Stage Raiders, West....Rep
Over the Moon, Mel. (C)....UA

P

Pacific Liner, 914, Mel....RKO
Panama Lady, 925, Mel....RKO
Panama Patrol, 314, Mel....GN
Pardon Our Nerve, 931, Mel....20th-Fox
Parents on Trial, Mel....Col
Paris Honeymoon, 3821, Mus.-Com....Para
Peasant Wedding, Mel. (C)....Foreign
Peck's Bad Boy at the Circus, 908, Com..RKO
Persons in Hiding, 3823, Mel....Para
Phantom Stage, 3056, West....Univ
Pirates of the Skies, 3033, Mel....Univ
Playing with Dynamite, 326, Mel....WB
Port of Hate, Mel....St. Rts.
Prairie Justice, 3053, West....Univ
Pride of the Navy, 822, Mel....Rep
Prison Nurse, Mel....Rep
Prison Surgeon, Mel....Col
Prison Without Bars, Mel....UA
Pygmalion, 980, Com.-Mel....MGM

Q

Queen of Destiny, Mel. (C)....RKO
Queer Money, Mel....WB

R

Racketeers on the Range, 984, West....RKO
Radio Troubadour, Mus....Foreign
Rains Came, The, Mel....20th-Fox
Real Glory, The, Mel....UA
Red River Range, 864, West....Rep
Reform School, Mel....St. Rts.
Renegade Trail, West....Para
Return of Dr. X, Mel....WB
Return of the Cisco Kid, Mel....20th-Fox
Return of the Frog, Mel....Foreign
Rhythm of the Saddle, 7108, West....Rep
Ride a Crooked Mile, 3815, Mel....Para
Ride 'Em Cowgirl, W1-2, West....GN
Rio Grande, West....Col
Risky Business, 3029, Mel....Univ
Road Demon, 918, Mel....20th-Fox
Roaring Nineties, The, Mel....WB
Rolling Westward, 3863, West....Mono
Romance of the Redwoods, Mel....Col
Rookie Cop, Mel....RKO
Rose Marie, 643, Mus....MGM
Rose of Washington Square, 942, Mus.-Com. 20th-Fox
Rough Riders Round-up, 853, West....Rep
Rulers of the Seas, Mel....Para

S

Sacrifice d'Honneur, Mel....Foreign
Saint in London, 929, Mel....RKO
Saint Strikes Back, 918, Mel....RKO
St. Louis Blues, 3822, Mel....Para
Santa Fe Stampede, 863, West....Rep
San Francisco, 638, Mel....MGM
Say It in French, 3813, Com....Para
School for Husbands, Com.-Mel....Foreign
Second Fiddle, 949, Com.-Mel....20th-Fox
Secret Service of the Air, 320, Mel....WB
Secrets of a Nurse, 3022, Mel....Univ
Sergeant Madden, 927, Mel....MGM
Seventeen, Com. ....Para
Sharpshooters, 916, Mel....20th-Fox
She Married a Cop, Mel....Rep
Shine On Harvest Moon, 852, West....Rep
Shining Hour, The, 912, Mel....MGM
Should a Girl Marry? Mel....Mono
Should Husbands Work? Com....Rep
Silver on the Sage, 3858, Mel....Para
Singing Charro, The, West....Foreign
Singing Cowgirl, The, W1-3, West....GN
Sin of Lena Rivers, Mel....St. Rts.
Sisters, The, 302, Mel....WB
Six-Gun Rhythm, W1-19, West....GN
Six-Gun Trail, West....St. Rts.
Slalom, Mel. ....Foreign
Smashing the Spy Ring, Mel....Col
Smiling Along, 300, Com....20th-Fox
Smuggled Cargo, Mel....Rep
Society Lawyer, 930, Mel....MGM
Society Smugglers, 3024, Mel....Univ
Some Like It Hot, 3837, Mus....Para
Song of the Buckaroo, 3861, West....Mono
Son of Frankenstein, 3004, Mel....Univ
Sorority House, 924, Mel....RKO
S.O.S.-Tidal Wave, 813, Mel....Rep
So This Is London, Com....Foreign
Southward Ho! 855, West....Rep
Spellbinder, The, 931, Mel....RKO
Spies of the Air, Mel....Foreign
Spirit of Culver, 3014, Mel....Univ
Spoilers of the Range, West....Col
Spring Madness, 911, Com.-Mel....MGM
Spy in Black, Mel....Col
Stagecoach, Mel. ....UA
Stand Up and Fight, 918, Com.-Mel....MGM
Stanley and Livingstone, Mel....20th-Fox
Star Maker, The, Mus....Para
Star of Midnight, 990, Mel....RKO
Star Reporter, 3821, Mel....Mono
Steeplechase, Mel. ....WB
Stolen Life, 3864, Mel....Para
Storm Over Bengal, 807, Mel....Rep
Story of Alexander Graham Bell, The, 938, Mel. 20th-Fox
Story of Vernon and Irene Castle, The, 838, Mus. ....RKO
Straight to Heaven, Mel....St. Rts.
Strange Case of Dr. Meade, Mel....Col
Strange Faces, 3035, Com.-Mel....Univ
Street of Missing Men, 811, Mel....Rep
Street Without a Name, Mel....Foreign
Streets of New York, 3802, Mel....Mono
Stronger Than Desire, Mel....MGM
Student Nurse, Mel....WB
Stunt Pilot, Mel....Mono
Submarine Patrol, 909, Mel....20th-Fox
Sudden Money, 3829, Com.-Mel....Para
Sundown on the Prairie, 3862, West....Mono
Sun Never Sets, Mel....Univ
Sunset Murder Case, 345, Mel....GN
Sunset Trail, 3857, West....Para
Susannah of the Mounties, 954, Com.-Mel. 20th-Fox
Sweepstake Winner, Com....FN
Sweethearts, 910, Mus. (C)....MGM
Swing, Sister, Swing, 3021, Mus....Univ.

T

Tail Spin, 925, Mel....20th-Fox
Tarzan Finds a Son! Mel....MGM
Tell No Tales, 35, Mel....MGM
Terror of Tiny Town, Mel....Col
Texas Stampede, West....Col
Texas Wildcats, West....St. Rts.
Thanks for Everything, 917, Mus.-Com. 20th-Fox
Thanks for the Memory, 3811, Com....Para
There's That Woman Again, Com....Col
They All Come Out, 943, Mel....MGM
These Glamour Girls, Mel....MGM
They Asked for It, 3040, Mel....Univ
They Can't Hang Me, Mel....Univ
They Drive by Night, Mel....Foreign
They Made Me a Spy, 921, Mel....RKO
They Made Me a Criminal, 307, Mel....WB
They Shall Have Music, Mel....UA
$1,000 a Touchdown, Com....Para
Three Musketeers, 927, Mus.-Com....20th-Fox
3 Smart Girls Grow Up, 3001, Mus.-Com. Univ
Three Texas Steers, 866, West....Rep
Three Waltzes, Mel....Foreign
Thunder Afloat, Mel....MGM
Thundering West, The, West....Col
Timber Stampede, 985, West....RKO
Tin Hats, Com....20th-Fox
Titans of the Deep, 326, Mel....GN
Tom Sawyer, Detective, 3816, Mel....Para
Topper Takes a Trip, Com....UA
Torchy Blane in Chinatown, 371, Mel....FN
Torchy Gets Her Man, 318, Mel....WB
Torchy Runs for Mayor, 322, Mel....WB
Tough Kid, 3819, Mel....Mono
Trade Winds, Com.-Mel....UA
Trapped in the Sky, Mel....Col
Trigger Pals, W1-13, West....GN
Trigger Smith, 3854, West....Mono
Tropic Fury, Mel....Univ
Trouble Brewing, Com....Foreign
Trouble in Sundown, 893, West....RKO
Tumbleweeds, West. ....St. Rts.
12 Crowded Hours, 917, Mel....RKO
20,000 Years in Sing Sing, Mel....WB
Two Gun Justice, West....Mono
Two Gun Troubador, West....St. Rts.

U

Undercover Agent, 3824, Mel....Mono
Undercover Doctor, Mel....Para
Underpup, Mel. ....Univ
Unexpected Father, Com....Univ
Union Pacific, 3835, Mel....Para
Unmarried ....Para
Up the River, 924, Com....20th-Fox

W

Wanted by Scotland Yard, 3829, Mel....Mono
Ware Case, Mel....20th-Fox
Waterfront, 325, Mel....WB
Water Rustlers, W1-1, West....GN
Way Down South, 947, Mus....RKO
We Are Not Alone, Mel....WB
Wedad, Mel. ....Foreign
Western Caravans, West....Col
Western Jamboree, 841, West....Rep
What a Man! Com....Foreign
When the Husband Travels, Mus.-Com..Foreign
While New York Sleeps, 922, Mel....20th-Fox
Whispering Enemies, Mel....Col
Wife, Husband and Friend, 930, Com.20th-Fox
Wild Horse Canyon, 3852, West....Mono
Wings of the Navy, 309, Mel....WB
Wings Over the Pacific, Mel....GN
Winner Take II, 939, Mus.-Com....20th-Fox
Winter Carnival, Mel....UA
Witch Night, Mel....Foreign
With a Smile, Mus.-Com....Foreign
Within the Law, 928, Mel....MGM
Wizard of Oz, Mus. (C)....MGM
Wolf Call, 3827, Mel....Mono
Wolves of the Frontier, West....Mono
Woman Doctor, 808, Mel....Rep
Woman Is the Judge, A, Mel....Col
Women, The, Com.-Mel....MGM
Women in the Wind, 316, Mel....WB
Wonder World, Mel....GN
World Moves On, The, Mel....WB
World on Parade, The, Mel....Para
Wuthering Heights, Mel....UA
Wyoming Outlaw, 867, West....Rep

Y

Yes, Madam? Com....Foreign
Yes, My Darling Daughter, 357, Com....FN
You Can't Cheat An Honest Man, 3005, Com. ....Univ
You Can't Get Away with Murder, 364, Mel. ....FN
Young Dr. Kildare, 907, Com.-Mel....MGM
Young Mr. Lincoln, 947, Mel....20th-Fox
Youth in Revolt, Mel....Foreign

Z

Zaza, 3819, Mel....Para
Zenobia, Com. ....UA
Zero Hour, The 812, Mel....Rep

(THE RELEASE CHART--CONT'D)

THE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1938-39 season. Asterisk (*) after title of feature denotes first appearance of picture in Release Chart.

NOTE: The totals for running time are the official figures announced by the home offices of the distributing companies.

When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk (*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure in Sahara (G)	Paul Kelly-Lorna Gray	Nov. 15,'38†	58.	Dec. 24,'38
Blind Alley (G)	Chester Morris-Ralph Bellamy-Joan Perry-Rose Stradner	May 11,'39†	71.	Apr. 29,'39
Blondie (G)	Penny Singleton-Arthur Lake-Larry Simms-D. Mummert	Nov. 30,'38†	72.	Nov. 5,'38
	(Exploitation: June 24,'39; p. 77.)			
Blondie Meets the Boss (G)	P. Singleton-A. Lake-L. Simms	Mar. 8,'39†	74.	Feb. 25,'39
	(Exploitation: May 13,'39, p. 66.)			
California Frontier	Buck Jones-Carmen Bailey	Dec. 15,'38†	54.	
Clouds Over Europe (G)	Laurence Olivier-Valerie Hobson	June 20,'39†	79.	Mar. 11,'39
	(Reviewed under the title, "Q Planes.")			
First Offenders	W. Abel-B. Roberts-J. Downs	Apr. 12,'39†	62.	
Frontiers of '49	Bill Elliott-Luana De Alcaniz	Jan. 19,'39†	54.	
	(See "California Cavalcade," "In the Cutting Room," Nov. 19,'38.)			
Good Girls Go to Paris (G)	Joan Blondell-Melvyn Douglas-Walter Connolly	June 30,'39†	78.	June 24,'39
Homicide Bureau (G)	Bruce Cabot-Rita Hayworth	Jan. 5,'39†	59.	Feb. 11,'39
In Early Arizona	Bill Elliot-Dorothy Gulliver	Nov. 2,'38†	53.	
Lady and the Mob, The (G)	F. Bainter-I. Lupino-L. Bowman	Apr. 3,'39†	66.	Mar. 11,'39
Law Comes to Texas, The	Bill Elliott-Veda Ann Borg-Dorothy Faye	Apr. 16,'39†	58.	
Let Us Live (G)	Henry Fonda-Maureen O'Sullivan-Ralph Bellamy	Feb. 28,'39†	69.	Feb. 18,'39
Lone Star Pioneers	Bill Elliott-Dorothy Gulliver	Mar. 16,'39†	56.	
Lone Wolf Spy Hunt, The (G)	Warren William - Ida Lupino - Virginia Weidler	Jan. 27,'39†	71.	Jan. 28,'39
Man from Sundown, The	Chas. Starrett - Iris Meredith - Sons of the Pioneers	July 15,'39†	59.	
Missing Daughters (A)	R. Arlen-R. Hudson-M. Marsh	May 22,'39†	59.	June 24,'39
My Son is a Criminal	Alan Baxter-Jacqueline Wells	Feb. 22,'39†	59.	
North of Shanghai	Betty Furness-James Craig	Feb. 10,'39†	59.	
	(See "In the Cutting Room," Nov. 12,'38.)			
North of the Yukon	Chas. Starrett-Linda Winters	Mar. 30,'39†	64.	
Only Angels Have Wings (G)	Cary Grant - Jean Arthur - Richard Barthelmess - Thos. Mitchell	May 25,'39†	121.	May 20,'39
	(Exploitation: June 24,'39; p. 75.)			
Outside These Walls	Dolores Costello - M. Whalen - Virginia Weidler	May 4,'39†	59.	
Rio Grande	Charles Starrett-Ann Doran	Dec. 8,'38†	59.	
Romance of the Redwoods	Joan Parker-Chas. Bickford	Mar. 30,'39†	67.	
Smashing the Spy Ring	Fay Wray-Ralph Bellamy	Dec. 29,'38†	62.	
	(See "International Spy," "In the Cutting Room," Dec. 3,'38; exploitation: Jan. 28,'39, p. 60.)			
Spoilers of the Range	Charles Starrett-Iris Meredith	Apr. 27,'39†	58.	
Strange Case of Dr. Meade	J. Holt-B. Roberts-N. Beery, Jr.	Dec. 15,'38†	67.	Oct. 29,'38
Terror of Tiny Town, The (G)	Billy Curtis	Dec. 1,'38†	63.	July 23,'38
	(Exploitation: Feb. 25,'39, p. 68.)			
Texas Stampede	Chas. Starrett-Iris Meredith	Feb. 9,'39†	57.	
There's That Women Again (G)	Melvyn Douglas-Virginia Bruce-Margaret Lindsay	Dec. 24,'38†	74.	Dec. 17,'38
Thundering West, The	Chas. Starrett - Iris Meredith - Sons of the Pioneers	Jan. 12,'39†	57.	
Trapped in the Sky (G)	Jack Holt-Katherine DeMille	June 1,'39	61.	Feb. 18,'39
Western Caravans	Chas. Starrett - Iris Meredith - Sons of the Pioneers	June 15,'39†	58.	
Whispering Enemies (G)	Jack Holt-Doleres Costello	Mar. 24,'39†	61.	Feb. 18,'39
Woman is the Judge, A	Frieda Inescort-Rochelle Hudson-Otto Kruger	July 10,'39†	62.	

Coming Attractions

Behind Prison Gates	Brian Donlevy-Jacqueline Wells	Aug. 10,'39†		

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blondie Takes a Vacation	P. Singleton-A. Lake-L. Simms	July 20,'39†		
Five Little Peppers and How They Grew	Edith Fellows	Aug. 19,'39		
Fugitive at Large	Jack Holt-Patricia Ellis			
Golden Boy	Wm. Holden-Barbara Stanwyck-Adolphe Menjou-Jos. Calleia	Aug. 31,'39		
Hidden Power (G)	Jack Holt-Gertrude Michael	Aug. 3,'39†	*60.	May 27,'39
Man They Could Not Hang, The	B. Karloff-R. Pryor-R. Wilcox			
Men in the Service	Randolph Scott-Ralph Bellamy-Frances Dee-Walter Connolly	July 31,'39†		
Mr. Smith Goes to Washington	Jean Arthur-Jas. Stewart-Edw. Arnold - Claude Rains - Guy Kibbee-Eugene Pallette			
Outpost of the Mounties	Chas. Starrett-Iris Meredith			
Parents on Trial	Jean Parker - Johnny Downs - Noah Beery, Jr.	June 29,'39†	58.	
	(See "In the Cutting Room," May 27,'39.)			
Prison Surgeon*	Walter Connolly			
Spy in Black (G)	C. Veidt-S. Shaw-V. Hobson		82.	Apr. 15,'39

FIRST NATIONAL

(See Warner Brothers)

GB PICTURES

(Distributed in part by 20th Century-Fox)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Climbing High (G) 8012	Jessie Matthews-Michael Redgrave-Noel Madison	Apr. 28,'39†	71.	Dec. 17,'38
Lady Vanishes, The (A) 8011	Margaret Lockwood-Paul Lukas-Michael Redgrave-Dame May Whitty	Jan. 6,'39†	88.	Sept. 3,'38
	(Exploitation: June 10,'39, p. 60.)			

Coming Attractions

Chicago Ben				
Empty World	Nova Pilbeam			
Frog, The	Noah Beery-Gordon Harker			

GRAND NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cipher Bureau (G) 312	Leon Ames-Joan Woodbury	Nov. 4,'38†	70.	Oct. 22,'38
Exile Express 301	Anna Sten-Alan Marshal	May 27,'39†	71.	
	(See "In the Cutting Room," Dec. 10,'38.)			
Long Shot, The (G) 313	Marsha Hunt-Gordon Jones	Jan. 6,'39†	60.	Dec. 31,'38
Panama Patrol (G) 314	Leon Ames-Charlotte Wynters	May 20,'39†	69.	Feb. 25,'39
Ride 'Em Cowgirl (G) WI-2	Dorothy Page	Jan. 20,'39†	53.	Jan. 21,'39
Singing Cowgirl, The WI-3	Dorothy Page	May 31,'39†	57.	
Six-Gun Rhythm (G) WI-19	Tex Fletcher-Joan Barclay	May 13,'39†	57.	Feb. 18,'39
Sunset Murder Case 345	Sally Rand	Nov. 11,'38†	57.	
Titans of the Deep (G) 326	Dr. Wm. Beebe-O. Barton	Oct. 28,'38†	47.	Nov. 19,'38
	(Short version—running time, 38 minutes.)			
Trigger Pals (G) WI-13	Art Jarrett-Lee Powell-Al St. John	Jan. 13,'39†	55.	Jan. 21,'39
Water Rustlers WI-1	Dave O'Brien-Dorothy Page	Jan. 6,'39†	56.	

Coming Attractions

At Your Age				
Full Speed Ahead				
Isle of Destiny	W. Ford-J. Lang-W. Gargan			
Lady Takes a Chance, The	Heather Angel-John King			
	(See "Everything Happens to Ann," "In the Cutting Room," Mar. 25,'39.)			
Miracle on Main Street	Margo-W. Abel-L. Talbot			
Never Mind the Guard				
Wonder World				

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Huckleberry Finn, The (G) 923	Mickey Rooney - Walter Connolly - Lynne Carver - Rex Ingram	Feb. 10,'39†	92.	Feb. 11,'39
	(Exploitation: Mar. 18,'39, p. 72; Apr. 7,'39, p. 73; Apr. 29,'39, pp. 74, 75; June 24,'39, p. 77; July 1,'39, p. 63.)			
Bridal Suite (G) 937	R. Young-Annabella-W. Connolly	May 26,'39†	70.	May 27,'39
Broadway Serenade (G) 931	Jeannette MacDonald-Lew Ayres-Ian Hunter-Frank Morgan	Apr. 7,'39†	113.	Apr. 8,'39
	(Exploitation: Apr. 15,'39, p. 81.)			
Born 'Em Up O'Connor (G) 919	Dennis O'Keefe-Cecilia Parker-Harry Carey-Nat Pendleton	Jan. 13,'39†	66.	Apr. 29,'39
Calling Dr. Kildare (G) 932	Lionel Barrymore-Lew Ayers	Apr. 28,'39†	66.	Apr. 29,'39
Christmas Carol, A (G) 917	Terry Kilburn-Reginald Owen-Lynne Carver-Ann Rutherford	Dec. 16,'38†	68.	Dec. 17,'38
	(Exploitation: Jan. 7,'39, p. 53; Jan. 21,'39, p. 54.)			
Champ, The (reissue) (G) 201	W. Berry-J. Cooper-I. Rich	June 2,'39	86.	Oct. 17,'31
Dramatic School (G) 915	Luise Rainer-Paulette Goddard-Alan Marshal - Ann Rutherford-Lana Turner	Dec. 9,'38†	80.	Dec. 10,'38
Fast and Loose (G) 924	Robt. Montgomery-R. Russell	Feb. 17,'39†	79.	Feb. 18,'39
Flirting with Fate (G) 914	Joe E. Brown-Leo Carrillo	Dec. 2,'38†	70.	Dec. 3,'38
Four Girls in White (G) 921	Florence Rice-Kent Taylor-Ann Rutherford	Jan. 27,'39†	73.	Feb. 4,'39
	(Exploitation: Mar. 11,'39, p. 54; Apr. 22,'39, p. 61; May 13,'39, p. 66.)			
Girl Downstairs, The (G) 916	Franchot Tone-Franciska Gaal-R. Gardner-W. Connolly	Dec. 23,'38†	77.	Dec. 24,'38
	(Exploitation: May 20,'39, p. 63.)			
Great Waltz, The (G) 906	Luise Rainer-Fernand Gravet-Miliza Korjus	Nov. 4,'38†	104.	Nov. 5,'38
	(Exploitation: Oct. 1,'38, p. 57; Nov. 12,'38, p. 69; Nov. 19,'38, p. 94; Dec. 17,'38, pp. 72, 74; Dec. 24,'38, pp. 55, 56; Dec. 31,'38, p. 66; Jan. 7,'39, p. 50; Apr. 8,'39, p. 82; Apr. 29,'39, p. 76.)			

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Hardys Ride High, The (G) 934	M. Rooney-L. Stone-F. Holden-C. Parker-A. Rutherford	Apr. 21,'39†	81	Apr. 22,'39
(Exploitation: May 20,'39, p. 64; June 3,'39, p. 65; June 24,'39, p. 76.)				
Honolulu (G) 922	Eleanor Powell-Robert Young-Burns and Allen	Feb. 3,'39†	83	Feb. 4,'39
(Exploitation: Mar. 25,'39, p. 82; Apr. 15,'39, p. 84; May 6,'39, pp. 61, 64; May 13,'39, p. 67; June 24,'39, pp. 74, 77; July 1,'39, p. 62; July 8,'39, p. 52.)				
Ice Follies of 1939 (G) 925	Original Ice Follies Cast—Joan Crawford-James Stewart-Lew Ayres	Mar. 10,'39†	82	Mar. 11,'39
(Exploitation: Apr. 29,'39, p. 76; May 20,'39, p. 61; June 10,'39, p. 60.)				
Idiot's Delight (A) 920	Norma Shearer - Clark Gable - Edw. Arnold-Burgess Meredith	Jan. 27,'39†	109	Jan. 28,'39
It's a Wonderful World (G) 936	James Stewart-Claudette Colbert	May 19,'39†	86	May 6,'39
(Exploitation: Mar. 11,'39, p. 56.)				
Kid from Texas, The (G) 929	Dennis O'Keefe-Florence Rice	Apr. 14,'39†	71	Apr. 1,'39
Let Freedom Ring (G) 926	N. Eddy-V. Bruce-L. Barrymore - E. Arnold - G. Kibbee-V. McLaglen	Feb. 24,'39†	87	Feb. 18,'39
(Exploitation: Apr. 8,'39, p. 79; Apr. 29,'39, p. 74; May 27,'39, p. 68.)				
Lucky Night (G) 933	Robert Taylor-Myrna Loy	May 5,'39†	81	Apr. 29,'39
Maisie (A)	R. Young-A. Sothern-R. Hussey	June 23,'39†	74	July 1,'39
(Exploitation: July 1,'39, p. 61; July 8,'39, p. 51.)				
Mutiny on the Bounty (reissue) (G) 536	C. Laughton-C. Gable-F. Tone.	May 5,'39	133	Nov. 9,'35
On Borrowed Time (G) 942	Lionel Barrymore-Sir C. Hardwicke-B. Watson-U. Merkel-Beulah Bondi	July 7,'39†	99	July 1,'39
Out West with the Hardys (G) 913	Lewis Stone - Mickey Rooney - Cecilia Parker - Fay Holden	Nov. 25,'38†	85	Nov. 26,'38
(Exploitation: May 20,'39, p. 62.)				
Pygmalion (A) 980	Leslie Howard-Wendy Hiller	Mar. 3,'39†	87	Sept. 10,'38
(Exploitation: Feb. 18,'39, pp. 68, 70; Feb. 25,'39, p. 67; Mar. 4,'39, p. 70; Mar. 25,'39, p. 83; Apr. 1,'39, p. 76; Apr. 22,'39, p. 64; May 6,'39, p. 62; May 13,'39, pp. 68, 70; July 8,'39, p. 51.)				
San Francisco (reissue) (G) 636	C. Gable-J. MacDonald-S. Tracy	May 27,'39	115	July 4,'36
Sergeant Madden (G) 927	Wallace Beery - Tom Brown - Alan Curtis-Laraine Day	Mar. 24,'39†	83	Mar. 18,'39
(Exploitation: Apr. 22,'39, p. 60; Apr. 29,'39, p. 72; May 6,'39, p. 63; May 20,'39, p. 62; May 27,'39, p. 65; June 10,'39, p. 59; July 8,'39, p. 51.)				
Shining Hour, The (A) 912	Joan Crawford-Margaret Sullavan - Melvyn Douglas - Robert Young - Fay Bainter	Nov. 18,'38†	76	Nov. 19,'38
6,000 Enemies (G)	Walter Pidgeon-Rita Johnson	June 9,'39†	62	May 27,'39
Society Lawyer (A) 930	W. Pidgeon-V. Bruce-L. Carrillo	Mar. 31,'39†	78	Apr. 1,'39
Spring Madness (G) 911	Lew Ayres-Burgess Meredith-Maureen O'Sullivan	Nov. 11,'38†	67	Nov. 12,'38
(Exploitation: Dec. 17,'38, pp. 72, 74; Jan. 7,'39, p. 52.)				
Stand Up and Fight (G) 918	Robert Taylor-Wallace Beery-Florence Rice - Helen Broderick - Barton MacLane	Jan. 6,'39†	97	Jan. 7,'39
(Exploitation: Jan. 21,'39, p. 52; Jan. 28,'39, p. 60; Feb. 4,'39, p. 85; Feb. 18,'39, pp. 68, 70.)				
Stronger Than Desire (A) 941	Virginia Bruce-Walter Pidgeon	June 30,'39†	78	June 4,'39
Sweethearts (G) 910	Jeanette MacDonald - Nelson Eddy - Florence Rice - Frank Morgan - Mischa Auer	Dec. 30,'38†	114	Dec. 24,'38
(Exploitation: Dec. 31,'38, p. 66; Jan. 21,'39, p. 54; Feb. 4,'39, pp. 82, 85; Feb. 18,'39, pp. 70, 71; Feb. 25,'39, p. 66; Apr. 1,'39, p. 75.)				
Tarzan Finds a Son! (G)	J. Weissmuller-M. O'Sullivan	June 16,'39†	82	June 3,'39
(Exploitation: July 1,'39, p. 49.)				
Tell No Tales (G) 935	Melvyn Douglas-Louise Platt	May 12,'39†	69	May 13,'39
They All Come Out (G) 943	Rita Johnson-Tom Neal	July 14,'39†	70	July 8,'39
Within the Law (G) 928	Ruth Hussey-Paul Kelly	Mar. 17,'39†	65	Mar. 18,'39
Young Dr. Kildare (G) 907	Lew Ayres-Lionel Barrymore	Oct. 14,'38†	81	Oct. 15,'38
(Exploitation: July 1,'39, p. 60.)				

Coming Attractions

Andy Hardy Gets Spring Fever 944	M. Rooney-L. Stone-C. Parker-F. Holden-A. Rutherford	July 21,'39†		
(See "In the Cutting Room," May 6,'39; exploitation: July 8,'39, p. 52.)				
Babes in Arms	Mickey Rooney-Judy Garland-Charles Winninger-Henry Hull			
(See "In the Cutting Room," July 1,'39.)				
Balalaika	Nelson Eddy-Ilona Massey-Chas. Ruggles - Ray Bolger - Edna Mae Oliver			
Blackmail	Edw. G. Robinson-Ruth Hussey	Aug. 18,'39		
Day at the Circus	Marx Bros.-F. Rice-K. Baker			
Goodbye, Mr. Chips (G) 945	Robert Donat-Greer Garson	July 28,'39†	114	May 20,'39
(Exploitation: July 1,'39, p. 59.)				
Lady of the Tropics	Robert Taylor-Hedy Lamarr	Aug. 4,'39		
(See "In the Cutting Room," June 3,'39.)				
Miracles for Sale	R. Young-F. Rice-H. Hull	July 28,'39†		
(See "In the Cutting Room," June 17,'39.)				
Ninotschka	G. Garbo-M. Douglas-I. Claire			
(See "In the Cutting Room," July 8,'39.)				
Rose Marie (reissue) (G) 643	Jeanette MacDonald - Nelson Eddy		112	Jan. 18,'35
These Glamour Girls	L. Ayres-L. Turner-A. Louise	Aug. 11,'39		
(See "In the Cutting Room," July 1,'39.)				
Thunder Afloat	W. Berry-C. Morris-V. Grey			
(See "In the Cutting Room," July 1,'39.)				
Wizard of Oz	Judy Garland - Frank Morgan - R. Bolger-B. Lahr-B. Burke	Aug. 25,'39		
(See "In the Cutting Room," Dec. 3,'38.)				
Women, The	Norma Shearer-Joan Crawford-Rosalind Russell-Mary Boland	Sept. 1,'39		
(See "In the Cutting Room," June 10,'39.)				

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Across the Plains (G) 3855	Jack Randall	Apr. 30,'39†	59	May 27,'39
Boy's Reformatory (G) 3828	Frankie Darro-Grant Withers	May 1,'39†	61	May 13,'39
Convicts' Code (G) 3822	R. Kent-A. Nagel-S. Blackmer	Jan. 18,'39†	62	Feb. 11,'39
Down the Wyoming Trail (G) 3864	Tex Ritter-Mary Brodell	May 18,'39	62	June 24,'39
Drifting Westward 3853	Jack Randall-Edna Duran	Jan. 25,'39†	55	
Gang Bullets (G) 3818	Anne Nagel-Robert Kent	Nov. 16,'38†	63	Dec. 10,'38
Gangster's Boy (G) 3801	Jackie Cooper	Nov. 16,'38†	80	Nov. 12,'38
(Exploitation: Apr. 1,'39, p. 73.)				
Gun Packer 3851	Jack Randall	Nov. 9,'38†	49	
I Am a Criminal (G) 3812	John Carroll-Mary Kornman	Dec. 7,'38†	73	Dec. 10,'38
Mystery of Mr. Wong, The (G) 3806	Boris Karloff-Dorothy Tree	Mar. 8,'39†	66	Mar. 18,'39
Mystery Plane (G) 3809	John Trent-Marjorie Reynolds	Mar. 8,'39†	60	Feb. 25,'39
(Reviewed under the title, "Sky Pirate"; exploitation: Apr. 29,'39, p. 72.)				
Navy Secrets (G) 3805	Fay Wray-Grant Withers	Feb. 8,'39†	60	Feb. 18,'39
Rolling Westward (G) 3823	Tex Ritter	Mar. 1,'39†	55	Apr. 1,'39
Should a Girl Marry? 3830	Anne Nagel-Warren Hull	June 10,'39†	61	
(See "Girl from Nowhere," "In the Cutting Room," June 17,'39.)				
Song of the Buckaroo (G) 3861	Tex Ritter-Jinx Falkenberg	Dec. 7,'38†	56	Jan. 14,'39
Star Reporter (G) 3821	Warren Hull-Marsha Hunt	Feb. 22,'39†	62	Apr. 15,'39
Streets of New York (G) 3802	Jackie Cooper-Marjorie Reynolds-Dick Purcell-Martin Spellman	Apr. 12,'39†	73	Apr. 8,'39
(Exploitation: Apr. 22,'39, p. 62.)				
Stunt Pilot (G) 3814	J. Trent-M. Reynolds-M. Stone	July 1,'39†	61	July 1,'39
Sundown on the Prairie 3862	Tex Ritter	Feb. 8,'39†	59	
Tough Kid (G) 3819	F. Darro-D. Purcell-J. Allen	Dec. 28,'38†	59	Jan. 7,'39
Trigger Smith 3854	Jack Randall	Mar. 22,'39†	60	
Undercover Agent 3824	Russell Gleason-Shirley Deane	Apr. 5,'39†	64	
(See "In the Cutting Room," Apr. 8,'39.)				
Wanted by Scotland Yard 3829	James Stephenson-Betty Lynne	Apr. 19,'39†	65	
Wild Horse Canyon (G) 3852	Jack Randall-Dorothy Short	Dec. 21,'38†	50	Jan. 7,'39
Wolf Call (G) 3827	Movita-John Carroll	May 18,'39†	67	May 20,'39

Coming Attractions

Girl from the Rio 3825	Movita-Warren Hull	Aug. 14,'39†		
Irish Luck 3826	Frankie Darro	Aug. 28,'39†		
Men of the Frontier*	Tex Ritter-Jean Joyce			
Mr. Wong in Chinatown 3807	Boris Karloff-Marjorie Reynolds	Aug. 7,'39†		
(See "In the Cutting Room," July 1,'39.)				
Oklahoma Terror 3856	Jack Randall	Aug. 3,'39†		
Wolves of the Frontier 3866	Tex Ritter	Aug. 16,'39†		

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ambush (G) 3820	Gladys Swarthout-Lloyd Nolan	Jan. 20,'39†	62	Jan. 21,'39
Arrest Bulldog Drummond (G) 3812	John Howard-Heather Angel	Nov. 25,'38†	60	Jan. 21,'39
Artists and Models Abroad (G) 3817	Jack Benny-Joan Bennett-Yacht Club Boys-Mary Boland	Dec. 30,'28†	90	Oct. 29,'38
Back Door to Heaven (G) 3833	Patricia Ellis-Wallace Ford	Apr. 21,'39†	85	Apr. 15,'39
Beachcomber, The (A) 3863	Chas. Laughton-Elsa Lanchester	Mar. 10,'39†	88	Nov. 26,'38
(Exploitation: Jan. 14,'39, p. 65.)				
Boy Trouble 3824	Charles Ruggles-Mary Boland	Feb. 17,'39†	74	Feb. 4,'39
Bulldog Drummond's Bride (G) 3844	John Howard-Heather Angel	June 30,'39†	*55	July 8,'39
Bulldog Drummond's Secret Police (G) 3831	John Howard-Heather Angel	Apr. 14,'39†	55	Apr. 8,'39
Cafe Society (G) 3826	Fred MacMurray - Madeleine Carroll - Shirley Ross	Mar. 3,'39†	76	Feb. 11,'39
(Exploitation: Mar. 11,'39, p. 57; Apr. 22,'39, p. 60.)				
Disbarred (G) 3818	Gail Patrick - Otto Kruger - Robert Preston	Jan. 1,'39†	60	Jan. 14,'39
Frontiersman (G) 3856	Wm. Boyd-R. Hayden-G. Hayes	Dec. 16,'38†	74	Nov. 26,'38
Gracie Allen Murder Case (G) 3839	Gracie Allen-Warren William-Kent Taylor-Ellen Drew	June 2,'39†	74	May 20,'39
Grand Jury's Secrets (G) 3842	John Howard-Gail Patrick	June 23,'39†	68	June 10,'39
Heritage of the Desert (G) 3843	Evelyn Venable-Donald Woods	June 23,'39†	74	Mar. 18,'39
Hotel Imperial 3836	Isa Miranda-Ray Milland	May 12,'39†	80	May 13,'39
If I Were a King (A) 3810	Ronald Colman - Frances Dee - Basil Fathbone-Ellen Drew	Nov. 11,'38†	100	Sept. 17,'38
(Exploitation: Dec. 17,'38, p. 73; Jan. 14,'39, p. 65.)				
Illegal Traffic (G) 3809	J. Carroll Naish-Mary Carlisle	Nov. 4,'38†	67	Nov. 5,'38
I'm from Missouri (G) 3830	Bob Burns-Glayds George	Apr. 7,'39†	80	Mar. 25,'39
(Exploitation: May 13,'39, p. 66; June 10,'39, p. 55.)				
Invitation to Happiness (G) 3841	Irene Dunne-Fred MacMurray	June 16,'39†	95	May 13,'39
King of Chinatown (G) 3827	Anna May Wong-A. Tamiroff	Mar. 17,'39†	57	Mar. 18,'39
Lady's from Kentucky, The (G) 3834	George Raft-Ellen Drew-Hugh Herbert-Zasu Pitts	Apr. 28,'39†	77	Apr. 15,'39
Little Orphan Annie (G) 3814	Ann Gillis - Robert Kent - June Travis	Dec. 2,'38†	58	Dec. 3,'38
Man About Town (G)	J. Benny-D. Lamour-E. Arnold	July 7,'39†	85	June 17,'39
Midnight (G) 3828	Claudette Colbert-Don Ameche-Francis Lederer - John Barrymore - Mary Astor	Mar. 24,'39†	94	Mar. 18,'39
(Exploitation: May 27,'39, p. 68; June 3,'39, p. 66; July 1,'39, p. 58.)				
Million Dollar Legs (G)	Betty Grable - John Hartley - Donald O'Connor-Jackie Coogan	July 14,'39†	*65	July 8,'39
Never Say Die (G) 3832	Bob Hope-Martha Raye	Apr. 14,'39†	82	Mar. 11,'39
One Third of a Nation (A) 3825	Sylvia Sidney-Leif Erikson	Feb. 24,'39†	70	Feb. 18,'39
Paris Honeymoon (G) 3821	Bing Crosby - Franciska Gaal - E. E. Horton - Shirley Ross - Akim Tamiroff	Jan. 27,'39†	85	Dec. 17,'38
(Exploitation: Apr. 1,'39, p. 73.)				
Persons in Hiding (G) 3823	L. Overman-Patricia Morison	Feb. 10,'39†	70	Jan. 28,'39

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ride a Crooked Mile (G) 3815.	Akim Tamiroff-Frances Farmer-Leif Erikson	Dec. 9,'38†	78.	Dec. 3,'38
St. Louis Blues (G) 3822.	L. Nolan-D. Lamour-T. Guizar.	Feb. 3,'39†	87.	Jan. 28,'39
(Exploitation: June 17,'39, p. 76.)				
Say It in French (G) 3813.	Olympe Bradna-Ray Milland.	Nov. 25,'38†	70.	Nov. 26,'38
Silver on the Sage (G) 3858.	Wm. Boyd-Geo. Hayes.	Mar. 31,'39†	68.	Feb. 11,'39
(Exploitation: Jan. 7,'39, p. 53.)				
Some Like It Hot (G) 3837.	Gene Krupa and Orch.-Shirley Ross-Bob Hope-Una Merkel.	May 19,'39†	64.	May 13,'39
(Exploitation: June 10,'39, p. 54; June 17,'39, p. 77.)				
Stolen Life (A) 3864.	Elisabeth Bergner - Michael Redgrave	May 26,'39†	92.	Feb. 18,'39
Sudden Money (G) 3829.	B. Lee-M. Rambeau-C. Ruggles.	Mar. 31,'39†	62.	Mar. 25,'39
Sunset Trail (G) 3857.	Wm. Boyd-R. Hayden-G. Hayes.	Feb. 24,'39†	68.	Oct. 22,'38
Thanks for the Memory (G) 3811	B. Hope-S. Ross-C. Butterworth.	Nov. 18,'38†	75.	Nov. 12,'38
Tom Sawyer, Detective (G) 3816	Donald O'Connor-Billy Cook.	Dec. 23,'38†	68.	Dec. 24,'38
Undercover Doctor (G) 3840.	L. Nolan-J. C. Naish-H. Angel.	June 9,'39†	65.	June 3,'39
Union Pacific (G) 3835.	Joel McCrea-Barbara Stanwyck-Akim Tamiroff-Robt. Preston.	May 5.'39†	125.	Apr. 29,'39
(Exploitation: Feb. 18,'39, p. 72; Mar. 11,'39, p. 57; Mar. 18,'39, p. 73; May 27,'39, p. 64; June 3,'39, p. 65; June 10,'39, pp. 54, 59, 60; June 17,'39, p. 75; June 24,'39, p. 76; July 8,'39, pp. 50, 51.)				
Unmarried (G) 3838.	Buck Jones-Helen Twelvetrees.	May 26,'39†	65.	May 27,'39
Zaza (A) 3819.	C. Colbert-H. Marshall-B. Lahr.	Jan. 13,'39†	86.	Jan. 7,'39

Coming Attractions

Argentina	W. Boyd-R. Hayden-S. Duna.
Are Husbands Necessary.	F. MacMurray - M. Carroll - H. Broderick
Beau Geste	Gary Cooper - Ray Milland - Robert Preston-Brian Donlevy-Donald O'Connor
Cat and the Canary, The.	Bob Hope-Paulette Goddard.
Death of a Champion.	Lynne Overman-Susan Paley. Aug. 18,'39.
Disputed Passage	Dorothy Lamour-Akim Tamiroff-John Howard
(See "In the Cutting Room," May 20,'39.)	
Double Dyed Deceiver.	Tito Guizar-Gale Sondergaard.
Dr. Cyclops	Albert Dekker-Janice Logan.
Geronimo	P. Foster-A. Devine-E. Drew.
(See "In the Cutting Room, Apr. 15,'39.)	
Happy Ending	P. O'Brien-O. Bradna-R. Young.
(See "Heaven on a Shoestring," "In the Cutting Room," June 24,'39.)	
Island of Lost Men.	Anna May Wong-Anthony Quinn. July 28,'39†
Jamaica Inn	Charles Laughton-Leslie Banks-Maureen O'Hara - Emlyn Williams. May 27,'39
Lawful Outlaws	William Boyd-Russell Hayden.
Light that Failed, The.	R. Coleman-W. Huston-I. Lupino.
Magnificent Fraud, The.	A. Tamiroff-L. Nolan. July 21,'39†
(See "In the Cutting Room," June 24,'39.)	
Night Work	Mary Boland-Charles Ruggles. Aug. 4,'39.
Our Leading Citizen.	Bob Burns-Susan Hayward. Aug. 11,'39†
(See "In the Cutting Room," July 1,'39.)	
Our Neighbors—the Carters.	Fay Bainter-Frank Craven.
Renegade Trail	W. Boyd-R. Hayden-G. Hayes. Aug. 4,'39†
(See "Arizona Bracelets," "In the Cutting Room," Dec. 31,'38.)	
Ruler of the Seas.	Douglas Fairbanks, Jr. - Mar't Lockwood-Will Fyffe
Seventeen	J. Cooper-B. Field-O. Kruger.
Star Marker, The.	Bing Crosby-Louise Campbell-Ned Sparks. Aug. 25,'39.
(See "In the Cutting Room," June 17,'39.)	
$1,000 a Touchdown.	Joe E. Brown-Martha Raye.
What a Life.	Jackie Cooper - Betty Field - Lionel Stander - John Howard.
(See "In the Cutting Room," May 20,'39.)	
World on Parade, The.	William Henry-Judith Barrett.

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blue Montana Skies (G) 844.	G. Autry-S. Burnette-J. Storey.	May 4,'39†	56.	May 6,'39
Come On, Rangers! (G) 818.	Roy Rogers-Mary Hart.	Nov. 25,'38†	57.	Nov. 26,'38
Federal Man Hunt (G) 820.	Robt. Livingston-June Travis.	Dec. 26,'38†	64.	Jan. 14,'39
Fighting Thoroughbreds (G) 821	R. Byrd-M. Carlisle-R. Allen.	Jan. 6,'39†	65.	Jan. 21,'39
Forged Passport (G) 823.	P. Kelly-L. Talbot-J. Lang.	Feb. 24,'39†	61.	Feb. 11,'39
Frontier Pony Express (G) 854.	Roy Rogers-Mary Hart.	Apr. 19,'39†	58.	Apr. 15,'39
Home on the Prairie (G) 842.	Gene Autry-Smiley Burnette.	Feb. 3,'39†	58.	Feb. 11,'39
I Was a Convict (G) 824.	Barton MacLane-Beverly Roberts.	Mar. 6,'39†.	65.	Feb. 25,'39
In Old Caliente 856.	R. Rogers-M. Hart-G. Hayes.	June 19,'39.	57.	
Man of Conquest (G) 801.	Richard Dix-Gail Patrick-Edward Ellis-Joan Fontaine.	May 15,'39†	97.	Apr. 15,'39
(Exploitation: May 27,'39, pp. 64, 68.)				
Mexicali Rose (G) 843.	Gene Autry-Smiley Burnette.	Mar. 27,'39†	58.	Apr. 1,'39
Mickey the Kid (G) 814.	Bruce Cabot-Ralph Byrd-Zasu Pitts-Tommy Ryan	July 3,'39†	65.	July 1,'39
Mountain Rhythm (G) 845.	G. Autry-S. Burnette-J. Storey.	June 9,'39†	59.	July 1,'39
Mysterious Miss X (G) 809.	M. Whalen-M. Hart-C. Chandler.	Jan. 10,'39†	65.	Jan. 14,'39
My Wife's Relatives (G) 810.	Gleasons, Jas., Lucille, Russell.	Mar. 20,'39†	65.	Mar. 4,'39
Night Riders, The (G) 865.	Three Mesquiteers-Ruth Rogers.	Apr. 12,'39†	58.	Apr. 8,'39
Orphans of the Street (G) 819.	Robt. Livingston - June Storey - Tommy Ryan	Dec. 5,'38†	64.	Dec. 17,'38
Pride of the Navy (G) 822.	J. Dunn-R. Hudson-G. Oliver.	Jan. 23,'39†	65.	Jan. 21,'39
Red River Range 864.	Three Mesquiteers-Lorna Gray-Polly Moran	Dec. 22,'38†	56.	
(See "In the Cutting Room," Nov. 19,'38.)				
Rhythm of the Saddle (G) 7108	Gene Autry-Smiley Burnette.	Nov. 5,'38†	58.	Nov. 12,'38
Rough Riders' Round-up (G) 853	Roy Rogers-Mary Hart.	Mar. 13,'39†	58.	Mar. 25,'39
Santa Fe Stampede (G) 863.	Three Mesquiteers-June Martel.	Nov. 18,'38†	56.	Dec. 10,'38
She Married a Cop (G) 815.	Phil Regan-Jean Parker.	July 12,'39†	66.	June 24,'39
Shine On Harvest Moon 852.	Roy Rogers-Mary Hart.	Dec. 23,'38†	57.	
(See "In the Cutting Room," Dec. 3,'38.)				
S.O.S.-Tidal Wave (G) 813.	Ralph Byrd-Kay Sutton.	June 2,'39†	61.	June 3,'39
Southward Ho! (G) 855.	Roy Rogers-Mary Hart.	May 19,'39†	58.	June 10,'39
Storm Over Bengal (G) 807.	Patric Knowles - Richard Cromwell-Rochelle Hudson	Nov. 14,'38†	65.	Nov. 12,'38
Street of Missing Men (G) 811.	Charles Bickford-Nana Bryant.	Apr. 28,'39†	65.	Apr. 29,'39
Three Texas Steers (G) 866.	Three Mesquiteers-Carole Landis.	May 12,'39†	57.	June 17,'39
Western Jamboree (G) 841.	Gene Autry - Smiley Burnette - Jean Rouverol	Dec. 2,'38†	56.	Dec. 24,'38
Woman Doctor (G) 808.	Frieda Inescort-Henry Wilcoxon-Claire Dodd-Sybil Jason.	Feb. 6,'39†	65.	Feb. 4,'39
Wyoming Outlaw 867.	Three Mesquiteers	June 27,'39†	56.	
Zero Hour, The (G) 812.	Frieda Inescort-Otto Kruger.	May 26,'39†	65.	May 27,'39

Coming Attractions

Colorado Sunset	Gene Autry-Smiley Burnette-June Storey-Buster Crabbe.
Flight at Midnight.	Col. Roscoe Turner-Phil Regan-Jean Parker-Robt. Armstrong
In Old Monterey.	G. Autry-S. Burnette-G. Hayes.
New Frontier	J. Wayne-R. Corrigan-R. Hatton.
Should Husbands Work?	Gleasons, James, Lucille, Russell - Marie Wilson - Tommy Ryan
Smuggled Cargo	Rochelle Hudson-Barry MacKay.

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Almost a Gentleman (G) 920.	James Ellison-Helen Wood.	Mar. 31,'39†	65.	Mar. 25,'39
Annabel Takes a Tour (G) 908.	Jack Oakie-L. Ball-R. Donnelly.	Nov. 11,'38†	67.	Oct. 22,'38
Arizona Legion (G) 982.	George O'Brien-Laraine Johnson.	Jan. 20,'39†	58.	Jan. 14,'39
Beauty for the Asking (G) 915.	L. Ball-D. Woods-P. Knowles.	Feb. 24,'39†	68.	Jan. 28,'39
Boy Slaves (G) 911.	Anne Shirley-Roger Daniel.	Feb. 10,'39†	72.	Jan. 14,'39
Career (G) 930	Anne Shirley-Edward Ellis.	July 7,'39†	80.	July 8,'39
Fisherman's Wharf (G) 844.	B. Breen-H. Armetta-L. Carrillo.	Feb. 3,'39.	72.	Jan. 28,'39
Five Came Back (G) 927.	C. Morris-W. Barrie-L. Ball.	June 23,'39†	*75.	June 10,'39
Fixer Dugan (G) 922.	Lee Tracy-Virginia Weidler.	Apr. 21,'39†	68.	Jan. 28,'39
Flying Irishman, The (G) 919.	Douglas Corrigan - Paul Kelly - Robert Armstrong	Apr. 7,'39†	72.	Mar. 4,'39
(Exploitation: May 20,'39, pp. 61, 62; June 24,'39, p. 72.)				
Girl and the Gambler (G) 926.	S. Duna-L. Carrillo-T. Holt.	June 16,'39†	*63.	June 10,'39
Girl from Mexico, The (G) 928.	Lupe Velez-Leon Errol.	June 2,'39†	71.	May 20,'39
Great Man Votes, The (G) 913.	John Barrymore - Katharine Alexander - Peter Holden - Virginia Weidler	Jan. 13,'39†	72.	Jan. 14,'39
Gunga Din (G) 912.	Cary Grant - Victor McLaglen - D. Fairbanks, Jr.-J. Fontaine.	Feb. 17,'39†	107.	Jan. 28,'39
(Exploitation: Feb. 18,'39, p. 72; Mar. 11,'39, p. 57; Mar. 25,'39, p. 84; Apr. 8,'39, p. 82; Apr. 15,'39, p. 80; Apr. 22,'39, p. 60; Apr. 29,'39, p. 77; May 6,'39, p. 61; May 13,'39, p. 65; May 27,'39, p. 66; June 3,'39, p. 68; June 10,'39, p. 60; July 1,'39, p. 62.)				
Lawless Valley (G) 981.	George O'Brien-Kay Suton.	Nov. 4,'38†	59.	Nov. 5,'38
Law West of Tombstone, The (G) 909	Jean Rouverol-Harry Carey-Tim Holt-Evelyn Brent	Nov. 18,'38†	73.	Nov. 19,'38
Lost Patrol (re-issue) (A) 991.	V. McLaglen-B. Karloff-W. Ford.	Feb. 17,'39†	73.	Feb. 3,'34
Lost Squadron, The (re-issue) (G) 994	J. McCrea-R. Dix-M. Astor.	July 14,'39†	79.	Mar. 5,'32
Love Affair (G) 916.	I. Dunne-C. Boyer-L. Bowman.	Apr. 7,'39†	89.	Mar. 18,'39
(Exploitation: Apr. 8,'39, p. 80; Apr. 15,'39, p. 82; Apr. 29,'39, pp. 72, 74; June 3,'39, p. 68.)				
Next Time I Marry (G) 910.	Lucille Ball-James Ellison.	Dec. 9,'38†	75.	Dec. 31,'38
Of Human Bondage (re-issue) (A) 993	L. Howard-B. Davis-F. Dee.	July 14,'39†	83.	July 7,'34
Pacific Liner (G) 914.	Victor McLaglen-Chester Morris-Wendy Barrie	Jan. 6,'39†	59.	Aug. 6,'38
Panama Lady (G) 925.	Lucille Ball-Allan Lane.	May 12,'39†	65.	May 13,'39
Peck's Bad Boy with the Circus (G) 948.	Tommy Kelly-Ann Gillis-Edgar Kennedy-Spanky MacFarland.	Nov. 25,'38†	68.	Nov. 26,'38
(Exploitation: Mar. 18,'39, p. 72.)				
Racketeers of the Range (G) 984	George O'Brien - Marjorie Reynolds - Ray Whitley	May 26,'39†	62.	June 3,'39
Rookie Cop (G) 923.	T. Holt-V. Weidler-F. Thomas.	Apr. 28,'39†	60.	May 13,'39
Saint in London (G) 929.	George Sanders-S. Grey.	June 30,'39†	72.	July 1,'39
Saint Strikes Back, The (G) 918.	George Sanders-Wendy Barrie.	Mar. 10,'39†	64.	Feb. 18,'39
Sorority House (G) 924.	Anne Shirley-James Ellison.	May 5,'39†	64.	Apr. 22,'39
Star of Midnight (re-issue) (G) 990	Ginger Rogers-William Powell.	Feb. 17,'39†	90.	Apr. 6,'35
Story of Vernon and Irene Castle, The (G) 938.	Fred Astaire - Ginger Rogers - Edna Mae Oliver - Walter Brennan	Apr. 28,'39.	93.	Apr. 1,'39
(Exploitation: Apr. 8,'39, p. 81; May 13,'39, p. 68; June 17,'39, p. 76.)				
They Made Her a Spy (G) 921.	Sally Eilers-Allan Lane.	Apr. 14,'39†	69.	Mar. 25,'39
Timber Stampede (G) 985.	Geo. O'Brien-Marjorie Reynolds.	June 30,'39†	59.	June 24,'39
Trouble in Sundown (G) 893.	G. O'Brien-R. Keith-R. Whitley.	Mar. 24,'39.	60.	Mar. 18,'39
Twelve Crowded Hours (A) 917.	Richard Dix-Lucille Ball.	Mar. 3,'39†	64.	Feb. 18,'39

Coming Attractions

Bachelor Mother (A) 932.	G. Rogers-D. Niven-C. Coburn. Aug. 4,'39† *80. July 1,'39
Bad Lands 933.	Robert Barrat-Noah Beery, Jr.-Andy Clyde. Aug. 11,'39†
(Exploitation: June 3,'39, p. 66.)	
Conspiracy	Allan Lane-Linda Hayes.

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Day the Bookies Wept, The	Joe Penner-Betty Grable			
Full Confession	Victor McLaglen-Sally Eilers			
Kind Men Marry, The 936	C. Lombard-C. Grant-K. Francis	Sept. 5,'39†		
(See "Memory of Love," "In the Cutting Room," May 20,'39.)				
My Fifth Avenue Girl	Ginger Rogers - James Ellison - Tim Holt-Walter Connolly			
(See "In the Cutting Room," July 1,'39.)				
Nurse Edith Cavell	Anna Neagle-Edna Mae Oliver-M. Robson-G. Sanders-Z. Pitts			
(See "In the Cutting Room," June 17,'39.)				
Queen of Destiny (G)	Anna Neagle-Anton Walbrook-C. Aubrey Smith		95.	Oct. 29,'38
(Reviewed under the title, "Sixty Glorious Years.")				
Spellbinder, The 931	L. Tracy-B. Read-P. Knowles	July 28,'39†		
(See "In the Cutting Room," June 17,'39.)				
Way Down South 947	B. Breen-S. Blane-A. Mowbray	July 21,'39†		
(See "In the Cutting Room," June 3,'39.)				

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Always In Trouble (G) 914	J. Withers-R. Kellard-J. Rogers	Nov. 4,'38†	69.	Aug. 20,'38
Arizona Wildcat, The (G) 929	Jane Withers - Leo Carrillo - Pauline Moore-H. Wilcoxon	Feb. 3,'39†	69.	Nov. 19,'38
Boy Friend (G) 943	Jane Withers - Richand Bond - Arleen Whalen	May 19,'39†	72.	May 13,'39
Charlie Chan in Honolulu (G) 928	Sidney Toler-Phyllis Brooks	Jan. 13,'39†	68.	Dec. 24,'38
Charlie Chan in Reno (G) 948	S. Toler-P. Brooks-R. Cortez	June 16,'39†	71.	June 3,'39
Chasing Danger (G) 941	Preston Foster-Lynn Bari	May 5.'39†	60.	Jan. 14,'39
Down on the Farm (G) 920	Jed Prouty - Spring Byington - Louise Fazenda	Dec. 16,'38†	61.	Oct. 15,'38
Everybody's Baby (A) 935	J. Prouty-S. Byington-S. Deane	Mar. 24,'39†	62.	Nov. 26,'38
Gorilla, The (G) 944	Ritz Bros - Anita Louise - Bela Lugosi - Patsy Kelly	May 26,'39†	66.	May 27,'39
Hound of the Baskervilles, The (G) 936	Richard Greene-Basil Rathbone-Wendy Barrie-Nigel Bruce	Mar. 31,'39†	80.	Apr. 1,'39
(Exploitation: June 17,'39, p. 75; July 1,'39, p. 60.)				
Inside Story (G) 934	Michael Whelan-Jean Rogers	Mar. 10,'39†	61.	Oct. 22,'38
Inspector Hornleigh (A) 945	Gordon Harker-Alistair Sim	Apr. 21,'39†	76.	Apr. 22,'39
It Could Happen to You (G) 950	Gloria Stuart-Stuart Erwin	June 30,'39†	65.	June 17,'39
Jesse James (G) 921	Tyrone Power - Henry Fonda - Nancy Kelly-Randolph Scott	Jan. 27,'39†	106.	Jan. 14,'39
(Exploitation: Jan. 14,'39, p. 63; Jan. 21,'39, pp. 52, 54; Feb. 4,'39, p. 83; Feb. 11,'39, pp. 58, 61; Feb. 25,'39, pp. 69, 70; Mar. 4,'39, p. 70; Mar. 11,'39, p. 56; Apr. 1,'39, p. 76; Apr. 29,'39, pp. 75, 76; May 6,'39, p. 65; June 24,'39, p. 74.)				
Jones Family "In Hollywood" (G) 946	Jed Prouty-Spring Byington	June 2,'39†	60.	May 27,'39
Just Around the Corner (G) 915	Shirley Temple - Joan Davis - Chas. Farrell - Amanda Duff - Bert Lahr - Bill Robinson	Nov. 11,'38†	71.	Nov. 5,'38
Kentucky (G) 923	Loretta Young-Richard Greene-Walter Brennan	Dec. 30,'38†	96.	Dec. 24,'38
(Exploitation: Dec. 17,'38, p. 75; Jan. 7,'39, p. 53; Feb. 11,'39, p. 58; Feb. 25,'39, p. 67; Mar. 18,'39, p. 76; Mar. 25,'38, p.. 80, 85; Apr. 29,'39, p. 77; June 17,'39, p. 74; July 1,'39, p. 59.)				
Little Princess, The (G) 932	Shirley Temple-Richard Greene-Anita Louise - Ian Hunter - Cesar Romero-Arthur Treacher	Mar. 17,'39†	93.	Feb. 25,'39
(Exploitation: Apr. 15,'39, pp. 84, 85.)				
Mr. Moto in Danger Island (G) 937	P. Lorre-J. Hersholt-A. Duff	Apr. 7,'39†	70.	Mar. 18,'39
(Reviewed under the title, "Danger Island.")				
Mr. Moto's Last Warning 926	Peter Lorre - Geo. Sanders - R. Cortez - Virginia Field	Jan. 20.'39†	71.	
(See "In the Cutting Room," Dec. 24,'38.)				
Mr. Moto Takes a Vacation (G) 952	Peter Lorre - Virginia Field - John King-Joseph-Schildkraut	July 7,'39†	68.	Nov. 19,'38
Pardon Our Nerve (G) 931	Michael Whalen-Lynn Bari	Feb. 24,'39†	68.	Nov. 19,'38
Return of the Cisco Kid, The (G) 940	Warner Baxter-Lynn Bari-Henry Hull-Cesar Romero	Apr. 28,'39†	71.	Apr. 22,'39
Road Demon (G) 918	Henry Arthur-Joan Valerie	Dec. 2,'38†	70.	Aug. 27,'38
Rose of Washington Square (G) 942	T. Power-A. Faye-A. Jolson	May 12,'39†	86.	May 13,'39
(Exploitation: Apr: 22,'39, p. 62; May 6,'39, p. 64; June 24,'39, p. 73.)				
Second Fiddle (G) 949	S. Henie-T. Power-R. Vallee	July 14,'39†	87.	July 8,'39
Sharpshooters (G) 916	Brian Donlevy-Lynn Bari	Nov. 18,'38†	64.	Sept. 24,'38
Smiling Along (G) 933	Gracie Fields-Mary Maguire Roger Livesey	Jan. 20,'39†	83.	Oct. 22,'38
Story of Alexander Graham Bell, The (G) 938	Don Ameche - Henry Fonda - Loretta Young-Young Sisters	Apr. 14,'39†	97.	Apr. 8,'39
(Exploitation: Apr. 22,'39, p. 60; May 6,'38, p. 60; May 13,'39, p. 64; May 27,'39, pp. 64, 68; June 17,'39, p. 75; July 1,'39, p. 59.)				
Submarine Patrol (G) 909	Richard Greene - Nancy Kelly - Preston Foster - Geo. Bancroft	Nov. 25,'38†	95.	Nov. 5,'38
(Exploitation: Nov. 5,'38, p. 52; Feb. 11,'39, p. 58; Feb. 25,'39, p. 70; June 24,'39, p. 75.)				
Susannah of the Mounties (G) 954	Shirley Temple-Randolph Scott	June 23,'39†	78.	June 24,'39
Tail Spin (G) 925	A. Faye - C. Bennett - Nancy Kelly-J. Davis-Chas. Farrell	Feb. 10,'39†	84.	Feb. 4,'39
(Exploitation: Feb. 18,'39, p. 69; Mar. 18,'39, pp. 73, 74; Apr. 1,'39, p. 76; Apr. 8,'39, pp. 80, 82.)				
Thanks for Everything (G) 917	J. Haley-A. Menjou-A. Whelan-J. Oakie-T. Martin	Dec. 23,'38†	73.	Dec. 10,'38
(Exploitation: Dec. 17,'38, p. 75.)				
Three Musketeers, The (G) 927	Ritz Brothers - D. Ameche - G. Stuart-Binnie Barnes	Feb. 17,'39†	73.	Feb. 11,'39
Up the River (G) 924	Preston Foster-Phyllis Brooks-Tony Martin-Arthur Treacher	Dec. 9,'38†	77.	Nov. 5,'38
(Exploitation: Feb. 18,'39, p. 69.)				
While New York Sleeps (G) 922	Michael Whalen-Joan Woodbury	Jan. 6,'39†	61.	Aug. 27,'38
Wife, Husband and Friend (G) 930	Loretta Young-Warner Baxter-Binnie Barnes-Cesar Romere	Mar. 3,'39†	80.	Feb. 18,'39
Winner Take All (G) 939	Tony Martin-Gloria Stuart-Slim Summerville-Henry Armetta	Apr. 21,'39†	62.	Feb. 25,'39
Young Mr. Lincoln (G) 947	Henry Fonda-Marjorie Weaver-Arleen Whelan-Alice Brady	June 9,'39†	101.	June 3,'39

Coming Attractions

Title	Star	Rel. Date
Adventurer of Sherlock Holmes, The 005	B. Rathbone-I. Lupino-N. Bruce	Sept. 1,'39
Charlie Chan at Treasure Island 006	S. Toler-C. Romero-P. Meore	Sept. 8,'39
Chicken Wagon Family 002	Jane Withers - Leo Carrillo - Marjorie Weaver	Aug. 11,'39
City in Darkness*	Sidney Toler	
Drums Along the Mohawk	Henry Fonda-Claudette Colbert-Linda Darnell - Edna May Oliver	
Elsa Maxwell's Hotel for Women 001	Linda Darnell - Jas. Ellison - Ann Sothern - Elsa Maxwell - Lynn Bari	Aug. 4,'39
(See "Hotel for Women," "In the Cutting Room," July 1,'39.)		
Escape, The 010	Amanda Duff-Kane Richmond	Oct. 6,'39
(See "East Side, West Side," "In the Cutting Room," Apr. 22,'39.)		
Frontier Marshal, The 951	Randolph Scott - Nancy Kelly - Cesar Romero-Binnie Barnes	July 28,'39†
Girl Must Live, A (A)	Lilli Palmer-Margaret Lockwood	92. May 13,'39
Harmony at Home	Jean Rogers-Robert Kellard	
Heaven with a Barbed Wire Fence	Jean Rogers-Glen Ford	
Here I Am a Stranger 009	Richard Greene - Nancy Kelly - R. Dix-R. Young-G. George	Sept. 29,'39
Hollywood Cavalcade 007	Alice Faye - Don Ameche - Stuart Erwin-Buster Keaton	Sept. 15,'39
Jones Family in Quick Millions 004	Jed Prouty-Spring Byington	Aug. 25,'39
(See "In the Cutting Room," May 20,'39.)		
News Is Made at Night 953	Preston Foster-Lynn Bari	July 21,'39† 73.
(See "In the Cutting Room," May 27,'39.)		
Rains Came, The 011	T. Power-M. Loy-G. Brent	Oct. 13,'39
Stanley and Livingstone 003	S. Tracy-R. Greene-N. Kelly-W. Brennan - C. Coburn - H. Hull - Sir C. Hardwicke	Aug. 18,'39
(See "In the Cutting Room," July 8,'39.)		
Tin Hats	J. Withers - Ritz Brothers - L. Bari	
Ware Case, The (A) 8014	Clive Brook-Jane Baxter	July 21,'39† 72. Dec. 31,'38

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Captain Fury (G)	Brian Aherne-Victor McLaglen-Paul Lukas-June Lang	May 26,'39†	91.	May 6,'39
Cowboy and the Lady, The (G)	Gary Cooper - Merle Oberon - David Niven-Walter Brennan-Thomas Mitchell-Patsy Kelly	Nov. 17,'38†	90.	Nov. 12,'38
(Exploitation: Dec. 24,'38, p. 54; Jan. 28,'39, p. 59; Mar. 4,'39, p. 69.)				
Duke of West Point (G)	Louis Hayward-Joan Fontaine-Richard Carlson	Dec. 29,'38†	109.	Dec. 17,'38
(Exploitation: Jan. 14,'38, p. 64; Feb. 4,'39, pp. 82, 84; Feb. 11,'39, p. 59; Feb. 25,'39, p. 68; Mar. 4,'39, pp. 70, 72.)				
King of the Turf (G)	A. Menjou-R. Daniel-D. Costello	Feb. 17,'39†	88.	Feb. 11,'39
Made for Each Other (G)	Carole Lombard-James Stewart-Lucille Watson-Chas. Coburn	Feb. 10,'39†	94.	Feb. 4,'39
(Exploitation: May 6,'39, p. 60.)				
Prison Without Bars (A)	Corinne Luchaire-Edna Best	Mar. 10,'39†	79.	Apr. 15,'39
(See "In the Cutting Room," May 13,'39.)				
Stagecoach (G)	Claire Trevor - Andy Devine - John Wayne-George Bancroft	Mar. 3,'39†	96.	Feb. 11,'39
(Exploitation: Mar. 25,'39, p. 81; Apr. 1,'39, pp. 72, 75; Apr. 15,'39, p. 80; May 13,'39, p. 67; May 20,'39, p. 60.)				
Topper Takes a Trip (G)	Constance Bennett-Roland Young-Billie Burke-Alan Mowbray	Jan. 12,'39†	80.	Dec. 31,'38
(Exploitation: Feb. 4,'39, p. 82; Mar. 18,'39, p. 73.)				
Trade Winds (G)	Fredric March - Joan Bennett - Ralph Bellamy-Ann Sothern	Dec. 22,'38†	95.	Dec. 24,'38
(Exploitation: Jan. 21,'39, p. 54; Feb. 18,'39, p. 69; Apr. 8,'39, p. 79.)				
Wuthering Heights (A)	Merle Oberon-Laurence Olivier-Flora Robson-David Niven	Apr. 7,'39†	104.	Apr. 1,'39
(Exploitation: Apr. 2,'39, p. 62; May 13,'39, p. 68; May 27,'39, p. 65.)				
Zenobia (G)	Oliver Hardy - Harry Langdon - Billie Burke - Alice Brady - James Ellison - June Lang - Jean Parker	Apr. 21,'39†	73.	Mar. 18,'39

Coming Attractions

Title	Star	Rel. Date
Chump at Oxford	Laurel and Hardy	
Eternally Yours	Loretta Young - David Niven - H. Herbert-B. Burke-Z. Pitts	
Four Feathers (A)	John Clements - June Duprez - C. Aubrey Smith-Ralph Richardson	Aug. 4,'39
(See "In the Cutting Room," Mar. 25,'39.)		

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Housekeeper's Daughter	Joan Bennett-Adolphe Menjou			
Intermezzo	L. Howard-I. Bergman-E. Best			
Man in the Iron Mask (G)	Louis Hayward - Joan Bennett - Warren William - Joseph Schildkraut - Alan Hale	Aug. 11,'39†	112.	July 1,'39
Over the Moon	Merle Aberon - Rex Harrisen - Louis Borell			
Real Glory, The	G. Cooper-A. Leeds-D. Niven			
(See "In the Cutting Room," July 1,'39.)				
They Shall Have Music	Jascha Heifetz - Andrea Leeds - Joel McCrea	Aug. 18,'39†		
(See "In the Cutting Room," May 27,'39.)				
Winter Carnival	Ann Sheridan-Richard Carlson-Helen Parrish-R. Armstrong	July 28,'39		
(See "In the Cutting Room," May 27,'39.)				

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Time Czar (G) 3018	Barton McLane-Tom Brown-Ed. Sullivan	Apr. 21,'39†	66.	Apr. 22,'39
Code of the Streets (G) 3019	Frankie Thomas - Harry Carey - "Little Tough Guys"	Apr. 14,'39†	69.	Feb. 4,'39
East Side of Heaven (G) 3006	B. Crosby-J. Blondell-M. Auer	Apr. 7,'39†	88.	Apr. 8,'39
(Exploitation: June 3,'39, p. 66.)				
Ex Champ (G) 3010	Victor McLaglen - Tom Brown - Nan Grey-Constance Moore	May 19,'39†	72.	May 20,'39
Exposed (G) 3032	Glenda Farrell - Otto Kruger - Herbert Mundin	Nov. 4,'38†	63.	Nov. 26,'38
Family Next Door (G) 3020	Hugh Herbert - Joy Hodges - Juanita Quigley-Eddie Quillan	Mar. 31,'39†	61.	Apr. 15,'39
For Love or Money (G) 3030	June Lang-Robert Kent	Apr. 28,'39†	67.	May 6,'39
Forgotten Woman, The (A) 3031	S. Gurie-D. Briggs-E. Arden	July 7,'39†		July 1,'39
Gambling Ship (G) 3023	Robert Wilcox-Helen Mack	Jan. 20,'39†	62.	Aug. 20,'38
Ghost Town Riders 3054	Bob Baker-Fay Shannon	Dec. 16,'38†	54.	
His Exciting Night (G) 3036	Chas. Ruggles-Ona Munson	Nov. 11,'38†	61.	Dec. 10,'38
Honor of the West 3055	Bob Baker	Jan. 13,'39†	58.	
Inside Information (G) 3039	J. Lang-D. Foran-H. Carey	June 2,'39†	62.	June 10,'39
House of Fear, The (G) 3038	Irene Hervey-William Gargan	June 30,'39†	66.	June 10,'39
Last Warning, The (G) 3027	P. Foster-F. Jenks-F. Robinson	Jan. 6,'39†	63.	Dec. 10,'38
Little Tough Guys in Society (G) 3011	Mary Boland-Edw. E. Horton-Mischa Auer-Helen Parish	Nov. 25,'38†	73.	Nov. 26,'38
Mars Attacks the World (G) 3042	Larry Crabbe-Jean Rogers	Nov. 18,'38†	68.	Nov. 19,'38
(Exploitation: Dec. 10,'38, p. 62.)				
Mystery of the White Room 3037	B. Cabot-H. Mack-C. Worth	Mar. 17,'39†	57.	
(See "In the Cutting Room," Mar. 18,'39.)				
Newsboys Home 3015	Jackie Cooper - Wendy Barrie - Edmund Lowe - "Little Tough Guys"	Dec. 23,'38†	73.	
(See "In the Cutting Room," Dec. 17,'38.)				
Phantom Stage, The 3058	Bob Baker-Marjorie Reynolds	Feb. 10,'38†	57.	
Pirates of the Skies 3033	Kent Taylor-Rochelle Hudson	Feb. 3,'39†	61.	
(See "In the Cutting Room," Dec. 3,'38.)				
Prairie Justice 3053	Bob Baker-Dorothy Southworth	Nov. 4,'38	57.	
Risky Business (G) 3029	George Murphy-Dorothea Kent	Mar. 3,'39†	67½.	Mar. 11,'39
Secrets of a Nurse (G) 3022	E. Lowe-D. Foran-H. Mack	Dec. 9,'38†	75.	Nov. 16,'38
Society Smugglers (G) 3024	Preston Foster-Irene Hervey	Feb. 24,'39†	70.	Mar. 4,'39
Son of Frankenstein, The 3004	Basil Rathbone - Boris Karloff - Bela Lugosi-Josephine Hutchinson	Jan. 13,'39†	94.	Jan. 21,'39
(Exploitation: Feb. 25,'39, p. 67; Mar. 4,'39, pp. 72, 73; Mar. 25,'39, p. 80; Apr. 8,'39, p. 78; Apr. 29,'39, p. 76; May 6,'39, p. 64; June 24,'39, p. 73.)				
Spirit of Culver (G) 3014	Jackie Cooper-F. Bartholomew-A. Devine-H. Hull-J. Moran	Mar. 10,'39†	90.	Mar. 4,'39
(Exploitation: Mar. 11,'39, p. 56.)				
Strange Faces 3035	D. Kent-F. Jenks-A. Devine	Dec. 2,'38†	65.	Nov. 12,'38
Sun Never Sets, The (G) 3009	B. Rathbone-D. Fairbanks, Jr.	June 9,'39†	96.	June 10,'39
Swing, Sister, Swing (G) 3021	Ken Murray - Ernest Truex - Kathryn Kane-Johnny Downs	Dec. 16,'38†	67.	Dec. 17,'38
They Asked for It 3040	Michael Whalen - Joy Hodges - William Lundigan	May 26,'39†	61	
(See "In the Cutting Room," May 6,'39.)				
Three Smart Girls Grow Up (G) 3001	D. Durbin-N. Grey-H. Parrish-C. Winninger-R. Cummings-William Lundigan	Mar. 24,39†	87.	Mar. 25,'39
Unexpected Father	Baby Sandy-Mischa Auer	July 14,'39†		
(See "In the Cutting Room," July 8,'39.)				
(Exploitation: July 1,'39, p. 62.)				
You Can't Cheat An Honest Man (G) 3005	W. C. Fields - Edgar Bergen - "Charlie McCarthy"	Feb. 17,'39†	79.	Feb. 18,'39
(Exploitation: May 6,'39, p. 60.)				

Coming Attractions

Bad Company	Jackie Cooper-F. Bartholomew			
Desperate Trails, The	John Mack Brown - Bob Baker - Frances Robinson - Fuzzy Knight			
First Love	Deanna Durbin-Helen Parrish-R. Stack-E. Pallette-S. Byington	Aug. 25,'39†		
Hawaiian Nights	J. Downs-C. Moore-M. Carlisle	July 1,'39		
Here for a Day	Charles Grapewin-Anita Louise-Dick Foran			
I Stole a Million	George Raft - Claire Trevor - D. Foran-H. Armetta-V. Jory	July 21,'39†		
Mikado, The (G) 0904	Kenny Baker-Jean Colin	91. May 20,'39		
Modern Cinderella	Irene Dunn-Charles Boyer	Aug. 11,'39†		
Mutiny on the Blackhawk	R. Arlen-A. Devine-C. Moore			
They Can't Hang Me	Edmund Lowe-Wendy Barrie			
Tropic Fury	R. Arlen-A. Devine-B. Roberts			
Underpup, The	Gloria Jean-N. Grey-R. Cummings-V. Weidler-A. Gillis			
(See "In the Cutting Room," June 17,'39.)				

WARNER BROTHERS-FIRST NATIONAL

First National Pictures

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angels With Dirty Faces (A) 351	James Cagney - Pat O'Brien - Ann Sheridan-"Crime School Kids"-Humphrey Bogart	Nov. 26,'38†	97.	Oct. 29,'38
(Exploitation: Dec. 24,'38, p. 56; Jan. 7,'39, p. 52; Feb. 4,'39, p. 82; Feb. 25,'39, p. 66; Mar. 11,'39, p. 58; Apr. 8,'39, p. 82.)				
Blackwell's Island (G) 361	J. Garfield-R. Lane-D. Purcell	Mar. 25,'39†	71.	Mar. 11,'39
Code of the Secret Service (G) 374	Ronald Reagan-Rosella Towne	May 27,'39†	58.	May 20,'39
Comet Over Broadway (G) 370	Kay Francis-Ian Hunter	Dec. 3,'38	69.	Dec. 17,'38
Confessions of a Nazi Spy (G) 353	Edw. G. Robinson - Francis Lederer - Paul Lukas	May 6,'39†	102.	Apr. 29,'38
Dark Victory (G) 354	Bette Davis - George Brent - Geraldine Fitzgerald - Ronald Reagan - Humphrey Bogart	Apr. 22,'39†	106.	Mar. 11,'39
(Exploitation: June 3,'39, p. 66; June 10,'39, p. 55; June 24,'39, pp. 75, 76; July 1,'39, pp. 61, 62.)				
Going Places (G) 359	D. Powell-A. Louise-A. Jenkins	Dec. 31,'38†	84.	Dec. 24,'38
Heart of the North (G) 362	D. Foran-Gale Page-G. Dickson-J. Chapman-A. Jenkins	Dec. 10,'38†	85.	Dec. 17,'38
(Exploitation: Jan. 21,'39, p. 53; Feb. 4,'39, pp. 83, 84; Feb. 25,'39, p. 70.)				
Kid from Kokomo, The (G) 363	Wayne Morris - Pat O'Brien - Joan Blondell - May Robson	June 24,'39†	92.	May 27,'39
Man Who Dared (G) 375	Chas. Grapewin-Jane Bryan	June 3,'39†	60.	Apr. 8,'39
(Reviewed under the title, "I Am Not Afraid.")				
Nancy Drew, Reporter (G) 372	Bonita Granville-John Litel	Feb. 18,'39†	68.	Feb. 4,'39
Sweepstakes Winner 373	M. Wilson-J. Davis-A. Jenkins	May 20,'39†	59.	
Torchy Blane in Chinatown (G) 371	Glenda Farrell-Barton MacLane	Feb. 4,'39†	58.	Feb. 11,'39
Yes, My Darling Daughter (A) 357	Jeffrey Lynn - P. Lane - Fay Bainter-M. Robson-R. Young	Feb. 25,'39†	86.	Feb. 11,'39
(Exploitation: Jan. 14,'39, p. 64; Apr. 15,'39, p. 80; Apr. 29,'39, p. 77.)				
You Can't Get Away with Murder (G) 364	Humphrey Bogart-Gale Page	May 20,'39†	75.	Jan. 21,'39
(Exploitation: June 17,'39, p. 74.)				

Coming Attractions

Angels Wash Their Faces, The 367	Ronald Reagan - Ann Sheridan - "Dead End Kids"—B. Granville	Aug. 26,'39†		
(See "Battle of City Hall," "In the Cutting Room," May 6,'39.)				
Cowboy Quarterback, The 366	Bert Wheeler - Marie Wilson - Gloria Dickson	July 29,'39†	56.	
(See "In the Cutting Room," June 3,'39.)				
Daughters Courageous (G) 360	Lane Sisters - John Garfield - F. Bainter - C. Rains - G. Page - J. Lynn-F. McHugh-M. Robson-D. Foran	July 22,'39†	107.	June 24,'39
Each Dawn I Die 356	James Cagney - Jane Bryan - George Raft-George Bancroft	Aug. 19,'39†		
(See "In the Cutting Room," Apr. 1,'39.)				
Hobby Family, The 376	Henry O'Neill-Irene Rich	Aug. 26,'39†		

Warner Brothers

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Jane Arden, The (G) 321	Rosella Towne-William Gargan	Mar. 18,'39	58.	Feb. 11,'39
Dawn Patrol (G) 303	Errol Flynn - David Niven - Donald Crisp-Basil Rathbone	Dec. 24,'38†	103.	Dec. 17,'38
(Exploitation: Dec. 31,'38, p. 66; Jan. 14,'39, p. 64; Feb. 11,'39, p. 58; Feb. 18,'39, pp. 69, 71; Mar. 4,'39, pp. 69, 70; Mar. 18,'39, p. 74; Apr. 8,'39, p. 82; Apr. 22,'39, p. 64; May 27,'39, p. 67.)				
Devil's Island (G) 313	Boris Karloff-Nedda Harrigan	Jan. 7,'39†	62.	Jan. 7,'39
(Exploitation: Feb. 11,'39, p. 59; Feb. 25,'39, p. 69; Mar. 4,'39, p. 69.)				
Dodge City (G) 304	Errol Flynn-Olivia de Havilland-Ann Sheridan - Bruce Cabot - A. Hale-F. McHugh-V. Jory	Apr. 8,'39†	104.	Apr. 8,'39
(Exploitation: Mar. 25,'39, p. 82; Apr. 22,'39, p. 61; May 20,'39, p. 61; May 27,'39, pp. 65, 68; June 3,'39, p. 64; June 10,'39, p. 59; June 24,'39, p. 76, 77; July 8,'39, pp. 48, 50.)				
Hard to Get (G) 310	Dick Powell - O. de Havilland - C. Winninger-Allen Jenkins	Nov. 5,'38†	79.	Nov. 12,'38
Hell's Kitchen (G) 312	Margt. Lindsay-Ronald Reagan-"Dead End Kids"	July 8,'39†	81.	July 8,'39
Juarez (G) 301	Paul Muni - Bette Davis - B. Aherne-C. Rains-J. Garfield	June 10,'39†	127.	Apr. 29,'39
(Exploitation: May 13,'39, p. 64; July 1,'39, p. 58.)				
King of the Underworld (A) 317	Kay Francis-Humphrey Bogart	Jan. 14,'39†	69.	Jan. 14,'39
Nancy Drew, Detective 319	Benita Granville-John Litel	Nov. 19,'38†	65.	
(See "In the Cutting Room," Oct. 22,'38.)				
Nancy Drew, Trouble Shooter 324	B. Granville-F. Thomas-J. Litel	June 17,'39†	69.	

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Naughty But Nice (G) 311	Dick Powell-Gale Page-Ronald Reagan-Ann Sheridan	July 1,'39†	90.	July 1,'39
Off the Record (G) 314	Pat O'Brien-Joan Blondell	Jan. 21,'39†	71.	Jan. 28,'39
Oklahoma Kid (G) 308	J. Cagney-H. Bogart-R. Lane	Mar. 11,'39†	80.	Mar. 18,'39
(Exploitation: Mar. 11,'39, p. 57; Apr. 1,'39, pp. 74, 75; Apr. 29,'30, pp. 74, 75; May 13,'39, p. 67; June 10,'39, p. 60.)				
On Trial (G) 323	John Litel-Margaret Lindsay	Apr. 1,'39†	61.	Mar. 25,'39
Secret Service of the Air (G) 320	R. Reagan-I. Rhodes-J. Litel	Mar. 4,'39†	61.	Mar. 11,'39
Sisters, The (A) 302	B. Davis-E. Flynn-A. Louise-J. Bryan-D. Foran-I. Hunter	Oct. 15,'38†	99.	Oct. 8,'38
(Exploitation: Oct. 8,'38, p. 62; Oct. 22,'38, p. 66.)				
They Made Me a Criminal (G) 307	John Garfield - Ann Sheridan - "Crime School Kids"-C. Rains	Jan. 28,'39†	92.	Jan. 7,'39
Torchy Gets Her Man (G) 318	Glenda Farrell-Barton MacLane	Nov. 12,'38†	62.	Oct. 15,'38
Torchy Runs for Mayor (G) 322	Glenda Farrell-Barton MacLane	May 13,'39†	60.	Apr. 1,'39
Waterfront 325	G. Dickson-D. Morgan-M. Wilson	July 15,'39†	59.	
Wings of the Navy (G) 309	George Brent-O. de Havilland-John Payne-F. McHugh	Feb. 11,'39†	89.	Jan. 21,'39
(Exploitation: Jan. 14,'39, p. 64; Feb. 4,'39, p. 85; Feb. 11,'39, p. 61; Feb. 25,'39, p. 69; Apr. 25,'39, pp. 75, 77; May 20,'39, p. 64.)				
Women in the Wind (G) 316	K. Francis-W. Gargan-V. Joy	Apr. 15,'39†	65.	Feb. 4,'39

Coming Attractions

All This and Heaven Too	
And It All Came True	
Brother Orchid	Edward G. Robinson - Wayne Morris - Gale Page
Career Man	Joel McCrea-Brenda Marshall-Jeffrey Lynn-Frank McHugh
Child Is Born, A	Geraldine Fitzgerald - Jeffrey Lynn - Gladys George
(See "Give Me a Child," "In the Cutting Room," May 6,'39.)	
Dead End Kids In Military School	Dead End Kids-John Litel
Dust Be My Destiny	John Garfield - Pat O'Brien - Priscilla Lane
(See "In the Cutting Room," June 10,'39.)	
Enemy Agent	Boris Karloff-Margaret Lindsay
Indianapolis Speedway 315	Pat O'Brien - John Payne - Ann Sheridan-Gale Page-Aug. 5,'39†
(See "The Roaring Crowd," "In the Cutting Room," Mar. 4,'39.)	
Kid Nightingale	J. Payne-J. Wyman-W. Catlett
(See "In the Cutting Room," June 24,'39.)	
Lady and the Knight, The	Bette Davis - Errol Flynn - O. de Havilland-Vincent Price
(See "In the Cutting Room," June 10,'39.)	
Nancy Drew and the Hidden Staircase	B. Granville-F. Thomas-J. Litel
Not Wanted	F. Stone-G. Dickson-D. Morgan
Old Maid, The	Bette Davis - Miriam Hopkins - Geo. Brent - Jas. Stephenson
(See "In the Cutting Room," May 6,'39.)	
On Your Toes	Zorina-Eddie Albert-A. Hale-J. Gleason-G. Dickson
(See "In the Cutting Room," July 8,'39.)	
Playing with Dynamite 326	Jane Wyman-Allen Jenkins-Aug. 12,'39†
Queer Money	R. Reagan-Margot Stevenson
Return of Dr. X	Wayne Morris - H. Bogart - Lya Lys-Rosemary Lane
(See "In the Cutting Room," July 8,'39.)	
Steeplechase	Edith Fellows-James McCallion
Student Nurse	Marie Wilson-Marg't Lindsay-Rosella Towne
20,000 Years in Sing Sing*	John Garfield - Pat O'Brien - Ann Sheridan
We Are Not Alone	Paul Muni - Dolly Haas - Flora Robson - Una O'Connor
World Moves On, The	Jas. Cagney-Humphrey Bogart-Priscilla Lane-Jeffrey Lynn

STATE RIGHTS

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
Bronze Buckaroo, The	Negro Cast	Sack	Jan. 1,'39		
Code of the Cactus	Tim McCoy	Victory	Feb. 25,'39		
(See "In the Cutting Room," Jan. 14,'39.)					
Code of the Fearless (G)	Fred Scott	Record	Jan. 5,'39	56.	Jan. 21,'39
Convicts at Large	Ralph Forbes	Spectrum	Dec. 15,'38		
Feud on the Range	Bob Steele	Webb	Jan. 15,'39		
Gang, The	Gino Malo	Record	Dec. 1,'38	55.	
Gang Smashers	Negro Cast	Popkin	Jan. 1,'39		
Harlem Rides the Range	Negro Cast	Sack	Feb. 1,'39		
Hell Bound (A) (reissue)	Leo Carrillo	Sack	Nov. 15,'38		Feb. 7,'31
I Demand Payment	Jack La Rue	Imperial	Nov. 15,'38	59.	
In Old Montana	Fred Scott	Spectrum	Feb. 5,'39		
Port of Hate	Stock Cast	Webb	Jan. 15,'39		
Reform School (G)	Louise Beavers	Million	Apr. 27,'39	*80.	May 6,'39
Sin of Lena Rivers, The (A) (reissue) (Reviewed under the title, "Lena Rivers.")	Charlotte Henry	Sack	Dec. 1,'38	67.	May 28,'32
Six-Gun Trail	Tim McCoy	Victory	Nov. 25,'38†	59.	
Texas Wildcats	Tim McCoy	Victory	Apr. 10,'39		
Tumbleweeds (G) (reissue)	William S. Hart	Astor	May 20,'39	88.	May 13,'39
Two-Gun Troubador	Fred Scott	Spectrum	Mar. 5,'39		

Coming Attractions

Headleys at Home, The (G)	Evelyn Venable	Standard		59.	Nov. 12,'38
Juarez and Maximilian (G)	Conrad Nagel	Torres		*95.	Apr. 22,'39

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
Lure of the Wasteland (G)	Grant Withers			*55.	Mar. 18,'39
Straight to Heaven (G)	Nina May McKinney	Domino		56.	July 1,'39

OTHER PRODUCTS (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Abused Confidence (A)	Danielle Darrieux	Columbia	Nov. 30,'38	87.	Dec. 10,'38
Adventure of Giacomo Casanova (G)	Nerio Bernardi	Amerital	Dec. 1,'38	70.	Dec. 10,'38
Alla en el Rancho Grande (G)	Tito Guizar	Atlas	Dec. 2,'38	86.	Nov. 7,'36
Annie Laurie	Will Fyffe	World	Apr. 15,'39		
Ask a Policeman (G)	Will Hay	MGM		83.	Apr. 29,'39
Ballerina (G)	Janine Charrat	Mayer-Burstyn	Dec. 3,'38	80.	Dec. 3,'38
(Exploitation: Jan. 28,'39, p. 60; Mar. 4,'39, p. 70.)					
Behind the Facade (A)	Lucien Baroux	Francinex		85.	May 27,'39
Bizarre Bizarre (A)	Louis Jouvet	Lenauer-Int'l	Mar. 20,'39	85.	Apr. 1,'39
Black Limelight* (A)	Raymond Massey	Alliance	Aug. 15,'39	63.	July 8,'39
Bouquets from Nicholas (G)	Noel-Noel	Walch		72.	Mar. 11,'39
Boys' School	E. Von Stroheim	Columbia	June 5,'39	90.	June 17,'39
Cabiria		Brodie	Feb. 3,'39	85.	
Captain Scorpiob	Ecunomou	Brodie	Apr. '39	85.	
Champs Elysees (A)	Sacha Guitry	Tri-National	Feb. 27,'39	89.	Mar. 4,'39
(Exploitation: Apr. 1,'39, p. 74.)					
Coral Rocks, The (A)	Jean Gabin	Alliance		100.	Mar. 11,'39
Crisis (G)		Mayer-Burstyn	Mar. 13,'39	96.	Mar. 25,'39
Crossroads (A)	Charles Vanel	Tri-National		80.	Dec. 31,'38
Curtain Rises, The (G)	Louis Jouvet	Kassler	May 13,'39	85.	Apr. 29,'39
Double Crime in the Maginot Line (A)	Victor Francen	Tower		83.	Apr. 22,'39
Escape from Yesterday (A)	Annabella	Hoffberg	Dec. 23,'38	90.	May 13,'39
Four Just Men, The (A)	Hugh Sinclair	A.B.F.D.		85.	June 24,'39
40 Little Mothers (A)	Lucien Baroux	National	May 2,'39	94.	Dec. 31,'38
Gang's All Here, The (A)	Jack Buchanan	Assoc. British		78.	Apr. 1,'39
Gaunt Stranger, The (A)	Wilfred Lawson	A. B. F. D.		72.	Nov. 19,'38
Glory of the Faith, The (G)	Gabrielle Farguette	French	Nov. 24,'38	75.	Dec. 3,'38
Hatred	Harry Baur	World	Feb. 15,'39		
Heart of Paris (A)	Raimu	Tri-National	Jan. 12,'39	85.	Jan. 14,'39
Herbst-Manover (G)	Leo Slezak	Casino	Mar. 17,'39	87.	Apr. 1,'39
Heroes of the Marne (A)	Raimu	Spectrum	Apr. 22,'39	88.	Apr. 29,'39
Hombres de Mar	Vilma Vidal	Atlas	Nov. 4,'38	87.	
Home from Home (G)	Sandy Powell	British Lion		73.	June 3,'39
Hostages, The (A)	Annie Vernay	Nero		90.	Apr. 22,'39
Human Beast, The (A)	Simone Simon	Paris Film		110.	Apr. 1,'39
Ihr Leihauser (G)	Magda Schneider	Casino		80.	Nov. 12,'38
Indiscretions (A)	Sacha Guitry	Tri-National	Apr. 29,'39	80.	May 13,'39
Itto	Native Cast	World	Feb. 30,'39		
Kreutzer Sonata (A)	Gaby Morley	Foreign Cinema Arts	Feb. 1,'39	87.	Jan. 7,'39
Lambeth Walk, The (G)	Lupino Lane	MGM		84.	Apr. 22,'39
La Vierge Folle (A)	Juliette Faber	Walch	Dec. 28,'38	80.	Jan. 21,'39
Mamele	Molly Picon	Sphinx	Jan. '39	102.	
Man and His Wife, A (A)	Harry Baur	French Film Ex	Mar. 27,'39	80.	Apr. 15,'39
(Reviewed under the title, "A Man with His Wife.")					
Marsellaise	Pierre Renoir	World	Mar. 30,'39		
Marusia (G)	S. Meinyk	Ukrafilm	Dec. 8,'38	105.	Dec. 31,'38
Mind of Mr. Reader, The (G)	Will Fyffe	Grand National		77.	Mar. 11,'39
Mothers of Today (G)	Esther Field	Apex	Feb. 27,'39	92.	Mar. 11,'39
Murder in Soho (A)	Jack La Rue	Assoc. British		70.	Mar. 4,'39
My Song of Love	Tito Schipa	World			
Night on the Danube, A (G)	Leo Slezak	Casino		*85.	Dec. 3,'38
Ninety Degrees South	Scott Expedition	World	July 1,'39		
Old Bones of the River (G)	Will Hay	G. F. D.		90.	Jan. 21,'39
Orage (A)	Charles Boyer	Tri-Nat'l Films	Dec. 10,'38	105.	Feb. 12,'38
Outside, The (A)	Mary Maguire	Assoc. British		91.	Feb. 25,'39
Peasant Wedding		Amer. Trading			
Puritan, The (A)	Jean-Louis Barrault	Lenaur-Int'l		85.	Mar. 25,'39
Radio Troubadour, The (G)	Tito Guizar	Paramount		*60.	Dec. 3,'38
Return of the Frog (A)	Gordon Harker	British Lion		*75.	Dec. 31,'38
Sacrifice d'Honneur (A)	Annabella	Tri-Nat'l	Nov. 30,'38	75.	Dec. 10,'38
School for Husbands (A)	Rex Harrison	Hoffberg	Feb. 6,'39	70.	Feb. 18,'39
Singing Charro, The (G)	Tito Guizar	Paramount		77.	June 3,'39
Slalom (G)	Hella Hartwich	World	Mar. 1,'39	66.	Jan. 23,'37
Sonadores de la Gloria	M. C. Torres	Atlas	Jan. 24,'39	108.	
So This Is London (A)	Alfred Drayton	20th Cent.-Fox		85.	Feb. 4,'39
Spain in Arms (A)		Film Facts		80.	Mar. 18,'39
Spies of the Air (A)	Barry K. Barnes	Assoc. British		77.	May 6,'39
Street Without a Name	Pola Illery	World	Mar. 15,'39		
There Ain't No Justice (A)	Jimmy Hanley	A.B.F.D.		83.	June 24,'39
They Drive by Night (A)	Emlyn Williams	First National		84.	Jan. 28,'39
This Man in Paris* (A)	Barry K. Barnes	Paramount		86.	July 8,'39
Three Waltzes (G)	Yvonne Printemps	Vedis		90.	May 13,'39
Trouble Brewing (G)	George Formby	Assoc. British		87.	Mar. 11,'39
Wedad (A)	Egyptian Cast	Egyptian Film Co		110.	Nov. 28,'38
What a Man! (G)	Sydney Howard	British Lion		74.	Feb. 18,'39
When the Husband Travels	M. Phillipides	Brodie	Mar. '39	95.	
Witch Night	Gosta Ekman	World			
With a Smile (G)	Maurice Chevalier	Maimar	Feb. 4,'39	79.	Feb. 18,'39
Yes, Madame? (G)	Bobby Howes	Assoc. British		79.	Dec. 31,'38
Youth in Revolt (A)	Jean-Louis Barrault	Columbia	May 15,'39	90.	May 27,'39

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (8-6-38) August 6, 1938. Numerals following review dates are production numbers.]

COLUMBIA

BROADWAY COMEDIES

Title	Rel. Date	Min.
A-Ducking They Did Go (4-22-39) 9406 (3 Stooges)	Apr.	7,'39†16½..
Boom Goes the Groom 9431 Andy Clyde	Mar.	24,'39†17½..
Chump Takes a Bump, The 9433 Charley Chase	May	5,'39.18....
Home on the Rage (12-17-38) 9426 Andy Clyde	Dec.	9,'38†17....
Mutiny on the Body 9429 Smith & Dale	Feb.	10,'39†17½..
Nag in the Bag (12-24-38) 9425 Smith & Dale	Nov.	11,'38†17....
Not Guilty Enough (10-29-38) 9423 Andy Clyde	Sept.	30,'38†17....
Now It Can Be Sold 9434 Andy Clyde	June	2,'39†17....
Pest from the West (6-17-39) 9435 Buster Keaton		18....
Pie a la Maid 9427 Charley Chase	Dec.	28,'38†18....
Rattling Romeo 9436 Charley Chase	July	14,'39.17....
Sap Takes a Wrap, The 9430 Charley Chase	Mar.	10,'39†15½..
Saved by the Bell 9408 (3 Stooges)	June	30,'39.17....
Star Is Shorn, A 9432 (All Star)	Apr.	21,'39†17....
Sue My Lawyer (10-15-38) 9422 Harry Langdon	Sept.	16,'38†17....
Swing, You Swingers 9428 Andy Clyde	Jan.	20,'39†18½..
Three Little Sew and Sews 9404 (3 Stooges)	Jan.	6,'39†16....
Trouble Finds Andy Clyde 9437	July	28,'39.18....
We Want Our Mummy 9045 (3 Stooges)	Feb.	24,'39†17....
Yes, We Have No Bonanza 9407 (3 Stooges)	May	19,'39†16....

COLOR RHAPSODIES

Animal Cracker Circus (10-8-38) 9502	Sept.	23,'38†.7....
Gorilla Hunt, The 9507	Feb.	24,'39†.8....
Happy Tots (4-22-39) 9508	Mar.	31,'39†.7....
Horse on the Merry-Go-Round, The (3-26-38) 8505	Sept.	17,'38..8....
Hollywood Sweepstakes 9512	July	28,'39..8....
House That Jack Built, The 9509	Apr.	14,'39†.7....
Kangaroo Kid 9505	Dec.	23,'38†.7½..
Little Match Girl (reissue) (11-27-37) 8502	Dec.	16,'38..8½..
Little Moth's Big Flame (12-31-38) 9503	Nov.	3,'38†.8....
Lucky Pigs (6-17-39) 9510	May	26,'39†.7....
Midnight Frolics	Nov.	24,'38†.7....
Nells Yells 9511	June	30,'39..7....
Peaceful Neighbors (2-18-39) 9506	Jan.	16,'39†.8....

COLUMBIA TOURS

Bermuda-Isle of Paradise 9551	Nov.	4,'38†10½..
Big Town Commuters (New York) 9553	Feb.	3,'39†.9....
Provincial Quebec (12-31-38) 9552	Dec.	15,'38†11....
Man-Made Island (6-17-39) 9554 (Frisco Fair)	May	26,'39..9....
Sojourn in India 9555	July	7,'39†.1 rl..

COMMUNITY SING

No. 12 8862 (Scotch Songs)	Sept.	15,'38.10....

(New Series)

No. 1 (10-15-38) 9651 (College Songs)	Oct.	1,'38.10....
No. 2 (11-12-38) 9652 (South Seas)	Nov.	4,'38†10....
No. 3 9653 (Seasons' Idea)	Dec.	2,'38†11....
No. 4 9654 (Sweetheart Melodies)	Dec.	30,'38†10½..
No. 5 (2-18-39) 9655 (Friendship Songs)	Jan.	27,'39†10....
No. 6 9656 (Moon Songs)	Feb.	24,'39†10½..
No. 7 9657 (Parade of Hits)	Mar.	24,'39†.9½..
No. 8 (4-29-39) 9658 (Strauss Music)	Apr.	21,'39†.8....
No. 9 9659 (Songs of the West)	May	19,'39†10....
No. 10 (6-17-39) 9660 (Romance Songs)	June	16,'39.10....

HAPPY HOUR

Know Your History
(Remakes from "March of Years")

No. 1 9471	Feb.	22,'39.10½..
No. 2 9472	Mar.	23,'39.10½..
No. 3 9473	Apr.	21,'39.11....

KRAZY KAT CARTOONS

27. Hot Dogs On Ice 9702	Oct.	21,'38†.6....
28. Lone Mounties, The 9703	Dec.	10,'38†.7....
29. Krazy's Bear Tale 9704	Feb.	17,'39†.7½..
30. Golf Chumps 9705	Apr.	6,'39†.7....
31. Krazy's Shoe Shop 9706	May	12,'39†.6....

MUSIC HALL VANITIES

Montmartre Madness (6-3-39)		10....
Night in a Music Hall, A (2-18-39) 9961	Jan.	20,'39†10½..
Night at the Troc 9962	Mar.	2,'39†10½..
Yankee Doodle Home (5-27-39) 9964	May	19,'39†10....

PICTUREGRAPH

No. 1 9951	Feb.	10,'39†.....

SCRAPPPY CARTOONS

Early Bird (10-1-38) 9751	Sept.	16,'38†.6½..
Happy Birthday (2-18-39) 9752	Oct.	7,'38†.6....
Scrappy's Added Attraction 9753	Feb.	3,'39†.6½..
Scrappy's Rodeo 9756	June	2,'39..1 rl..
Scrappy's Sideshow 9754	Mar.	3,'39†.7....
Worms Eye View, A (5-20-39) 9755	Apr.	28,'39†.7....

SCREEN SNAPSHOTS

(New Series)

No. 1 9851	Sept.	16,'38†10....
No. 2 9852	Oct.	14,'38†10....
No. 3 9853	Nov.	20,'38†10....
No. 4 (2-4-39) 9854	Dec.	15,'38†10....
No. 5 9855	Jan.	3,'39†.9....
No. 6 9856	Feb.	17,'39†10½..
No. 7 9857	Mar.	17,'39†10....
No. 8 (4-29-39) 9858	Apr.	8,'39†.9½..
No. 9 (5-20-39) 9859	May	12,'39†10....
No. 10 9860	May	26,'39..1 rl..
No. 11 9861	June	15,'39..1 rl..
No. 12 9862	July	28,'39†.1 rl..

SPECIAL SPORT THRILLS

Diving Rhythm (5-20-39) 9806	Apr.	21,'39†10....
Jockeys Up (6-17-39) 9807	June	2,'39..9½..
King Vulture (1-21-38) 9803	Jan.	6,'39†11....
Navy Champions (4-22-39) 9805	Mar.	17,'39†.9½..
Odd Sports 9804	Feb.	10,'39†10½..
Ski Rhythm (12-24-38) 9802	Nov.	4,'38†10....
Technique of Tennis (6-17-39) 9808	June	30,'39.10....

WASHINGTON PARADE

No. 1 (1-7-39) 9901 (Harry Newman)	Nov.	18,'38†10....
No. 2 (2-18-39) 9902 (Inside the White House)	Feb.	21,'39†11....
No. 3 (5-27-39) 9903 (Inside the Capitol)	Apr.	28,'39†10....

EDUCATIONAL

[Distributed through Grand National]

SONG AND COMEDY HITS

Cavalcade of Stuff, No. 1 E1-1	Jan.	6,'39†.9....
Cavalcade of Stuff, No. 2 E1-2	Jan.	20,'39†.9....

MGM

CAPTAIN AND THE KIDS

(In Sepia)

Title	Rel. Date	Min.
Captain's Christmas, The (12-24-38) W-692	Dec.	17,'38†.8....
Mama's New Hat W-882	Feb.	11,'39†.9....
Old Smokey W-688	Sept.	3,'38..7....
Petunia Natural Park W-693 (Color)	Jan.	14,'39..9....
Seal Skinners W-881 (Sepia)	Jan.	28,'39†.8....
Winning Ticket, The W-690	Oct.	1,'38..9....

CARTOONS

Art Gallery (6-3-39) W-886 (Color)	May	13,'39†.9....
Bear That Couldn't Sleep W-887 (Sepia)	June	10,'39..9....
Goldilocks and the Three Bears W-888	July	15,'39†11....
Jitterbug Follies (3-25-39) W-883 (Sepia)	Feb.	25,'39†.9....
Little Goldfish, The 4-22-39) W-86 (Color)	Apr.	15,'39†.8....
Wanted: No Master W-884	Mar.	18,'39†.8....

CRIME DOESN'T PAY

No. 19—Think It Over (11-19-38) P-616 Lester Matthews	Sept.	24,'38.20....
No. 20—"The Wrong Way Out" (1-21-39) Linda Terry-Kenneth Howell	Dec.	24,'38†17....
No. 21—Money to Loan (3-25-39) P-812 Alan Dinehart-Paul Guilfoyle	Mar.	11,'39†21....
No. 22—While America Sleeps (4-22-39) P-813 Dick Purcell	Apr.	15,'39†21....
No. 23——Help Wanted (7-1-39) P-814 Tom Neal-Jo. Ann Sayers	June	10,'39.21....

FITZPATRICK TRAVEL TALKS

Ancient Egypt (3-4-39) T-856	Jan.	21,'39†.9....
Colorful Curacao T-862	May	27,'39†.9....
Glimpses of Australia (5-27-39) T-859	Apr.	15,'39†.9....
Imperial Delhi (4-1-39) T-857	Feb.	18,'39†.8....
Java Journey (6-3-39) T-858	Mar.	18,'39†.8....
Picturesque Udaipur T-861	May	13,'39†.8....
Rural Hungary (6-24-39) T-860	Apr.	29,'39†.9....
Singapore and Jahore	Dec.	31,'39† 9....
Sydney, Pride of Australia (2-4-39) T-854	Dec.	3,'38†.9....

HISTORICAL MYSTERIES

Nostradamus (10-22-38) H-730 John Burton	Sept.	24,'38.11....

MGM MINIATURES

Great Heart, The (2-4-39) M-875 Tom Neal	Dec.	31,'38†11....
Greener Hills, The M-880 Emmett Vogan-Grace Stafford	May	27,'39†11....
Hollywood Hobbies (6-17-39) M-878 Sally Payne-Joyce Compton	May	13,'39†10....
Ice Antics (2-24-39) M-876 (Sepia)	Feb.	11,'39†.9....
Love on Tap M-877 (Sepia) Mary Howard	Mar.	18,'39†11....
Miracle of Salt Lake (12-31-38) M-874 Holmes Herbert	Nov.	12,'38†11....
Prophet Without Honor (6-17-39) M-879 Tom Neal	May	20,'39†11....
Streamlined Swing (11-12-38) M-872 (In Sepia) Original Swing Band	Sept.	10,'38†.9....
They Live Again (2-18-39) M-873 Emmet Vogan-Rowland Varno	Oct.	22,'38†10....

MUSICAL COMEDIES

Dream of Love, A (3-4-39) R-803 (Sepia)	Jan.	28,'39†20....
Happily Buried (6-3-39) R-805 Anthony Allen-Rita Oehman	Apr.	15,'39†20....
Men of Steel (1-28-39) R-801	Dec.	17,'38†21....
Doris Weston		
Once Over Lightly (2-4-39) R-802	Dec.	17,'38†19....
Dixie Dunbar-Johnny Downs		
Somewhat Secret (4-22-39) R-804	Mar.	29,'39†21....
Mary Howard-Tom Collins		

OUR GANG

Alfalfa's Aunt (2-4-39) C-935	Jan.	7,'39†11....
Clown Princess (6-3-39) C-938	Apr.	15,'39†10....
Cousin Wilbur (6-17-39) C-939	Apr.	29,'39†10....
Dog Daze C-941	July	1,'39†11....
Duel Personalities (4-8-39) C-937	Mar.	11,'39†10....
Football Romeo (1-21-39) C-933	Nov.	12,'38†10....
Joy Scouts	June	24,'39†10....
Men in Fright (11-19-38) C-392	Oct.	15,'38†11....
Party Fever (10-15-38) C-742	Aug.	27,'38.10....
Practical Jokers (2-18-39) C-934	Dec.	17,'38†.9....
Tiny Trouble (3-25-39) C-936	Feb.	18,'39†10....

PASSING PARADE

(Sepia)

No. 1—(11-12-38) K-921	Oct.	15,'38†10....
No. 2—(3-4-39) K-922 (New Roadways)	Jan.	28,'39†10....
No. 3—(2-25-38) K-923 (Story of Alfred Nobel)	Feb.	18,'39†11....
No. 4—(4-22-39) K-924 (Story of Dr. Jenner)	Mar.	18,'39†10....
No. 5—(6-17-39) K-925 (Angel of Mercy) (Sepia)	May	20,'39†10....
No. 6—(6-17-39) K-926 (Yankee Doodle Goes to Town)	June	17,'39†.9....
No. 7—Giant of Norway K-927	June	24,'39.11....

PETE SMITH SPECIALTIES

Culinary Carving S-910	July	1,'39..9....
Double Diving (1-28-39) S-904 (Sepia)	Jan.	14,'39†.8....
Grid Rules (11-19-38) S-715	Oct.	15,'38..9....
Heroes at Leisure (3-4-39) S-905	Feb.	11,'39†10....
Hot on Ice (12-1-38) S-901	Oct.	22,'38†10....
Man's Greatest Friend (12-31-38) S-902	Nov.	19,'38†10....
Marine Circus (4-22-39) S-906 (Color)	Mar.	11,'39†.9....
Penny's Picnic (1-14-39) S-906 (Color)	Dec.	17,'38†10....
Poetry of Nature (7-8-39) (Sepia)	May	20,'39.10....
Radio Hams (6-17-39) S-908	May	20,'39†10....
Weather Wizards (4-22-39) S-907	Apr.	8,'39†.9....

ROBERT BENCHLEY

Dark Magic (5-27-39) F-956	May	13,'39†10....
Home Early (6-17-39) F-957	May	27,'39†.9....
Hour or Lunch, An (4-22-39) F-955	Mar.	18,'39†.9....
How to Eat (7-8-39) F-958	June	10,'39†10....
How to Sublet (2-4-39) F-954	Jan.	28,'39†.8....
How to Watch Football (11-19-38) F-951	Oct.	8,'38†.9....
Mental Poise (2-4-39) F-953	Dec.	10,'38†.7....
Opening Day (12-10-38) F-952	Nov.	12,'38†.9....

PARAMOUNT

BETTY BOOP CARTOONS

Title	Rel. Date	Min.
Musical Mountaineers (5-27-39) T8-3	May	12,'39†.7....
My Friend the Monkey (2-18-39) T8-6	Jan.	27,'38†.7....
On With the New (12-17-38) T8-3	Dec.	2,'38†.7....
Pudgy in Thrills and Chills (2-4-39) T8-5	Dec.	23,'38†.7....
Rhythm on the Reservation T8-10	July	7,'39†.1 rl..
Scared Crows, The (7-8-39) T8-9	June	9,'39†.7....

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
So Does an Automobile		
T8-7	Mar.	31,'39†.1 rl..
Yip Yip Yippy J8-6	July	28,'39..1 rl..
COLOR CLASSICS		
Always Kickin' (2-25-39)		
C8-3	Jan.	27,'39†.7....
Barnyard Brat C8-5	June	30,'39†.1 rl..
Small Fry (5-6-38) C8-4	Apr.	21,'39†.7....
COLOR CRUISES		
Colombia K8-7	July	21,'39†.1 rl..
Costa Rica (12-10-38)		
K8-3	Dec.	2,'38†10....
Jamaica K8-6	May	26,'39†.1 rl..
Land of the Inca Memories		
(2-4-39) K8-4	Jan.	27,'39†10....
Mexico (10-15-38) K8-2	Oct.	7,'38†10....
Republic of Panama K8-5	Mar.	24,'39†.1 rl..
Rio de Janeiro		1 rl..
HEADLINERS		
Busse Rhythm (10-22-38)		
A8-3	Oct.	7,'38†10....
Henry Busse and Orch.		
Champagne Music of		
Lawrence Welk (3-4-39)		
A8-8	Mar.	3,'39†10....
Hal Kemp and His Orch.		
A8-5	Dec.	2,'38†.1 rl..
Music Through the Years		
(2-25-39) A8-7	Feb.	3,'39†11....
Jan Garber and Orch.		
Orrin Tucker and Orch.		
A8-4	Nov.	4,'38†.1 rl..
Paramount Presents Hoagy		
Carmichael (6-3-39)		
A8-10	May	5,'39†10....
Song Is Born, A (12-24-38)		
A8-6	Jan.	6,'39†10....
Larry Clinton and Orch.		
Sweet Moments	Aug.	11,'39†.1 rl..
Russ Morgan and Orch.		
Tempo of Tomorrow		
(7-1-39) A8-11	June	2,'39†10....
Richard Himber and Orch.		
Three Kings and a Queen		
A8-9	Apr.	7,'39†.1 rl..
Vincent Lopez and Orch.		
PARAGRAPHICS		
Circus Co-ed (3-11-39)		
V8-8	Mar.	10,'39†10....
Farewell Vienna V8-11	June	23,'39†.1 rl..
Fisherman's Pluck V8-9	Apr.	14,'39†.1 rl..
Oh Say, Can You Ski		
(2-4-39) V8-5	Dec.	16,'38†10....
Raising Canines (11-5-38)		
V8-4	Nov.	11,'38†10....
Schubert's Unfinished		
Symphony (11-26-38)		
V8-6	Jan.	13,'39†10....
Swans (5-27-39) V8-10	May	19,'39†10....
That's Africa (3-4-39)		
V8-7	Feb.	10,'39†10....
PARAMOUNT PICTORIAL		
(New Series)		
No. 4—P8-4	Nov.	4,'38†.1 rl..
No. 5—(12-3-38) P8-5	Dec.	9,'38†.1 rl..
No. 6—P8-6	Jan.	6,'39†.1 rl..
No. 7—(2-11-39) P8-7	Feb.	3,'39†.1 rl..
No. 8—(3-11-39) P8-8	Mar.	3,'39†10....
No. 9—(5-20-39) P8-9	Mar.	31,'39†10....
No. 10—P8-10	May	5,'39†.1 rl..
No. 11—(6-3-39) P8-11	June	2,'39†10....
No. 12—(6-24-39) P8-12	July	7,'39†10....
POPEYE THE SAILOR		
Aladdin and His Wonderful		
Lamp (4-29-39) EE8-1 (special)	Apr.	7,'39†22....
Cops Is Always Right		
(1-21-39) E8-5	Dec.	30,'38†.7....
Customers Wanted		
(2-18-39) E8-6	Jan.	27,'39†.7....
Date to Skate, A (12-3-38)		
E8-4	Nov.	18,'38†.7....
Ghost Is the Bunk E8-9	June	16,'39†.1 rl..
Goonland E8-3	Oct.	21,'38†.1 rl..
Hello How Am I E8-10	July	14,'39†.1 rl..
It's the Natural Thing to		
Do	July	28,'39†.1 rl..
Leave Well Enough Alone		
(5-13-39)	Feb.	24,'39†.7....
Mutiny Ain't Nice		
(10-15-38) E8-2	Sept.	2,'38†.7....
Wotta Nitemare T8-8	Mar.	24,'39†.1 rl..
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
POPULAR SCIENCE		
(In Color)		
(New Series)		
No. 1—(10-15-38) J8-1	Sept.	2,'38†10....
No. 2—J8-2	Nov.	4,'38†.1 rl..
No. 3—J8-3	Jan.	6,'39†.1 rl..
No. 4—J8-4	Mar.	10,'39†.1 rl..
No. 5—(5-27-39) J8-5	May	12,'39†11....
No. 6—J8-6	July	14,'39†.1 rl..

Title	Rel. Date	Min.
GRANTLAND RICE SPORTLIGHTS		
No. 54—Hunting Thrills		
(8-27-38) R8-2	Sept.	2,'38†10....
No. 55—Racing Pigeons		
(10-15-38) R8-3	Sept.	30,'38†10....
No. 56—Champion Air-		
hoppers (11-12-38) R8-4	Oct.	28,'38†10....
No. 57—Super Athletes		
(11-19-38) R8-5	Nov.	25,'38†.1 rl..
No. 58—Frolicking Frogs		
R8-6	Dec.	23,'38†.1 rl..
No. 59—Two Boys and a		
Dog (12-31-38) R8-7	Jan.	20,'39†10....
No. 60—Hold Your Breath		
(2-18-39) R8-8	Feb.	17,'39†10....
No. 61—The Sporting Irish		
(3-4-39) R8-9	Mar.	17,'39†10....
No. 62—Good Skates		
(5-6-39) R8-10	Apr.	14,'39†10....
No. 63—Diamond Dust		
(6-3-39) R8-11	May	12,'39†10....
No. 63—Death Valley		
Thrills (6-24-39) R8-12	June	9,'39†10....
No. 64—Watch Your Step		
R8-13	July	7,'39†.1 rl..
UNUSUAL OCCUPATIONS		
(In Color)		
(New Series)		
No. 2—(10-22-38) L8-2	Oct.	7,'38†11....
No. 3—(2-4-39) L8-3	Dec.	2,'38†11....
No. 4—(1-28-39) L8-4	Feb.	3,'39†10....
No. 5—(5-6-39) L8-5	Apr.	14,'39.11....
No. 6—L8-6	June	16,'39†.1 rl..

RKO RADIO

Title	Rel. Date	Min.
LEON ERROL COMEDIES		
Crime Rave 93,703	Jan.	13,'39†18....
Home Boner 93,704	Mar.	10,'39†20....
Major Difficulties 93,702	Nov.	18,'38†10....
Moving Vanities (5-6-39)		
93,705	May	5,'39†17....
Ring Madness 9370	June	30,'39†19....
Stage Fright (9-3-38)		
93,701	Sept.	23,'38†18....
HEADLINERS		
No. 2—Romancing Along		
93,602	Dec.	30,'38†21....
No. 3—Swing Vacation		
93,603	Feb.	24,'39†17....
No. 4—Sales Slips 93,604	June	2,'39†17....
EDGAR KENNEDY COMEDIES		
Baby Daze 93,405	May	19,'39†15....
Clean Sweep, A, 93,402	Dec.	2,'38†17....
Clock Wise (4-1-39)		
93,404	Mar.	24,'39†18....
Feathered Pests 93,406	July	14,'39†.2 rls.
Maid to Order 93,403	Jan.	27,'39†18....
MARCH OF TIME		
1938-39		
No. 4—Uncle Sam the Good		
Neighbor (11-26-38)		
93,104	Nov.	25,'38†19....
No. 5—The Refugee—Today		
and Tomorrow (12-24-38)		
93,105	Dec.	23,'38†18....
No. 6—State of the Nation		
(1-28-39) 93,106	Jan.	20,'39†18....
No. 7—Young America—		
Mexico's New Crisis		
(2-18-39) 93,107	Feb.	17,'39†19....
No. 8—Background for War:		
The Mediterranean		
(3-18-39) 93,108	Mar.	17,'39†18....
No. 9—Japan: Master of		
the Orient (4-15-39)		
93,109	Apr.	14,'39†19....
No. 10—Dixie-U.S.A.		
(5-13-39) 93,110	May	12,'39.19....
No. 11—War, Peace and		
Propaganda (6-10-39)		
93,111	June	9,'39†19....
No. 12—The Movies March		
On (7-8-39) 93,112	July	7,'39†22....
NU-ATLAS PRODUCTIONS		
Arcade Varieties (5-20-39)		
94,210	May	12,'39†11....
Lillian Roth		
Cafe Rendezvous (12-3-38)		
94,205	Dec.	23,'38†10....
Hello Mama (4-1-39)		
94,209	Apr.	14,'39†11....
George Jessel		
Readin' Ritin' and		
Rhythm 94,207	Feb.	17,'39†10....
Lucky Millinder and Orch.		
Samovar Serenade 94,208	Mar.	17,'34†.1 rl..
Luba Malina		
Tropical Topics 94,206	Jan.	20,'39†10....
Rosita Ortega		
Under a Gypsy Moon		
(9-3-38) 94,201	Sept.	2,'38†10....
J. Harold Murray		
Venetian Moonlight 94,204	Nov.	25,'38..1 rl..
Mario Cozzi		

Title	Rel. Date	Min.
PATHE NEWS		
Released twice a week		
PATHE REVIEWS		
Released once a month		
PATHE TOPICS		
Released seven times a year		
RADIO FLASH COMEDIES		
Hectic Honeymoon 93,201	Nov.	4,'37†17....
Marriage Go-Round 93,204	July	28,'39†18....
Plumb Crazy 93,202	Feb.	3,'39†16....
Dog-Gone 93,208	Apr.	21,'39†16....
RAY WHITLEY COMEDIES		
Prairie Pappas 93,502	Dec.	16,'38†18....
Ranch House Romeo		
(4-1-38) 93,503	Apr.	7,'39†17....
Sagebrush Serenade 93,504	June	6,'39†19....
Western Welcome, A		
93,501	Sept.	9,'38†18....
REELISMS		
Air Waves (3-17-39)		
94,607	Mar.	10,'39†10....
Dude Ranch (12-3-38)		
94,603	Nov.	11,'38..9....
Gold 94,606	Feb.	10,'39†.1 rl..
Kennel Kings 94,612	July	12,'39†.1 rl..
Newsreel (12-31-38) 94,604	Dec.	9,'38†10....
Pilot Boat 94,605	Jan.	20,'39†.9....
Soldiers of Sea 94,608	Apr.	7,'39†.9....
Television (5-6-39) 94,609	May	5,'39†.9....
Submarine Circus (10-8-38)		
94,601	Sept.	16,'38†10....
Swinquet 94,610	May	26,'39†.8....
World of Tomorrow 94,611	June	23,'39†.9....
RKO PATHE SPORTSCOPE		
Big Leaguers (4-29-39)		
64,309	Apr.	21,'39†.9....
Bird Dogs (11-19-38)		
94,303	Nov.	4,'38.10....
Blue Grass (12-17-38)		
94,304	Dec.	2,'38†10....
Bow Strings 94,306	Jan.	27,'39†.9....
Devil Drivers 94,311	June	16,'39†.9....
On the Wing 94,305	Dec.	30,'38†10....
Riding the Crest (7-8-39)		
94,312	July	14,'39†.9....
Smooth Approach (5-20-39)		
94,310	May	19,'39†.9½..
Snow Falls (3-18-39)		
94,307	Feb.	24,'39†.1 rl..
Sporting Wings (4-1-39)		
94,308	Mar.	24,'39†.9....
WALT DISNEY CARTOONS		
Autograph Hound 94,116	July	21,'39†.8....
Brave Little Tailor		
(10-1-38) 94,101	Sept.	23,'38†.9....
Beach Picnic (5-27-39)		
94,114	June	9,'39†.8....
Donald's Cousin Gus		
(5-20-39) 94,113	May	19,'39†.8....
Donald's Golf Game		
94,103	Nov.	4,'38..8....
Donald's Lucky Day		
(10-1-38) 94,107	Jan.	13,'39†.8....
Donald's Penguin (5-27-39)		
94,117	Aug.	11,'39†.8....
Farmyard Symphony		
(10-1-38) 94,102	Oct.	14,'38..8....
Ferdinand the Bull		
(10-1-38) 94,104	Nov.	25,'38†.8....
(Exploitation: Jan. 7,'39, p. 50; Jan. 28,'39, pp. 59-60.)		
Goofy and Wilbur		
(10-1-38) 94,110	Mar.	17,'39†.8....
Hockey Champ (5-20-39)		
94,110	Mar.	17,'39†.7....
Merbabies 94,105	Dec.	9,'38†.8....
Mickey's Parrot (9-10-38)		
84,118	Sept.	9,'38..8....
Mother Goose Goes Holly-		
wood (10-38) 94,106	Dec.	23,'38†.7½..
Pointer (5-27-39) 94,118	Sept.	1,'38..8....
Practical Pig, The		
(10-1-38) 94,109	Feb.	24,'39†.....
Sea Scout 94,115	June	30,'39†.8....
Society Dog Show		
(11-12-38) 94,108	Feb.	3,'39†.8....
Ugly Duckling, The		
(10-1-38) 94,111	Apr.	7,'39†.8....
Whalers, The (8-10-38)		
84,117	Aug.	19,'38..8....

20TH CENTURY-FOX

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Athletic Oddities 9204	Nov.	11,'38†.9....
Daily Diet of Danger, A		
9203	Dec.	9,'38†.9....
Filming Big Thrills 9202	Sept.	30,'38†10....
Sand Hogs 9205	May	12,'39†10....
FASHIONS (In Color)		
Fashion Forecast, No. 1		
(10-15-38) 9601	Sept.	16,'38†11....
Fashion Forecast, No. 2		
(12-31-38) 9602	Dec.	23,'38†10....

Title	Rel. Date	Min.
Fashion Forecast, No. 3		
9603	Mar.	31,'39†10....
Fashion Forecast, No. 4		
9604	July	7,'39†.1 rl..
LEW LEHR		
Muscle Maulers (5-6-39)		
9404	Apr.	14,'39†11....
What Every Boy Should		
Know 9401	Sept.	2,'38†10....
What Every Girl Should		
Know (10-22-38) 9402	Nov.	25,'38†11....
What Every Inventor		
Should Know 9403	Jan.	20,'39†11....
MAGIC CARPET SERIES		
(Lowell Thomas)		
Good Neighbors 9106	May	26,'39†11....
Land of Contentment 9102	Oct.	14,'38†.9....
Isle of Pleasure (11-19-38)		
9103	Feb.	3,'39†11....
Mystic Siam (5-6-39) 9105	Mar.	17,'39†10....
Tempest Over Tunis 9107	June	9,'39.11....
Viking Trail (12-31-38)		
9104	Feb.	17,'39†10....
TERRY-TOONS		
Africa Squawks 9516	June	30,'39..7....
Barnyard Baseball 9517	July	14,'39..7....
Barnyard Egg-citement		
(5-6-39) 9528	May	5,'39†.7....
(color)		
Cuckoo Bird, The 9511	Apr.	7,'39†.7....
Frozen Feet 9509	Feb.	24,'39†.7....
Gandy Goose in a Bully		
Romance 9515	June	16,'39..7....
Gandy Goose in G Man		
Jitters 9510	Mar.	10,'39†.7....
Gandy the Goose in the		
Frame Up 9507	Dec.	30,'38†.7....
Gandy Goose in Doomsday		
9524	Dec.	16,'38†.7....
(color)		
Glass Slipper, The		
(10-22-38) 9522	Oct.	7,'38†.7....
(color)		
Goose Flies High, The		
9502	Sept.	9,'38†.7....
Housewife Herman		
(11-19-38) 9523	Nov.	18,'38†.7....
(color)		
New Comer, The 9504	Oct.	21,'38†.7....
Nick's Coffee Pot 9513	May	19,'39†.7....
Nutty Network, The 9527	Mar.	24,'39†.7....
(color)		
One Gun Gary In Nick		
of Time 9503	Jan.	27,'39†.7....
Owl and Pussycat, The		
9525	Jan.	13,'39†.7....
(color)		
Prize Guest, The, 9514	June	2,'39..7....
Stranger Rides Again, The		
(12-3-38) 9505	Nov.	4,'38†.7....
Their Last Bean (4-29-39)		
9512	Apr.	21,'39†.7....
Three Bears, The 9526	Feb.	10,'39†.7....
(color)		
Village Blacksmith 9506	Dec.	2,'38†.7....
Wolf's Side of the Story		
9503	Sept.	23,'38†.7....
ED THORGERSEN (Sports)		
Hunting Dogs (5-6-39)		
9303	Mar.	3,'39†11....
Inside Baseball 9304	Apr.	28,'39†11....
Shooting for Par 9302	Jan.	6,'39†11....
Sports Immortals 9305	June	23,'39.11....
Timber Toppers (11-12-38)		
9301	Oct.	28,'38†11....

UNITED ARTISTS

Title	Rel. Date	Min.
WORLD WINDOWS		
(Color)		
Arabian Bazaar (12-31-38)	Sept.	1,'39.10....
Eternal Fire, The		
(1-28-39)	Sept.	21,'39.10....
Fox Hunting (1-21-39)	Jan.	3,'39.10....
Jerusalem (1-14-39)	May	1,'39.10....
Labanon Coast	Dec.	1,'39.10....
Petra (1-14-39)	Aug.	1,'39.10....
Rome Symphony (12-31-38)	Feb.	15,'39.10....
River Thames (4-15-39)	Nov.	1,'39.10....
Ruins of Palmyra	Oct.	1,'39.10....
Wanderers of the Desert	July	1,'39.10....

UNIVERSAL

Title	Rel. Date	Min.
GOING PLACES WITH GRAHAM McNAMEE		
No. 55—(12-3-38) 3353	Oct.	3,'38†.9....
No. 56—(11-26-38) 3354	Nov.	14,'38†19....
No. 57—3355	Nov.	28,'38†.1 rl..
No. 58—(2-11-39) 3356	Dec.	26,'38†.9....
No. 59—(2-25-39) 3357	Jan.	30,'39†.9....
No. 60—(3-11-39) 3358	Feb.	20,'39†.9½..
No. 61—(4-15-39) 3359	Mar.	13,'39†.9....

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
No. 62—(5-20-39) 3360	Apr.	10,'39†.9
(Reviewed under title, "America Takes to Skies")		
No. 63—(6-3-39) 3361	May	15,'39†.9½
(Reviewed under the title, "Theatre of the Sky.")		
No. 64—3362	June	26,'39†.1 rl.
No. 65—3363	July	17,'39..1 rl.

LANTZ CARTUNES

Baby Kittens (12-3-38) 3245	Dec.	19,'38†.1 rl.
Bird on Nellie's Hat (7-8-39) 3257	June	19,'39†.7
Birth of a Toothpick 3250	Feb.	27,'39†.7½
Bola Mola Land (5-27-39)	May	26,'39†.7
Cat and the Bell, The 3241	Oct.	3,'38†.7
Charlie Cucukoo (5-13-39) 3254	Apr.	24,'39†.7
Crack Pot Cruise 3253	Apr.	10,'39†.6½
Disobedient Mouse (12-3-38) 3244	Nov.	28,'38†.8½
I'm Just a Jitterbug (1-21-39) 3248	Jan.	23,'39†.7
Little Blue Blackbird (12-10-38) 3246	Dec.	26,'38†.7
Little Tough Mice (4-15-39) 3251	Mar.	13,'39†.7
Magic Beans (3-11-39) 3249	Feb.	13,'39†.7½
Nellie of the Circus (5-20-39) 3255	May	8,'39†.7
One Armed Bandit (4-8-39) 3252	Mar.	27,'39†.7
Sailor Mouse, The (11-19-38) 3242	Nov.	7,'38†.7
Soup to Mutts (2-4-39) 3247	Jan.	9,'39†.7
Stubborn Mule 3258	July	3,'39†.7

MENTONE MUSICAL COMEDIES

Bank Notes (3-11-39) 3228. Gus Van	Mar.	15,'39†19
Cafe Boheme (4-1-39) 3229. Ray Smeck & Islanders	Apr.	12,'39†17
Down on the Barn (2-26-38) 2167. Billy Jones-Ernie Hare	Feb.	23,'38.17
Gals and Gallons (6-3-39) 3232. East and Dumke	July	12,'39†17½
Music and Models (12-3-38) 3225. Jack Arthur	Dec.	14,'38†18
Nautical Knights (1-28-39) 3226. Arthur & Morton Havel	Jan.	11,'39†19
Patio Serenade (11-12-38) 3224. Titol Coral-Armida	Nov.	16,'38†17
Pharmacy Frolics (5-20-39) 3230. Three Playboys	May	17,'39†18½
Stars and Stripes (7-2-38) 2172. Ed East-Ralph Dumke	Feb.	15,'39..2 rls.
Swing Sanatorium (5-20-39) 3241. Dorothy Stone-Chas. Collins	June	14,'39†18
Wild and Bully (2-18-39) 3227. J. Harold Murray	Feb.	15,'39.19
With Best Dishes (6-3-39) 3233. Charles Kemper	Aug.	9,'39†17

SPECIAL

March of Freedom (5-20-39)	May	24,'39.20

STRANGER THAN FICTION SERIES

No. 56—Novelty (12-3-38) 3367	Nov.	21,'38†.9
No. 57—Novelty (12-17-38) 3368	Dec.	5,'38†.9
No. 58—Novelty (1-28-39) 3369	Jan.	2,'39†.9½
No. 59—Novelty (3-4-39) 3370	Feb.	6,'39†.9
No. 60—Novelty (3-4-39) 3371	Mar.	6,'39†.9
No. 61—Novelty (4-22-39) 3372	Apr.	3,'39†.9
No. 62—Novelty (5-20-39) 3373	May	1,'39†.9
No. 63—Novelty (6-3-39) 3374	June	5,'39†.9
No. 64—Novelty 3375	July	3,'39†.1 rl.
No. 65—Novelty 3376	Aug.	7,'39†.1 rl.

VITAPHONE

BROADWAY BREVITIES

Title	Rel. Date	Min.
Cleaning Up (10-29-38) 4014. Cross and Dunn	Nov.	12,'38†20
Star Dust (12-3-38) 4015. Benny Davis	Dec.	12,'38†22
Boarder Trouble 4016. Joe and Asbestos	Dec.	17,'38†.2 rls.
Swing Time in the Movies (1-7-39) 4003. Fritz Feld (color)	Jan.	7,'39†20
Hats and Dogs 4017. Wini Shaw	Dec.	31,'38†20
Sophomore Swing (2-4-39) 4021. Harvest Moon Dancers	Jan.	21,'39†20
Sundae Serenade 4020. Rosie Moran	Feb.	25,'39†.2 rls.
Projection Room 4022. Arthur and Case	Mar.	4,'39†.2 rls.
Small Town Idol, A (3-11-39). Ben Turpin	Feb.	11,'39†20
Home Cheap Home 4023. Henry Armetta	Mar.	18,'39†.2 rls.
A Fat Chance 4024. Johnny Perkins	Mar.	25,'39†.2 rls.
Rollin' in Rhythm 4025	Apr.	15,'39..2 rls.
Seeing Spots 4026. Duke McHale	Apr.	29,'39..2 rls.
You're Next to Closing 4027. Cross and Dunn	May	13,'39..2 rls.
Broadway Buckaroo (6-17-39) 4028. Red Skelton	June	3,'39†20
Quiet Please (5-27-39) 4006. Fritz Feld (color)	July	1,'39.20
Wardrobe Girl 4029. Ginger Manners	June	17,'39

COLOR PARADE

Nature's Mimics (2-4-39) 4604	Dec.	3,'38†10
Points on Pointers 4606	Jan.	28,'39†.1 rl.
Mechanix Illustrated, No. 3 (3-4-39) 4607	Feb.	25,'39†10
The Roaming Camera (4-15-39) 4608	Mar.	25,'39†11
Mechanix Illustrated, No. 4 (5-27-39) 4609	Apr.	22,'39.10
For Your Convenience (6-17-39) 4610	May	20,'39.10
Mechanix Illustrated, No. 5 4612	June	17,'39†.1 rl.
Modern Methods 4611	July	15,'39

FLOYD GIBBONS' "YOUR TRUE ADVENTURE"

Toils of the Law 4302	Nov.	12,'38†.1 rl.
Treacherous Waters (12-17-38) 4304	Dec.	10,'38†10
The Human Bomb (1-28-39) 4305	Jan.	7,'39†12
High Peril (3-4-39) 4306	Feb.	18,'39†12
A Minute from Death 4307	Mar.	4,'39†.1 rl.
Chained (4-15-39) 4308	Apr.	1,'39†12
Voodoo Fires (5-27-39) 4309	May	6,'39.12
Haunted House (6-24-39)	June	3,'39†12
Lives in Peril 4311	July	1,'39

HISTORICAL TECHNICOLOR FEATURETTES

Declaration of Independence The (10-15-38) 4002. John Litel (color)	Nov.	28,'38.19
Lincoln in the White House (1-14-39) 4004. Frank McGlynn (color) (Exploitation: Feb. 25,'39, p. 68; May 20, '39, p. 61.)	Feb.	11,'39†20
Sons of Liberty (3-25-39) 4005. Claude Rains	May	20,'39†20

LOONEY TUNES

No. 60—Porky in Egypt 4803	Nov.	5,'38†.1 rl.
No. 61—Daffy Doc, The (12-3-38) 4804	Nov.	26,'38†.7
No. 62—Porky the Gob (12-31-38) 4805	Dec.	17,'38†.7
No. 63—The Lone Stranger and Porky 4806	Jan.	7,'39†.7
No. 64—It's an Ill Wind 4807	Jan.	28,'39†.1 rl.
No. 65—Porky's Tire Trouble 4808	Feb.	18,'39†.1 rl.
No. 66—Porky's Movie Mystery (3-24-39) 4809	Mar.	11,'39†.7
No. 67—Chicken Jitters (4-1-39) 4810	Apr.	22,'39†.1 rl.
No. 68—Porky and Teabiscuit (5-20-39) 4811	Apr.	1,'39†.7
No. 69—Kristopher Kolumbus, Jr. 4812	May	13,'39..1 rl.
No. 70—Polar Pals (6-17-39) 4813	June	3,'39†.7
No. 71—Scalp Trouble 4814	June	24,'39..1 rl.
No. 72—Porky's Picnic 4815	July	15,'39†.1 rl.

MELODY MASTERS

Music With a Smile Merle Kendricks and Orch. (10-22-38) 4704	Nov.	12,'38†10
(7-30-38) 4705	Dec.	3,'38†10
Dave Apolion and Orch. (12-17-38) 4706	Dec.	24,'38†11
Clyde Lucas and Orch. (1-21-39) 4707	Jan.	7,'39†10
Blue Barron and Orch. 4708	Jan.	21,'39†.1 rl.
Jerry Livingston and Orch. 4709	Feb.	4,'39†.1 rl.
Russ Morgan and Orch. (3-4-39) 4710	Feb.	25,'39†10
Dave Apollon and Orch. 4711	Apr.	22,'39†.1 rl.
Clyde McCoy and Orch. (5-27-39) 4712	Mar.	18,'39†10
Artie Shaw and Orch. (4-8-39) 4713	Apr.	29,'39†10
Larry Clinton and Orch. 4714	May	20,'39..1 rl.
Leith Stevens and Orch. (6-17-39) 4715	June	10,'39†10
Rita Rio and Orch. 4716	July	1,'39..1 rl.
Will Osborne and Orch. 4717	July	22,'39†.1 rl.

MERRIE MELODIES (In Color)

No. 67—Johnny Smith and Poker Huntas 4503	Oct.	22,'38†.1 rl.
No. 68—You're an Education (12-3-38) 4504	Nov.	5,'38†.7
No. 69—Night Watchman, The (11-26-38) 4505	Nov.	19,'38†.7
No. 70—Daffy Duck in Hollywood 4506	Dec.	12,'38†.1 rl.
No. 71—Count Me Out (12-31-38) 4507	Dec.	17,'38†.7
No. 72—The Mice Will Play 4508	Dec.	31,'38†.7
No. 73—Dog Gone Modern (1-21-39) 4509	Jan.	14,'39†.7
No. 74—Ham-ateur Night 4510	Jan.	28,'39†.7
No. 75—Robin Hood Makes Good (3-4-39) 4511	Feb.	11,'39†.7
No. 76—Gold Rush Daze 4512	Feb.	25,'39†.1 rl.
No. 77—A Day at the Zoo 4513	Mar.	11,'39†.1 rl.
No. 78—Presto Chango 4514	Mar.	25,'39†.1 rl.
No. 79—Bars and Stripes Forever 4515	Apr.	8,'39†.1 rl.
No. 80—Daffy Duck and Dinosaur (4-22-39) 4516	Apr.	22,'39†.7
No. 81—Thugs with Dirty Mugs 4517	May	6,'39..1 rl.
No. 82—Naughty But Mice 4520	May	10,'39†.1 rl.
No. 83—Believe It or Else 4520	June	3,'39†.1 rl.
No. 84—Hobo Gadget Band (6-17-39) 4518	June	17,'39..7
No. 85—Old Glory (6-17-39) 4521	July	1,'39.10
No. 86—Dangerous Dan McFoo 4522	July	15,'39..1 rl.

TECHNICOLOR SPECIALS

Immortal Brush (10-22-38) 4402	Nov.	19,'38†.9
The Master's Touch 4408	Feb.	18,'39†.1 rl.

SPECIAL

Nine Million, The (2-18-39)		9

VITAPHONE VARIETIES

Table Manners 4902. Ruth Aarons	Oct.	15,'38†11
Vaudeville Interlude 4903	Nov.	19,'38†.1 rl.
Robbin' Good (12-3-28) 4904. Luis Zingone	Dec.	10,'38†10
Ski Girl (1-28-39) 4905	Jan.	14,'39†10
"Gadgeteers" 4906	Feb.	18,'39†.1 rl.
Tax Trouble 4907. Grouch Club	Mar.	18,'39†.1 rl.
The Crawfords "at Home" 4909	Apr.	15,'39†.1 rl.
Dean of the Pasteboard (5-27-39) 4910. Luis Zingone	May	27,'39.10
Right Way, The (6-17-39) 4908. Irene Rich	July	1,'39..9
Witness Trouble 4911. Grouch Club	July	29,'39†.1 rl.

OTHER PRODUCT

A. B. F. D.

Title	Rel. Date	Min.
Legend of Norfolk, A (12-31-38)		

ABPC

Come Back to Erin (5-20-39)		33

AMERICAN RED CROSS

Footsteps (5-27-39)		11

AMERICAN TRADING

La Traviata		
Little Journeys to Distant Lands		
Travel Talks		

ASSOC. OF SCHOOL FILM LIBRARIES

New World for Old (6-3-39)		25

BRITISH

Londoners, The (4-29-39)		35
Reporter Investigates Liberty (5-6-39)		17
Warning, The (4-1-39)		35

CENTRAL

Chinook's Children (6-3-39)		10

CIVIC

City, The (5-20-39)		44

FRENCH FILM EXCHANGE

Trip to the Sky (7-1-39)		10

G. P. O.

Spare Time (6-17-39)		
Men in Danger (6-17-39)		

LENAUER

Frosty Frolics (12-24-38)		11
Getting Your Money's Worth (12-31-38)		11
North Sea (7-9-38)		24

MOTION PICTURE INDUSTRY

For Auld Lang Syne (4-22-39)		10

PATHE COMMERCIAL

Miracles of Modernization (7-8-39)		8

SANDERS FILM

Fishing in the Fjords (11-12-38)		10
Dalecarlia, The Heart of Sweden (11-19-38)		10

SPECTATOR-DENNING

Point of View (6-3-39)		

WORLD

Andante et Dondo		
Ave Marie		
Children's Corner		
Jeune Fille Au Jardin		
Les Berceuses		
Song of Ceylon		
Valse Brilliante		

WPA

Shock Troop of Disaster (2-25-39)		10

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Title	Rel. Date	Min.
Flying G-Men (2-18-39). James Craig-Lorna Gray	Jan.	28,'39†18
Mandrake, the Magician (5-13-39). Warren Hull-Doris Weston (1st episode 27 min.)	May	6,'39†
Overland with Kit Carson. Bill Elliott-Iris Meredith	Aug.	12,'39†

REPUBLIC

Title	Rel. Date	Min.
Daredevils of the Red Circle (6-10-39). Charles Quigley-Herman Brix	June	10,'39†18 (each)
Hawk of the Wilderness (12-10-38) 7301. H. Brix-J. Martin-Mala	Dec.	3,'38†.2 rls. (each)
Dick Tracy's G-Men. Ralph Byrd (15 episodes) (1st episode 29 min.)	Sept.	2,'39
Lone Ranger Rides Again. Robert Livingston-Chief Thunder Cloud (15 episodes) (1st episode 30 min.) (Exploitation: Nov. 11,39, p. 55.)	Feb.	25,'39†.2 rls. (each)

UNIVERSAL

Title	Rel. Date	Min.
Buck Rogers (2-11-39) 3881-92. Buster Crabbe	Apr.	11,'39†
Oregon Trail, The (5-20-39) 4581. John Mack Brown-Louise Stanley (15 episodes)	July	4,'39†21 (each)
Phantom Creeps, The. Bela Lugosi-Dorothy Arnold	Oct.	17,'39
Scouts to the Rescue (12-31-38) 3781-92. Jackie Cooper-Vandell Darr (Exploitation: Jan. 14,'39, p. 65.)	Jan.	17,'39†

CLASSIFIED ADVERTISING

the great national medium for showmen

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer service advertising not accepted. Classified advertising not subject to agency commission. Address correspondence, copy and checks to MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York City

THEATRES

FOR SALE—PAYING SMALL TOWN THEATRE. Owner selling account death. BOX 6, Carlin, Nev.

THEATRE WANTED — BY CAPABLE AND financially responsible party. Prefer lease with privilege of buying later. MORRIS POWERS, Corning, Ia.

LEASE OR BUY THEATRE TOWN 1000 TO 1500 Missouri, Texas, Colorado, New Mexico or West, details first letter. BOX 1176, MOTION PICTURE HERALD.

SMALL AUDITORIUM WITH STAGE LARGE enough for production. Prefer one in summer resort and appealing to little theatre patronage. Will lease for long period if terms and community warrant it. BOX 1177-A, MOTION PICTURE HERALD.

NEW GENERAL EQUIPMENT

BUY NOW—PAY LATER. USE NEW EASY S.O.S. Time Payment Plan—available on quality theatre and cooling equipment. Really reasonable prices. Write S. O. S. CINEMA SUPPLY CORP., New York.

THEATRE EQUIPMENT — SUPPLIES — ACCESsories—repair parts. Savings 20% to 50%. Send for big free catalog. CONSOLIDATED THEATRE SUPPLY CORP., 1600-M Broadway, New York.

THUMB TACKS, PER 1000, 75c; DELUXE Corozone Air Purifiers, kill stale odors, $13.75. Ushers flashlights complete with batteries 69c. Many more typical values. Write for bargain list. S. O. S. CINEMA SUPPLY CORP., New York.

CHASE HEAT — ATTRACT CUSTOMERS — BUY S.O.S. blowers for low-cost cooling, $39.50 up! Grills, diffusers, $8.00 up. Immediate shipment. S. O. S. CINEMA SUPPLY CORP., New York.

WANTED TO BUY

WANTED—USED TYPE SP SIMPLEX PORTable projector with arc lamp. Wire giving cash price with examination privilege. HALL INDUSTRIES THEATRES, Beeville, Texas.

WANTED

WANT 16MM sof HOLMES PROJECTORS. F. SHAFER, Washington, Ind.

USED GENERAL EQUIPMENT

WORLD'S FAIREST CHAIR VALUES AT S.O.S. Huge assortment, famous makes, reconstructed, refinished. 16,241 available 75c up. Photographs, prices free. S. O. S. CINEMA SUPPLY CORP., New York.

2 COMPLETELY REBUILT POWERS MAchines; also low-intensity lamps at a real bargain. BOX 1168, MOTION PICTURE HERALD, 624 S. Michigan Ave., Chicago, Ill.

2 LATE TYPE REBUILT SIMPLEX PROJECtors. Like new with Ultraphone complete sound equipment. BOX 1169, MOTION PICTURE HERALD, 624 S. Michigan Ave., Chicago, Ill.

SOME THEATRE CAN USE YOUR OLD EQUIPment. A little ad here will reach thousands of potential customers. Only ten cents a word to tell the world what you have to sell. Try it today. MOTION PICTURE HERALD, Rockefeller Center, New York.

HELP WANTED

OPERATORS AND MANAGERS—EVERY STATE —movie circuits—#519 STATE THEATRE, Pittsburgh, Pennsylvania.

BUSINESS OPPORTUNITY

NEW THEATRE SERVICE BEING SPONSORED this fall; requires reputable territorial agents on franchise basis. Only those equipped with complete newspaper and theatre contacts and financially able to guarantee exclusive franchise, need apply. Give complete details and banking references in first letter to insure personal interview. BOX 1179-A, MOTION PICTURE HERALD.

AGENTS WANTED

MEN ACQUAINTED WITH MOTION PICTURE equipment needs, not necessarily technicians. If interested on commission basis, can supply lines of equipment to those capable and able to travel territory. State territory and qualifications in first letter. BOX 1178-A, MOTION PICTURE HERALD.

BOOKS

MOTION PICTURE SOUND ENGINEERING—547 pages; illustrated; covers every practical method and process in present-day sound engineering. Leading engineers explain every detail of apparatus and its arrangement, with diagrams, tables, charts and graphs. This manual comes straight from the workshops of the studios in Hollywood. It is indispensable to everyone working with sound equipment. $6.50 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

THE 1939-40 EDITION OF THE INDUSTRY'S international reference book, "Motion Picture Almanac," edited by Terry Ramsaye, is now on the press. It is indispensable to every executive in the industry. This issue contains more than 11,000 biographies of important film people. Send your order today with a check for $3.25 (postpaid) and a copy will be reserved in your name. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

NEW 567 PAGE BOOK ON AIR CONDITIONING by Charles A. Fuller, authority on the subject. Available for theatre owners contemplating engineering changes. Book is cloth bound with index and charts and covers every branch of the industry as well as codes and ordinances regulating installation. Order now at $4.00 a copy postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

RICHARDSON'S BLUEBOOK OF PROJECTION. Just off the press! A second revision of the Sixth Edition of Richardson's Bluebook of Projection with a complete section of Sound Trouble—Shooting Charts as well as a host of additional up-to-the-minute text on the latest equipment. Price $7.25 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

BOOKKEEPING SYSTEM

THEATRE ACCOUNTING BY WILLIAM E. Morris, is still the best bookkeeping system for theatres. It not only guides you in making the proper entries, but provides sufficient blank pages for a complete record of your operations for each day of the year. Notable for its simplicity. Order now—$4 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

PRESS OF
C. J. O'BRIEN, INC.
NEW YORK

PRICELESS QUALITIES

NEW film emulsions are indispensable to motion picture progress, but only proved reliability and uniformity make them practicable. Eastman *Plus-X*, *Super-XX*, and *Background-X* have those priceless qualities—hence the everyday use they are enjoying throughout the industry.

Eastman Kodak Company, Rochester, N. Y.

(J. E. Brulatour, Inc., Distributors, Fort Lee, Chicago, Hollywood.)

EASTMAN

PLUS-X
for general studio use

SUPER-XX
for all difficult shots

BACKGROUND-X
for backgrounds and general exterior work

TAMIROFF



Here he is . . . Tamiroff, the man of a thousand faces, in his grandest role as the actor who dares to play dictator . . . the year's most thrilling adventure yarn!

"THE MAGNIFICENT FRAUD"

Akim Tamiroff • Lloyd Nolan • Mary Boland
Patricia Morison • George Zucco • A Paramount Picture

Directed by Robert Florey • Screen Play by Gilbert Gabriel and Walter Ferris
Adapted from a Story by Charles G. Booth

Paramount

MOTION PICTURE HERALD

MR. WILL HAYS,
28 W. 44TH ST.,
NEW YORK,
N. Y.

¶ *Production for new season analyzed, with who is who and what in pictures available beginning September 1.*

¶ *Trade Practice Code meetings continue for revision of Arbitration clauses.*

¶ *Neely Bill passes Senate, 46 to 28, breaking party lines.*

¶ *Independents in Maryland and Kentucky file two new anti-trust suits.*

¶ *Audit shows where $895,556 was spent on "Greatest Year" and "Movie Quiz."*

VOL. 136, NO. 4 In Two Sections—Section One JULY 22, 1939

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"IT'S ALL M-G-M!"

Let us consider a few items from the current (*hot-weather*) issue of Variety:

BALTIMORE—"General let-down here this week with only bright spot CHIPS at Century."

KANSAS CITY—"CHIPS top flight, one of best of the year. Last week MAISIE a pleasant surprise."

CHICAGO—"CHIPS holding to strong pace looks set for a stay at Apollo."

"HARDYS RIDE HIGH repeat flicker better than average take. Last week SOCIETY LAWYER came in with surprising gross."

PITTSBURGH—"Penn's leading the way with MAISIE reacting to slick campaign. CHIPS frisky, better than holding its own in 3rd week downtown, having moved to Warners. Only second picture in history to move here after playing 2 stanzas at Penn."

NEW YORK—"CHIPS powerful play at Astor. Huge profit being shown here. 9th Week."

"Capitol ON BORROWED TIME more action here."

PORTLAND—"ON BORROWED TIME good. Last week MAISIE nice."

SAN FRANCISCO—"ON BORROWED TIME will grab sizable gross. It's giving the best take in some time. MR. CHIPS sprinting toward excellent biz. Looks good for 6 weeks here. Last week equalled first week. Almost unheard of here."

LINCOLN, NEB.—"The town's sweltering. DR. KILDARE, O. K. Last week MAISIE good."

WASHINGTON, D. C. — "MR. CHIPS leading town, a socko, way out front with beauteous gross."

BOSTON—"CHIPS holdover very good and the town's standout. First week smasho." (*Holdover day and date at State and Orpheum*).

(*Continued above*)

(continuing Variety Box-Office Reports from preceding page)

LOS ANGELES—"Straight picture houses not faring well, except CHIPS now in 9th week."

TORONTO—"WONDERFUL WORLD excellent. Last week DR. KILDARE fine."

INDIANAPOLIS—"TARZAN sweet. Others off. Topping the town with socko gross."

MINNEAPOLIS—"CHIPS big, garnering the box-office laurels. Effective advertising campaign got fine opening."

LOUISVILLE—"MR. CHIPS is setting the b. o. pace. Last week MAISIE exceeded expectations, snaring good gross."

DENVER—"MR. CHIPS Big and holds. Last week MAISIE good."

PHILADELPHIA—"CHIPS stacking 'em up to lofty gross. Nifty second week."

DETROIT—"TARZAN looks tops!"

PROVIDENCE—"MR. CHIPS strongest in town."



He's off again on his annual hot-weather spree! Whee!

TO THE RESCUE!

Those glowing M-G-M box-office reports reprinted above are just the beginning. Look what's ahead:

July 21st. "ANDY HARDY GETS SPRING FEVER"

Eyes of the industry watch with amazement Los Angeles day-and-date engagement topping *all* previous Hardys; Portland equally sensational; First 4 days in Detroit biggest of this entire season; Denver where first 4 days beat "Pygmalion", "Boys Town" and all other Big Ones! Lewis Stone, Mickey Rooney and all the folks in the Lucky Seventh Hardy Hit! Sure-fire for extended runs! Watch!

July 28th. National Release "GOODBYE MR. CHIPS"

The delight of the dog days! Keep extra time wide open!

Aug. 4th. "MIRACLES FOR SALE"

A sleeper! Watch for it! Robert Young and Florence Rice in thriller! Summer showmanship special!

Aug. 11th. ROBERT TAYLOR, HEDY LAMARR *in* "LADY OF THE TROPICS" (*need we say more!*)

Aug. 18th. "THESE GLAMOUR GIRLS"

Lew Ayres and a screenful of beauties, including Lana Turner, Anita Louise and others in a sure-fire box-office show!

—and then on August 25 comes the biggest sensation since "Snow White":

"THE WIZARD OF OZ"

Watch for further announcements about M-G-M's Technicolor Wonder Show playing hundreds of day-and-date engagements simultaneous with giant ad campaign!



"Summer! When a feller needs a friend! There's always

THE FRIENDLY COMPANY!"

Clear and Sim

The very same company that made '
now betters it with

"DAUGHTERS COUR

(John Garfield, Claude Rains, Donald Crisp, and The "Four Daughters"—Priscilla Lane, Rosemary Lane, Lola Lane, Gale Page—Jeffrey

The very same company that made 'Ang
now betters it with

"EACH DAWN

(James Cagney, George Raft, Jane Bryan, George Bancroft)

The great stud

WARNER B

Never better tha

Jack L. Warner *in Charge of Production* Hal B. Wallis *Executive Produc*

ple:

our Daughters'

AGEOUS"

Bainter, May Robson, Frank McHugh, Dick Foran)

s with Dirty Faces'

DIE"

io of

ROS.

n Now!

They're all finished or actually in work!

Coming!
THE OLD MAID
(Bette Davis, Miriam Hopkins, George Brent, Donald Crisp)

Coming!
DUST BE MY DESTINY
(John Garfield, Priscilla Lane, Alan Hale)

Coming!
ON YOUR TOES
(Zorina, Eddie Albert, Alan Hale, Frank McHugh, James Gleason. From the Rodgers and Hart stage hit)

Coming!
THE ANGELS WASH THEIR FACES
("Dead End" Kids, Ann Sheridan, Ronald Reagan)

Coming!
THE FIGHTING 69TH
(James Cagney, George Brent, Pat O'Brien)

Coming!
PRIVATE LIVES of ELIZABETH AND ESSEX
(Bette Davis, Errol Flynn, Olivia de Havilland, Donald Crisp, Alan Hale, Vincent Price)

Coming!
A CHILD IS BORN
(Geraldine Fitzgerald, Jeffrey Lynn, Gladys George, Gale Page, Spring Byington)

Coming!
THE ROARING TWENTIES
(James Cagney, Priscilla Lane, Humphrey Bogart, Gladys George, Jeffrey Lynn. Story by Mark Hellinger)

Coming!
20,000 YEARS IN SING SING
(John Garfield, Ann Sheridan, Pat O'Brien, Burgess Meredith)

Coming!
THE SEA HAWK
(Errol Flynn, Olivia de Havilland, Alan Hale)

Coming!
THE SPIRIT OF KNUTE ROCKNE
(With one of the biggest casts of all time, headed for the outstanding success in the history of Warner Bros.)

Coming!
CAREER MAN
(Joel McCrea, Brenda Marshall, Jeffrey Lynn, George Bancroft)

Coming!
THE STORY OF DR. EHRLICH
(Edward G. Robinson)

Coming!
THE DEAD END KIDS AT MILITARY SCHOOL

Coming!
WE ARE NOT ALONE
(Paul Muni, Dolly Haas, Flora Robson. By the author of 'Goodbye, Mr. Chips,' James Hilton)

Coming!
AND IT ALL CAME TRUE
(James Stewart, Ann Sheridan, Humphrey Bogart)

Coming!
THE PATENT LEATHER KID
(George Raft, Priscilla Lane)

Coming!
FOUR WIVES
(With "The Four Daughters", Claude Rains, Jeffrey Lynn, May Robson, Dick Foran, Frank McHugh)

Coming!
BROTHER RAT AND A BABY
(By the authors of the sensational stage show. Eddie Albert, and the same great BROTHER RAT cast.)



SOMEWHERE THE WORLD WILL BLOW UP!

No living soul knows where the news will break tomorrow!

In this tense and uncertain world of ours . . . today it's Danzig . . . tomorrow, Tientsin . . . the day after that, nobody knows!

Yet that news, when it breaks, is vital to the happiness, the welfare—the lives—of the world's millions! They'll be waiting and wanting to see it with their own eyes!

And anywhere it breaks, MOVIETONE NEWS is set to get it!

MOVIETONE NEWS maintains a staff of 60 in the British Isles—a staff of 120 in Europe—proportionate staffs elsewhere!

The equipment of MOVIETONE NEWS represents a greater investment than that of all other newsreels combined!

Vice-president and producer Truman Talley has just returned from deploying his European forces to prepare for any development in the dynamite-laden danger spots. He says:

"We are prepared, come wrack, come ruin! We'll get the news—and get it through—unless Europe sinks beneath sea level!"

MOVIETONE NEWS anticipates the news! It isn't luck!

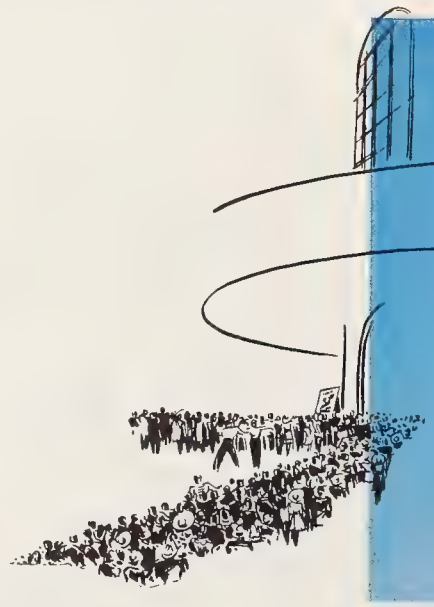
The Greatest News-gathering Organization of Any Kind on Earth!

20th Century-Fox

MOVIETONE NEWS

TRUMAN TALLEY
Vice-president and Producer

Published and Distributed in 50 Different Countries and 19 Different Languages!



Tell the "News about the News"... and the public will pay to see it!

ADVANCE ADVERTISING BULLETINS BY WIRE COLLECT . . . DESCRIBING THE CONTENTS OF EACH ISSUE ...AND POINTING OUT ITEMS OF INTERNATIONAL, NATIONAL OR LOCAL INTEREST! Sent on request!

Write to TRUMAN TALLEY, MOVIETONE NEWS, 54th Street and 10th Ave., N. Y. C.

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 136, No. 4

July 22, 1939

DEAF, *also* DUMB

THE most, and most amazingly, neglected element of the the motion picture promotion is the sound track and its musical content.

It would appear that only when the musical component is made visible to the eye in a screened personality, a Stokowsky, or a Heifetz, exploitation becomes importantly aware.

Volumes have been said about how the motion picture has taken to "the road", and the whole public, dramatic entertainment of an order that could not be had in pre-picture days. More might be said about what the sound component of the picture has done in delivering competent music with the show.

Whereas once upon a time the best of musical treatment for the picture show could be had only by the limited audiences served by such artists as Mr. Hugo Riesenfeld, Mr. Erno Rapee, and Mr. Carl Edouard on Broadway, today the film is taking to the whole field of patronage the efforts of such ranking musical names as Korngold, Hageman, Janssen, Stothart and Newman, to name only a few.

Rarely in either theatre advertising or in the reviews and other attentions of the critics are the musicians and their work mentioned.

There was a time in the Riesenfeld period when both the Rialto and Rivoli theatres in New York sold sizeable blocks of seats each week to groups whose interest was entirely musical and who attended without heed to the picture playing.

The music audience still exists—and in every community. The motion picture is now doing the most competent musical work that popular entertainment has ever offered.

This might be mentioned, now and then, to the customers.

AN entirely unique and special example of musical awareness has just been had in the devices of Mr. Lou Pollock of Universal in offering the New York audiences of "The Mikado" encores of the most applauded song numbers—supplied by separate and duplicate sound prints on a secondary projector.

This all worked so well, with so many demands that the encore policy had to be put in abeyance until further prints were made.

Mr. Pollock's notion is capable of some alarming developments. Just suppose that audiences of the cinema masterpieces should be inspired to shout "Author, Author," or "We want Zanuck," or some such notion. Consider the stock of applause-and-encore responses that would have to be filmed, distributed, presented.

Just one Hollywood super-preview might start it—and why not? Watch for the curtain call pictures to come.

△ △ △

OFTEN enough it has been remarked on this page that decency is quite often more a question of "where and when" than "what." Now comes a decision of the New York state courts, appellate division, ruling that the "Birth of a Baby" may be shown for "clinical purposes" but not as entertainment, for which it "would serve no useful purpose." Says the court: "It is not inherently indecent in the ordinary, accepted sense of the word, but it becomes indecent when presented in places of amusement."

SO far the only producer's fingerprints on file in Washington are Mr. Walt Disney's—and he sent them in voluntarily, for the national identification file. This positively has no reference to matters and persons who have been mentioned by Mr. Frank Murphy, U. S. attorney general.

△ △ △

WHEN an exhibitor sues a lawyer, that's news. Fanchon & Marco have done it in St. Louis, asking for $42,000 in fees back. Several corporations one can think of would be on a high dividend basis if they could get back what they have been spending on lawyers and lawing.

△ △ △

ADVERTISING

DEPARTMENT store figures from the National Dry Goods Association indicate that in 1938 the department stores spent more than three-fourths of all advertising dollars in the newspapers. Direct mail got 5 cents per dollar. Upwards of five per cent of net sales were spent on advertising. Institutional copy is now taking as much as ten per cent of the advertising budget in some stores. New York's morning papers have been gaining lineage through the first six months of this year, while two afternoon papers have been losing. The biggest increase is from the automobile business. It might be suggested that if the customers have the money to go out for a ride they also have enough to come in and sit down at the show.

△ △ △

SAYS WHICH?

INVENTION is moving faster, producing more, these days than ever before, and in the main with considerably less showmanship of personality than in the years agone.

Through the years of the rise of the industrial age and its technology, from Watts to Edison and Westinghouse, inventions were made by men. Today they are being made by institutions, laboratories, corporations, universities. Only just occasionally a name comes through, like Armstrong in radio. Generally speaking, the day of the lone inventor, the researcher of story and tradition, bent over his workbench and test tubes, is over. We get a synthetic voice machine, the Voder, and the inventor is the Telephone Company. We get a synthetic bristle, better than a boar can raise, and it's Nylon by the DuPont concern. We get a new airplane motor and eight men did it, namelessly for a corporation.

So there is adventure prowling the papers of the U. S. Patent Office to discover that one man invention survives, of all places, in the nascent art of Television, with an array of patents issued and pending for Dr. Alfred N. Goldsmith, one time chief engineer for the Radio Corporation of America and now a consulting engineer in matters of electrons and noises. It seems that more recently he had been tinkering with notions about how to make Television cost less and has arrived at a method of putting backgrounds behind actors, so that a lantern slide can take the place of expensive sets. It is done by a manner of making "an electronic splice," paralleling in effect,

[*Continued on following page, column* 1]

This Week

Curtain Raisers

Hollywood today stands ready to deliver at least 90 and a possible 100 feature pictures to exhibitors for the opening of their new show season September 1st.

In analyzing the product of all Hollywood studios actually to be delivered in the first quarter of 1939-'40 some of the season's most outstanding productions are to be found.

The titles of the pictures from which exhibitors may select product to open the season appear on pages 13, 14, 15 *and* 16, *including release dates, star, director and other credits and brief description of the pictures.*

SAYS WHICH?

[*Continued from preceding page*]

but more simply, the rear projection process of the motion picture studio.

HE, also, is not the attic inventor of tradition. He does it all with a slide rule, a book of logarithms and a trick lead pencil in an office in Madison Avenue, high enough to overlook everything, including St. Patrick's and the giant waffles of Radio City.

It would be a most important additional service if Dr. Goldsmith would suggest something for Television to show and say. At the moment your editor's impression of the art is reminiscent of those free telephone calls at the World's Fair, resulting commonly in a discussion of the weather between Flushing Meadows and the Pacific Coast.

Television, as an examination of programs to date will prove, is indeed a miracle of "how" and an itching void of "what."

So far the best that the televisors have thought up for transmission is a prize fight.

Some perversity reminds one of that first telegraph message about "what God hath wrought."

If there is something that television can do that is specially its own, that it alone can do, or can do best, that something is yet to be discovered.

Meanwhile, we are not to be too impatient. The motion picture fumbled along from 1894 to 1903 before it learned to tell a story. Then it started to become an industry.

—*Terry Ramsaye*

On the Calendar

The United States Government's New York anti-trust suit will not reach trial until next March, if it follows ordinary procedure. Disclosure that the suit has been on the federal court calendar in New York since last March during which time it has, of course, been drawing nearer to a trial, was made Wednesday by attaches of the U. S. attorney-general's office in New York.

Oddly, attorneys for both the Government and the major defendants had been unaware that the case was on the calendar. It was placed there automatically last March 4th when Adolph Ramish, former Universal director, filed an answer—the calendar running a year behind.

On discovering the calendar listing Paul Williams, assistant to the U. S. attorney general, prepared Wednesday to move at once to obtain a preference for the case.

—

Defense counsel in the anti-trust suit brought by the Government against the Griffith circuit and the major distributors filed motions Wednesday in the U. S. district court in Oklahoma City for bill of particulars and a more definite statement of the charges against them.

Copyright Victory

After two days of argument, the Privy Council in London Wednesday dismissed the appeal of Francis Day and Hunter, Ltd., song publishers, in an action against Twentieth Century-Fox over Fox's use of the title "The Man Who Broke the Bank at Monte Carlo" for a film. The English song publishing concern, owners of a song of the same title, brought an action for infringement and unfair competition. The case is one of the matters which received attention by Edwin P. Kilroe, chairman of the copyright committee of the Hays office, and copyright counsel for Twentieth Century-Fox, who will also handle other copyright and legal matters while in Europe, as reported in MOTION PICTURE HERALD last week. A home office spokesman pointed out, "The decision is of great importance to the American film industry in the matter of selecting titles for its pictures."

Action

The board of managers of the United Motion Picture Theatre Owners of Pennsylvania, meeting in Philadelphia Wednesday, appointed a committee to attack the "problem of high film rentals" with the idea of gaining the cooperation of other exhibitor groups in national action. The new industry code was approved though it was held not to be a solution of exhibitor problems.

This and other code developments on page 17.

Off-Stage Noises

The Associated Actors and Artistes of America, the American Guild of Variety Artists and other members of the Four A's, were ordered on Wednesday by Justice Timothy A. Leary to show cause in New York supreme court on Friday why a temporary injunction should not be granted pending trial of a suit filed by the American Federation of Actors. The Federation suit reiterated the charges against the Four A board which have been made to the press in the past few weeks.

The complainants seek nine forms of relief: a decree vacating the revocation of Federation charter; declaration that the organization of the American Guild of Variety Artists is of no effect; damages from the defendant unions; order that no Federation member be denied privileges guaranteed under the Federation constitution; injunction against seizure of books or funds of the Federation or interference with its employer contracts; restraint against solicitation of Federation members to join the new Guild; injunction against threats to employers who refuse to contract with the Guild; injunction against solicitation of employers to breach Federation contracts; and injunction against proceeding under the Four A resolution or withholding credentials from the Federation or its members.

The story of the stage tempest leading up to the suit starts on page 59.

MOTION PICTURE HERALD

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Code and Suits

More changes are anticipated in the fair trade practice program, as the result of complaints, but not rejection, by many of the country's exhibitor organizations, especially on the arbitration provisions. Major company sales executives, instrumental in forming the code, which has been rejected in its present form only by the national Allied States Association, amidst some division of sentiment in that organization itself, this week were "ironing out" final details, in New York City. Meanwhile, cognizant of the industry's efforts to regulate itself, the Department of Commerce continued this week to meet with industry leaders. The Department hopes to find a cure for the industry's evils; but it first wants to find out what the evils are.

Meanwhile, two new anti-trust suits, in which the majors are defendants along with local circuits and large operators, turned up in Frankfort, Ky., and Baltimore.

Developments are on page 17.

That Movie Quiz

The committee in charge of that Movie Quiz contest of the Motion Pictures Are Your Greatest Entertainment drive of last year, finally reported this week on the costs of the campaign, disclosing that from distributors they gathered contributions of $500,000 and another $488,000 from theatres, and of this they spent all but $92,587, which is now in the vaults of the Chemical Bank and Trust Company.

The audit is reported on page 34.

FOR READY REFERENCES

Editorial	Page 7
This Week in Pictures	Page 10
The Hollywood Scene	Page 47
In the Cutting Room	Page 55
In British Studios	Page 58
Managers' Round Table	Page 79
Release Chart	Page 89
Asides and Interludes	Page 61
Showmen's Reviews	Page 48
In the Courts	Page 88
In the Newsreels	Page 88
Short Subjects on Broadway	Page 76
What the Picture Did for Me	Page 77
Productions in Work	Page 87

ASCAP Conference

Montana radio stations, in their continuing fight with the American Society of Composers, Authors and Publishers over the latter's five per cent music fee, held a conference in Washington this week with their state's Senator Burton K. Wheeler and representatives of the society.

Present at the meeting, in addition to Senator Wheeler, were Gene Buck, president of the Society; Louis Frohlich, of Schwartz and Frohlich, ASCAP counsel; and Ed Craney and Phil Louchs, representing Montana's seven radio stations.

The Montana stations are now in the position of infringers, according to ASCAP spokesmen, as a notice was sent by the Society to the Montana group about a month ago saying that if the fees were not paid the stations would no longer receive permission to use ASCAP music.

Senator Wheeler, it is said, agreed that ASCAP was in the right, and asked that its representatives and those of the Montana stations try to agree on a new and workable plan.

Word from Washington that the long-dormant suit against the Society is again under consideration by the Department of Justice was denied by ASCAP representatives in New York Tuesday. Filed in New York several years ago, the case was sidetracked almost before the trial got well under way, to permit the negotiation of stipulations, and was never resumed.

Financing

Grand National-Educational is nearing the conclusion of negotiations for financing with which to obtain pictures from independent producers, reorganize its sales staff, the conclusion of negotiations for financing the sum is to come from the Reconstruction Finance Corporation, in a deal to be completed shortly. About $950,000 is to be procured from the Wall Street firm of Felt & Company. The stockholders of Educational and Grand National on Friday, in New York, approved the new financing plans.

The story is on page 66.

Summer Closings

The yearly closing of motion picture theatres for the summer months remained the same, or slightly less in number this year, with approximately 300 houses reported as closed. A desire on the part of exhibitors to "see the summer through," and the increase in air conditioned theatres are seen as responsible for the lack of any increase in closed houses over preceding years when as many as 500 were shuttered.

Reports from the field, and a listing of some of the houses closed, start on page 39.

Short Wave

Offsetting the propaganda programs being pumped into South America by the totalitarian states, notably Germany and Italy, the motion picture industry on Monday started to broadcast its own news of films and picture personalities by short wave through the National Broadcasting Company and the Columbia Broadcasting System. The same day saw the last of the sessions held in Washington by the Federal Communications Commission, at which, after cries of "censorship" had been raised within and without the radio industry, the Commission repealed its ruling requiring international broadcasting stations in the U. S. to transmit only programs "which will promote international good will, understanding and cooperation."

News of both programs and rulings is on page 45.

Hollywood Air Show

The Screen Guild show comes back to the air lanes on September 24, under the sponsorship of the Gulf Oil Corporation, over the Columbia Broadcasting System network. Last year the program earned $220,000 for the Motion Picture Relief Fund, of Hollywood; the new season program is expected to double the amount. The stars, writers and directors all contribute their services free. The company will donate $10,000 weekly to the Fund, and pay all costs of the program. Supporting the Fund, which will build a home for the indigents of the motion picture industry, are the Screen Actors' Guild, the Screen Writers' Guild and the Screen Directors' Guild. At the end of the new season the Fund will be above $500,000, it is expected.

Censorship

Censorship of movies, radio, the theatre and literature generally declined during the past year, reports the American Civil Liberties Union, in its annual summation of all censorship in this country, which adds that the films censored were almost entirely either foreign films or those independently produced in the U. S.

The Union's report is detailed on page 46.

Properties

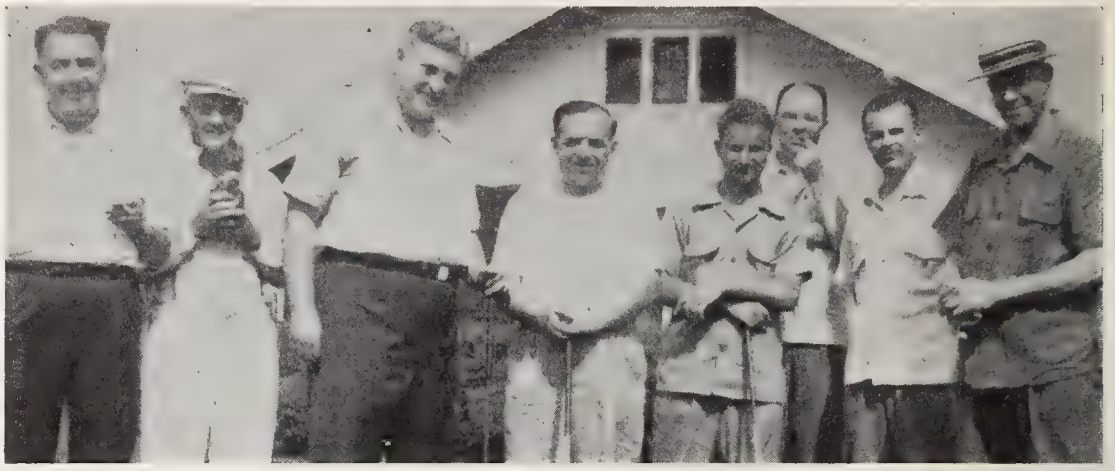
The last six months witnessed an increase in the number of story properties purchased, rising from 230 bought from January through June in 1938, to 319 in the same period this year. During the month of June, 10 producers bought 43 properties, including several notable plays and books.

A listing of the month's purchases is on page 72.

This Week In Pictures



THE DOWAGER QUEEN OF ENGLAND leaving the Monseigneur News Theatre in Marble Arch, London, after watching the special showing of newsreels recording the American tour of the King and Queen.





GEORGE H. WILKINSON, above, of the Wilkinson theatre, Wallingford, Conn., received a testimonial scroll, gifts and congratulations from New England theatre and distribution men at a luncheon honoring him as a veteran exhibitor.

ERIC GREENSPAN, Columbia circuit sales manager in Great Britain, in New York for vacation and conferences, reports war preparations affecting grosses in England's towns and countryside.



By staff photographer

AWAY FROM THE MARQUEE and box office for a day, members of the Associated Theatre Owners of Indiana golf at Lake Wawasee, Ind. At least the reporter said they golfed. Left to right: Dale Loomis, I. R. Holycross, Marc J. Wolf, Harry Markun, Harold H. Marshall, Fred Nessel, Art Clark, Harry Vonderschmitt.

HENRY WEINER, below, United Artists manager for Cuba, is reporting on his territory this week at the home office.



By staff photographer

Weddings in the News

ENGAGED, below, Ruth Golden, daughter of Edward A. Golden, who will wed Lawrence Witten in New York this summer.



BETTY WARNER, daughter of Harry M. Warner, below with her bridesmaid sisters, Lita and Doris (Mrs. Mervyn LeRoy), is the bride of Milton Sperling, 20th Century-Fox writer.



HONEYMOON, below. Douglas Fairbanks, Jr., with his bride, the former Mary Lee Epling Hartford, arriving in New York from Boston on their wedding trip.

By Cosmo-Sileo



MORAL REARMAMENT, "the art of living together once again," is urged to Hollywood and the film world at a luncheon, right, attended by 200 motion picture executives, actors and actresses, given by Louis B. Mayer to Dr. Frank N. D. Buchman and delegates of his Oxford group. At the speakers' table at right are Will H. Hays who spoke at length of the extent to which the film industry is seeking the principles of moral rearmament; Dr. Buchman, Louis B. Mayer, George Eastman, Jeanette MacDonald and James Roosevelt.





Theatre Folks In Hollywood

TOURING exhibitors, watching the production wheels in Hollywood, are pictured at left and below.

Above. Mr. and Mrs. Albert McCormick of the El Cortez, Hot Springs, New Mexico, chat with Leo Gorcey, playing in "The Dead End Kids at Military School."

Below. S. R. Gordon, Boise, Idaho, exhibitor with Brenda Marshall, playing in "Career Man."

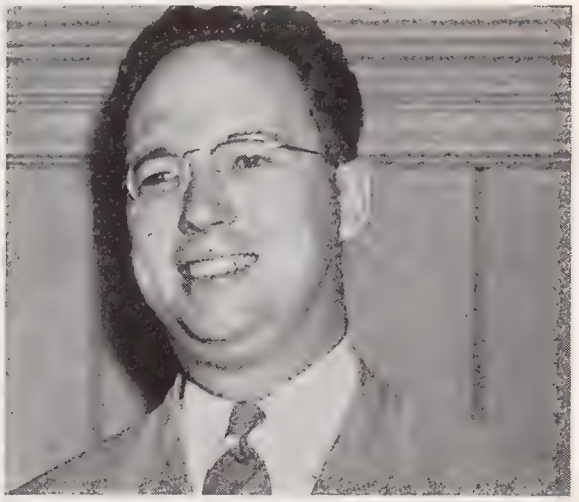




Above. W. S. McLaren, Michigan theatre, Jackson, Mich., and family with John Litel.

Below. Lester Goldberg of the GCS circuit, Chicago, and Mrs. Goldberg meet Ronald Reagan.





W. R. Mahood of the Grandview theatre, St. Paul, in the Warner studio at Burbank, where he watched "Queer Money" in production.



Clyde Brown of the St. Louis Amusement Company meets Brenda Marshall on the Warner lot.

In Town This Week



IN THE PARAMOUNT RECEPTION ROOM, above, left and right, and below. Mr. and Mrs. Gilbert Cooke, their children, Nancy and Gilbert, and Mrs. E. A. Cooke, above. Mr. Cooke is manager of the Blatt theatres, Greenville, Pa.



Left. Mr. and Mrs. Emmet Barnes, McKeesport.

Right. Mr. and Mrs. Carl A. Poke, and their son, of the Shilok theatre, Pittsburgh.



Left. Joseph Bean, manager of the Durfee theatre, Fall River, Mass.

Right. A. H. Blank, Paramount's theatre partner in Des Moines, and his son, Raymond.



AT THE MGM BOOTH in Times Square, above, Art Schmidt, Charles Kurtzman, manager of Loew's Penn, Pittsburgh; Harvey J. Scott, superintendent of the Pittsburgh police department; John Murphy and Ernest Emerling of the home office.





Below. Harry Nace of Phoenix, Arizona, in the Paramount lounge.





By staff photographer

IN THE RKO LOUNGE, above, right and below. Mr. and Mrs. Sam Komm and their daughter, above, of the Komm circuit in St. Louis.



By staff photographer

Norman B. Fair, owner of the Fair theatre in Somerville, Tennessee.



By Cosmo-Sileo

IN THE WARNER home office, Rita Cave, representing the Odeon circuit of Great Britain.



By staff photographer

Left. Madame Jeanne - Luppens, owner of the Kursaal and Varia in Marchienne - Au - Pont, Belgium.

Right. Fred Brown, operator of the Plymouth and Majestic in Plymouth, Wis., and Mrs. Brown.



By staff photographer

90 FEATURES READY FOR START OF 1940 SEASON

Product Now Available for New Season Seen Largest Number and Widest Assortment of Pictures in Decade

by GUS McCARTHY
in Hollywood

Hollywood today stands ready to fortify exhibitors of the country with the largest number and one of the widest assortments of feature productions to be made available in a decade for the opening of a new show season.

Embracing some of the strongest productions on schedule for 1939-40, Hollywood's producers will have in the exchanges of their distribution affiliates a minimum of 90 and possibly 100 feature pictures for delivery to exhibitors on or around September 1st, when the new 1940 season officially opens. In some instances, distributors will start releasing the product even during August.

On Wednesday, not many days after 1939-40's last sales conventions had adjourned, Hollywood was making record progress substantiating with product tangibilities the flexible promises which had been put on paper by their sales managers in convention session for the enlightenment of their field sales forces as the salesmen packed contracts in portfolios on their way to sell exhibitor prospects.

Release Dates Set on Nearly Half

The results of a first-hand inspection of Hollywood studios show enough pictures already in the can, cutting, shooting or preparing to make satisfying news to exhibitors who at this time are dating their booking sheets for the new season's first quarter period.

Release dates have actually been set on nearly half of the pictures, running from August through September and into October, with a few in November. Other dates will be set daily from now on.

The positions of the "Big Five" are unusually favorable productwise. Paramount definitely will have 20 pictures ready for exhibitors to start the new 1940 program in September, Twentieth Century-Fox lining up at least 14, Metro-Goldwyn-Mayer at least 13, Warner Brothers, with a minimum of 12, and RKO Radio following along with at least 10. The conditions of the other producing companies is proportionate.

World political and economic conditions which narrowed the field of filming and of distribution for Hollywood's producers have wrought a change which during the coming months will be reflected in pronounced manner in the story and production character of Hollywood motion pictures. While there will be a number of productions which will make use of foreign themes and locales, the great majority of pictures will concern themselves with subjects of domestic interest—an "American pictures for Americans" trend. In them the whole gamut of entertainment possibilities will be treated. The various studios' greatest box office personalities will be featured and the story properties and technical arrangements will be the creations of Hollywood's ablest creative, player, director, producer and technical talents.

Pictures to Start Season

Listing but a few of the more important productions from which exhibitors will have opportunity to start their new show season, one finds Columbia starting off with Frank Capra's "Mr. Smith Goes to Washington," in which Mr. Capra furthers his idea of "Mr. Deeds Goes to Town," important at the box office some time ago. "Golden Boy" is another at Columbia. At MGM, there is "The Wizard of Oz," "The Return of the Thin Man," and King Vidor's "Northwest Passage," among 13 others.

Paramount mentions "The Cat and the Canary," "Geronimo"; RKO Radio points to its "Nurse Edith Cavell" and Joe Penner's "The Day the Bookies Wept." Important at Twentieth Century-Fox is "The Mark of Zorro," "Swanee River" and Irving Berlin's "Say It With Music." Samuel Goldwyn has "The Real Glory" for United Artists, David Selznick has "Intermezzo" and "Rebecca." At Universal, there is "The Underpup," "Rio" and Deanna Durbin's "First Love," while Warners point up to "The Sea Hawk," "Beethoven," "The Old Maid" and many others.

41 Features Shooting in Hollywood This Week As 14 Finish, 10 Start

Mid-summer finds Hollywood busier than it has been at this time in years, working practically all lots to wind up commitments of their distribution affiliates for 1938-39 and to get a long start on the 1939-40 season which opens on September 1st.

Forty-one pictures were shooting this week as 14 finished and ten started. Eighteen are being prepared and 81 are in the cutting room. Started were "Konga," "Prison Surgeon," and an untitled western; "Irish Luck," Monogram; "Untamed," Paramount; "The Hunchback of Notre Dame," "Alleghany Frontier," "Fighting Gringo," R.K.O.; "Outlawed Marshal," Universal.

In addition to these shooting were: "Five Little Peppers and How They Grew," Columbia; "A Day at the Circus," "Ninatchka," "Blackmail," "Balalaika," M-G-M; "Are Husbands Necessary?" "Dr. Cyclops," "The Light That Failed," "Our Neighbors the Carters," "Seventeen," Paramount; "The Day The Bookies Wept," R-K-O; "Dick Tracy's G-Men," "Flight of Midnight," Republic; "Housekeeper's Daughter," Roach; "Intermezzo," Selznick; "Here I Am A Stranger," "Hollywood Cavalcade," "Adventures of Sherlock Holmes," "Drums Along the Mohawk," "Tin Hats," "City in Darkness," 20th-Fox; "The Underpup," "Modern Cinderella," "First Love," Universal; "Eternally Yours," Wagner; "On Your Toes," "20,000 Years in Sing Sing," "The Roaring Twenties," "We Are Not Alone," Warners.

Finished were: "The Man They Could Not Hang," Columbia; "Thunder Afloat," M-G-M; "Ruler of the Seas," "$1,000 a Touchdown," "Death of a Champion," Paramount; "Everything on Ice," Principal; "Full Confession," "Conspiracy," Radio; "Mob Fury," Republic; "Gone With the Wind," Selznick; "Frontier Marshal," 20th-Fox; "They Can't Hang Me," Universal; "Career Man," Warners.

Columbia

Hollywood studio product advances and New York home office product releasing arrangements for the beginning of 1939-40 follow, some companies starting to release the new season's product as early as late July—release dates being mentioned whenever they were available:

For the past several years, Columbia has looked to Frank Capra for its headlines. It is going to start off its 1939-40 season with one of his pictures, "Mr. Smith Goes to Washington." In idea this Capra production is a furtherance of the "Mr. Deeds Goes to Town" theme, with the nation's capital and its political scene as its background. It will offer Jean Arthur, James Stewart, Edward Arnold, Claude Rains, Guy Kibbee, Beulah Bondi, Ruth Donnelly, Larry Sims and Thomas Mitchell as its principal names.

To follow the company will offer "Golden Boy," (August 31 release) a topical prize-fight story, adapted from a stage play which Rouben Mamoulian directed under William Perlberg's production supervision and in which Barbara Stanwyck, newcomer William Holden, Adolphe Menjou, Joseph Calleia, Ed Brophy and Sam Levene will be featured.

"Coast Guard" (July 31 release) will be action-adventure entertainment, directed by Ed-

(*Continued on following page*)

FAMILY SERIES TO CONTINUE

(*Continued from preceding page*)

ward Ludwig and presenting Randolph Scott, Ralph Bellamy, Frances Dee, Walter Connolly and Warren Hymer.

These pictures have been finished.

"The Five Little Peppers and How They Grew" (August 19 release), which stars Edith Fellows in the first of a series, is in work as is "The Man They Could Not Hang," an "eerie" mystery melodrama which will feature Boris Karloff.

To compensate for the loss of Mr. Capra, Columbia signed Frank Lloyd, Wesley Ruggles and has renewed Howard Hawks to produce. Mr. Hawks is starting shortly "The Bigger They Are," a topical romance drama, in which Cary Grant will be starred.

Location sites are presently being selected by Wesley Ruggles for his "Arizona."

Both of the above films will be released before the close of 1939.

MGM

Twelve of the 13 pictures which MGM will make available on or about September 1st for 1939-40 are in work and the other, "Lady of the Tropics" (August 4 release), romantic and melodramatic adventure in the South Seas, has been completed. Robert Taylor and Hedy Lamarr are the stars, and Jack Conway directed.

Among the MGM pictures to come is the in-color production of L. Frank Baum's fantasy, "The Wizard of Oz" (August 25 release). This Mervyn LeRoy production, which Victor Fleming directed, will present Judy Garland, Frank Morgan, Ray Bolger, Jack Haley, Bert Lahr, Billie Burke, Margaret Hamilton and Charley Grapewin. Of course this company will release Selznick-International's "Gone With the Wind."

William Powell will return to the screen and rejoin Myrna Loy in "The Return of the Thin Man," which will be their first co-starring vehicle in two years.

With King Vidor directing, "Northwest Passage" is on location in Idaho. The picturization of the novel will feature Spencer Tracy, Robert Young, Walter Brennan and Laraine Day.

Norma Shearer, Joan Crawford and Rosalind Russell are the stars of "The Women" (September 1 release), a Hunt Stromberg production of Claire Booth's Broadway play, directed by George Cukor, which will offer an all-women cast.

Ernst Lubitsch is directing "Ninotchka," a story of international intrigue wherein Greta Garbo will return to the screen in the company of Melvyn Douglas, Ina Claire, Sig Rumann, Alexander Grenach and Felix Bressart.

"Babes in Arms," a picturization of the Rogers and Hart musical-comedy which Busby Berkeley is directing, will star Mickey Rooney and Judy Garland with Charles Winninger, Grace Hayes, Betty Janes and June Pressier.

The Marx Brothers, with Florence Rice, Kenny Baker and Nat Pendleton, are the headliners in "A Day at the Circus," a Mervyn LeRoy comedy, which Eddie Buzzell is directing.

Exploitable names in "Balalaika," a romantic love story with music, are Nelson Eddy, Ilona Massey, Charles Ruggles, Walter Woolf King, Joyce Compton and Lionel Atwill.

George B. Seitz is directing "Thunder Afloat," a comedy melodrama of World War naval activities in which Wallace Beery, Chester Morris, Virginia Grey, Regis Toomey, Carl Edmond, John Qualen, Clem Bevans, Douglas Dumbrille and Phillip Terry will be seen.

Edward G. Robinson, Ruth Hussey, Guinn Williams, Bobs Watson, Gene Lockhart and Esther Dale head the cast in "Blackmail" (August 18 release), a topical crime melodrama.

As these pictures are in various production stages, rehearsals have begun for "Broadway Melody of 1940," in which Fred Astaire and Eleanor Powell will be the dancing co-stars.

Monogram

Predicting that "the new season will be the biggest in the company's history," George Weeks, vice president in charge of sales for Monogram, arrived in Hollywood this week to disclose a 40 per cent increase in sales.

Product-wise, Monogram is pointing up to its "Rip Van Winkle," also to "His Father's Son," in which Martin Spellman and John Carroll will appear. "Rip" will be in color.

Instead of six pictures in the top bracket, the new Monogram program will have ten top pictures, the group being headed by a picture starring Jackie Cooper, as yet untitled, and the English "Tom Brown's Schooldays," also as a Cooper vehicle.

"Queen of the Yukon," adapted from Jack London's novel, will be another, to follow "Wolf Call."

Paramount

With 23 features completed and ready for release, "Paramount is enjoying the strongest backlog of product in its history," it was announced by William LeBaron, managing director of production, in Hollywood.

"All pictures remaining on the company's release schedule for the current quarter ending August 31st have been completed, as have all features except one for the first quarter of the 1939-40 season," Mr. LeBaron reported.

Productions awaiting release during the remainder of the current quarter—1938-39—are "Million Dollar Legs," "The Magnificent Fraud," "Island of Lost Men," "Night Work," "Our Leading Citizen," "The Renegade Trail," "This Man Is News" and "The Star Maker."

These will follow "Man About Town," the Jack Benny-Dorothy Lamour-Edward Arnold co-starring picture.

Already completed for the first quarter of the 1939-40 season are—"Death of a Champion," "The World on Parade," "Beau Geste," "$1,000 a Touchdown," "Range War," "What a Life," "Jamaica Inn," "Geronimo," "Disputed Passage," "Argentina," "The Cat and the Canary," "Llamo Kid" and "Rulers of the Sea."

Five in Work

Now in work for release during 1939-40 are: "Dr. Cyclops," featuring Janice Logan and Albert Dekker, directed by Ernest Schoedsack and produced by Dale Van Every; the William A. Wellman production, "The Light That Failed," starring Ronald Colman; "Our Neighbors—The Carters," starring Fay Bainter and Frank Craven with Ralph Murphy directing and Charles R. Rogers producing; "Seventeen," starring Jackie Cooper under the direction of Louis King and produced by Stuart Walker; and "Untamed," starring Ray Milland, Patricia Morison and Akim Tamiroff, with George Archainbaud directing and Paul Jones producing.

Of the 20 1939-40 pictures Paramount will have ready on or before September 1st, 11 have been completed, six are in the work and three will start this week. In this issue of Motion Picture Herald there is a showman's review of "Beau Geste" (September 15 release) to which the reader is referred for an opinion of what the studio considers one of its ace shows of the season. Six additional productions will be similarly treated shortly.

"The Cat and the Canary" (November 11 release), based on John Willard's play, which Elliott Nugent directed, will feature Bob Hope, Paulette Goddard, John Beal and Douglass Montgomery with Gale Sondergaard, Nydia Westman, George Zulcco, Willard Robertson and Elizabeth Patterson.

The names in "What a Life" (October 13 release), a school-day comedy, are Jackie Cooper, Betty Field, John Howard, Janice Logan, Vaughan Glaser, Lionel Stander, Hedda Hopper, James Corner, Katheleen Lockhart and Lucien Littlefield.

The George Arthur production, "Happy Ending," a story of father-daughter love, which Louis Milestone directed, will feature Pat O'Brien and Olympe Bradna with Roland Young, Reginal Gardner, George E. Stone and Frank Sully.

"Disputed Passage" (October 27 release), a psychological study based on a novel by Louis Bromfield, which Frank Borzage directed, will have Dorothy Lamour, Akim Tamiroff, John Howard, Gordon Jones, Judith Barrett, William Collier, Sr., and Elizabeth Patterson as its principals.

"Geronimo" (October 20 tentative release), a story of the Apache Indian fighter, will feature Preston Foster, Ellen Drew, Andy Devine, Gene Lockhart, William Henry, Ralph Morgan, Chief Thundercloud and Marjorie Gateson.

New Lloyd Picture Big

As Paramount is optimistic about "Beau Geste," there is also a feeling at the studio that Frank Lloyd's "Rulers of the Sea" (November 24 tentative release) will take high rank among the company's pictures of the new season. A story of the last days of sail and the first days of steamships on the ocean, it will feature Douglas Fairbanks, Jr., the English artists Margaret Lockwood and Will Fyffe, and George Bancroft, David Torrence, Montague Love, Vaughan Glaser and Lester Matthews.

Just finished is "Are Husbands Necessary?" (September 29 tentative release), a comedy romance in which Fred MacMurray, Madeleine Carroll, Allan Jones, Helen Broderick, Osa Massen and Carolyn Lee will have most to do.

Likewise finished are "The Double Dyed Deceiver" (to be released as "The Llamo Kid," November 17), an O. Henry story with music, cast of which is headed by Tito Guizar, Emma Dunn, Alan Mowbray and Gale Sondergaard; and "Argentina" (November 3 tentative release), a "Hopalong Cassidy" story for William Boyd, Russell Hayden, Steffi Duna and Sydney Blackmer. Both films are Harry Sherman productions.

Two other finished productions are "The World On Parade" (tentative release September 8), in which will be pictured some things that might happen when television becomes practical and in which William Henry, Judith Barrett, William Collier, Sr., Richard Denning and Minor Watson are the principals, and "$1,000 a Touchdown" (September 22 tentative release), a topical football comedy in which the wide-mouthed Joe E. Brown and Martha Raye are the co-stars.

"The Light That Failed," an adaptation of a Rudyard Kipling story, which William Wellman is producing and directing, is one of the important pictures in active work. The cast is headed by Ronald Colman, Walter Huston, Muriel Angelus, Ida Lupino, Dudley Digges, Ernest Cossart and Colin Tapley.

Down in Florida, Max Fleischer and his cartoonists and cartoon technicians are busy making the feature-length cartoon "Gulliver's Travels."

Back in the Paramount-Hollywood studio work is progressing under Ernest B. Schoedsack's direction on an adventure story, entitled "Dr. Cyclops," in which Albert Dekker, Janice Logan, Thomas Colen, Charles Halton and Victor Kilian will be featured.

(*Continued on following page*)

HISTORICAL SUBJECTS PROMINENT

(Continued from preceding page)

With Stuart Walker producing and Louis King directing, Jackie Cooper, Betty Field, Otto Kruger, Ann Shoemaker and Norma Nelson are making a new adaptation of Booth Tarkington's story of puppy love, "Seventeen."

The remaining activity, "Our Neighbors—The Carters," a Charles R. Rogers' production, story content of which deals with the problems of a typical American family living in a midwest city, will feature Fay Bainter and Frank Craven with Bennie Bartlett, Donald Brennan, Scott Beckett, Joyce Arleen, Gloria Carter, Edward McWade and Edmund Lowe.

Set to start this week are "Diamonds Are Dangerous," which will feature Isa Miranda and George Brent; "Federal Offense," another in the series of J. Edgar Hoover stories, and "Remember the Night," which will star Barbara Stanwyck and Fred MacMurray with Mitchell Leisen directing.

Republic

Having completed its 1938-39 program, Republic has started its new year line-up with "Flight At Midnight," an aviation adventure story in which flier Roscoe Turner will be featured.

RKO Radio

Four 1939-40 pictures have been completed by RKO-Radio.

The company will inaugurate its new releases with "Nurse Edith Cavell," the story of the English nurse-martyr, completed. Anna Neagle will be seen in the title role of this Herbert Wilcox production, which will also offer George Sander, Edna Mae Oliver, Jimmy Butler, May Robeson, Zasu Pitts, H. B. Warner, Fritz Leiber and Robert Coote for support.

"My Fith Avenue Girl" is a solo starring picture for Ginger Rogers, in which James Ellison, Walter Connolly, Verree Teasdale, Franklin Pangborn and Ferike Boros are featured.

Victor McLaglen is the star of "Full Confession," completed, theme of which is personal melodrama. Directed by John Farrow with Robert Sisk producing, the other players are Sally Eilers, Joseph Calleia, Barry Fitzgerald, Elisabeth Risdon, Adele Pearce and Bud McTaggart.

A Joe Penner comedy, "The Day the Bookies Wept," rounds out the completed films.

High-Budget Films

Two productions said to be of more than ordinary interest are in work. William Dieterle is directing Charles Laughton, Maureen O'Hara, Thomas Mitchell, Walter Hampden, Harry Davenport, Edmund O'Brien, Etienne Girardot, Fritz Leiber, Katherine Alexander and Minna Gombell in the Pandro S. Berman production of "The Hunchback of Notre Dame." Crowding this costly picture for studio space is "The First Rebel" (formerly "Alleghany Frontier"), another high-budget production. It will star John Wayne and Claire Trevor, with Cedric Hardwicke, Wilfred Lawson, Brian Donlevy, Bruce Cabot and Robert Barrat.

Slated to go into production within the next ten days are "Three Sons," a romantic story of mercantile business building; "Abe Lincoln In Illinois," the adaptation of Robert E. Sherwood's stage play, which Max Gordon and William Goetz will produce with Raymond Massey and Frances Dee starred and John Cromwell directing, and "Swiss Family Robinson," first of the newly-formed Gene Towne-Graham Baker "The Play's the Thing" productions.

20th Century-Fox

"Darryl Zanuck will inaugurate the beginning of the 1939-40 season with the biggest production schedule for one month's shooting in the history of the Twentieth Century-Fox studios," says a statement from the home office.

In August, two color pictures, "The Mark of Zorro," with Tyrone Power heading the cast, and Maeterlinck's "The Blue Bird," starring Shirley Temple, will go before the cameras and following them will come "Swanee River," with Don Ameche, Nancy Kelly and Al Jolson in the principal roles; the Irving Berlin musical, "Say It With Music," and "Part-Time Wife," starring Warner Baxter.

Work on "Here I Am a Stranger," which was postponed on account of the injury to Richard Greene, also will be resumed and the production of Sonja Henie's first picture for the new season, "Everything Happens At Night"; the "Brigham Young" picture and "Grapes of Wrath" will be going forward in August.

Twentieth Century-Fox already has six of its bigger pictures completed or nearing the final shooting stage. These include "Elsa Maxwell's Hotel for Women," which will be the first release of the new season; "Stanley and Livingston," "The Adventures of Sherlock Holmes," "Hollywood Cavalcade," "The Rains Came" and "Drums Along the Mohawk."

Sol Wurtzel, executive producer, has his part of the 1939-40 season equally well under way. He has already completed or in the cutting room the following pictures: "The Chicken Wagon Family," the first Jane Withers' vehicle; "Charlie Chan at Treasure Island"; "The Escape," formerly titled "East Side, West Side," "Stop, Look and Love" and The Jones Family in "Quick Millions."

Director Henry King has already brought in "Stanley and Livingston" (August 18 release), romance and adventure in Africa, which will feature Spencer Tracy, Nancy Kelly, Richard Greene, Walter Brennan, Charles Coburn, Cedric Hardwicke, Henry Hull and Henry Travers. Before that director Gregory Ratoff had finished Elsa Maxwell's "Hotel For Women" (August 4 release). A modern romance drama, it will have Miss Maxwell, Linda Darnell, James Ellison, Ann Sothern, John Halliday, Lynn Bari, Katherine Aldridge, Alan Dinehart, Jean Rogers, June Gale, Joyce Compton, Mary Healy and Amanda Duff as its principals.

Work has been practically completed on "The Rains Came" (October 13 release), a Louis Bromfield novel, locale of which is India. The cast includes Myrna Loy, George Brent, Tyrone Power, Joseph Schildkraut, Jane Tarwell, Henry Travers, Marie Ouspenskaya, H. B. Warner, Nigel Bruce, Marjorie Rombeau, Laura Hope Crews and Abner Biberman.

Meanwhile, with John Ford directing, work has just started on "Drums Along the Mohawk," adaptation of the novel, in which Claudette Colbert, Henry Fonda, John Carradine, Eddie Collins and Doris Bowdon will be seen.

Director Irving Cummings is pushing his history of Hollywood, "Hollywood Cavalcade" (September 15 release), toward completion. Don Ameche and Alice Faye are the stars of today who will be featured along with J. Edward Bromberg, Stuart Erwin, George Givot, Buster

(Continued on following page)

Motion Picture Herald's Cutting Room Reviews on First Releases for 1940

Somewhere between the time a Hollywood producer starts looking at his daily rushes and his California sneak preview, MOTION PICTURE HERALD *views for the exhibitor the picture in work, on the Cutting Room page, in which a first-hand report is written on a first-hand inspection of what might be expected of a production as it progresses to the completed negative. Later, on completion,* MOTION PICTURE HERALD'S *Showmen's Reviews page deals with the completed product from the point of view of the exhiibtor who is to purvey it to his own public.*

Many of the pictures for which exhibitors are now preparing to open their New Showmanship Season were described in advance in the Cutting Room weeks, even months, ago. Among the more important early 1939-40 releases so treated in the Cutting Room, and the dates of the HERALD *issues in which they appeared, follow:*

Title	Cutting Room Review Date
STANLEY & LIVINGSTONE (20th-Fox)	July 8
GERONIMO (Paramount)	April 15
WIZARD OF OZ (MGM)	(1938) Dec. 3
NURSE EDITH CAVELL (RKO)	June 17
FOUR FEATHERS (UA)	March 25
THE OLD MAID (Warners)	May 6
LADY OF THE TROPICS (MGM)	June 3
RULERS OF THE SEA (Paramount)	July 15
CHICKEN WAGON FAMILY (20th-Fox)	July 15
THE UNDERPUP (Universal)	June 17
THE LADY AND THE KNIGHT (Warners)	June 10
THEY SHALL HAVE MUSIC (UA)	May 27
NINOTCHKA (MGM)	July 8
MY FIFTH AVENUE GIRL (RKO)	July 1
DISPUTED PASSAGE (Paramount)	May 20
THE REAL GLORY (UA)	July 1
BABES IN ARMS (MGM)	July 1
WHAT A LIFE (Paramount)	May 20
FULL CONFESSION (RKO)	July 22
ON YOUR TOES (Warners)	July 8
THE WOMAN (MGM)	June 10
DUST BE MY DESTINY (Warners)	June 10
A DAY AT THE CIRCUS (MGM)	July 15
HAPPY ENDING (Paramount)	June 24
(See "Heaven on a Shoestring")	
KID NIGHTINGALE (Warners)	June 24
BLACKMAIL (MGM)	July 22
WINTER CARNIVAL (UA)	May 27
A CHILD IS BORN (Warners)	May 6
(See "Give Me a Child")	
$1,000 A TOUCHDOWN (Paramount)	July 22
THUNDER AFLOAT (MGM)	July 1
CAREER MAN (Warners)	July 22
THE DAY THE BOOKIES WEPT (RKO)	July 22
ELSA MAXWELL'S HOTEL FOR WOMEN (20th-Fox)	July 1
(See "Hotel for Women")	
THE RETURN OF DR. X (Warners)	July 8

STRESS ACTION AND ADVENTURE

(*Continued from preceding page*)

Keaton, Chick Chandler and Lynn Bari and scores of notables who were once great on the Hollywood scene.

While Jane Withers' "Chicken Wagon Family" (August 11 release) is finished, the young star is working with the Ritz Brothers and Lynn Bari in "Tin Hats."

In another series picture the same condition prevails. "Charlie Chan At Treasure Island" (September 8 release) has been finished and "Charlie Chan In the City of Darkness" is in the work.

The second production of a Conan Doyle story, "The Adventures of Sherlock Holmes" (September 1 release), is presently engaging the attention of Basil Rathbone, Nigel Bruce, Ida Lupino, Alan Marshall and Terry Kilburn under Al Werker's direction, as is "Heaven With a Barbed Wire Fence," in which Glenn Ford, Nick Conti, Jean Rogers and Raymond Walburn will be featured.

Monday, "20,000 Men a Year" (September 29 release), a modern topical political military story started.

United Artists

In this group, Samuel Goldwyn is nearing the finish line with "The Real Glory," a story of adventure and romance in the Philippine Islands just after the Spanish-American War. Handled by director Henry Hathaway, this bit of Goldwynana, upon which they say he has spent upwards of $1,000,000, will present Gary Cooper, Andrea Leeds, David Niven, Reginald Owen, Broderick Crawford, Maurice Moscovitch, Vladimir Sokoloff, Thurston Hall and Russell Hicks, among others. Mr. Goldwyn plans to begin "Raffles" with David Niven and Olivia de Havilland immediately.

Now that all that remains to be done with "Gone With the Wind"—(his Metro release)—is make a few pick-up shots and figure out how to cut approximately 450,000 feet of color negative footage down to somewhere between 15,000 and 20,000 feet, Mr. David O. Selznick who has "Intermezzo" under way for United Artists, is planning to start "Rebecca."

"Intermezzo," a melodramatic romance with music will present Leslie Howard with screen debutante Ingrid Bergman, Edna Best, Cecil Kellaway, Ann Todd, John Halliday and Enid Bennett.

As for "Rebecca," which Alfred Hitchcock will produce and direct, it will star Lawrence Olivier.

Walter Wanger's first contribution to the 1939-40 U. A. program will be "Eternally Yours," "a weird and mysterious melodrama," upon which he is now working with Tay Garnett directing. Loretta Young, the busy David Niven, Hugh Herbert, C. Aubrey Smith, Zasu Pitts, Raymond Walburn, Eve Arden and Virginia Field will be seen.

Hal Roach has completed a Laurel and Hardy featurette, "Chump At Oxford" and at the moment has Joan Bennett, Adolphe Menjou, William Gargan, George E. Stone, Peggy Wood, Lillian Bond and Marc Lawrence occupied making "The Housekeeper's Daughter," under his own direction.

Also on the way (they say) is Charlie Chaplin's "The Dictators."

Completed for release are "Winter Carnival," with Ann Sheridan and Richard Carlson (July 28 release); "Four Feathers" (August 4 release), with John Clements and June Duprez; "The Man in the Iron Mask" (August 11 release); "They Shall Have Music" (August 18 release), the music of which is described by Joseph O'Sullivan on page 54, this issue. It is Jascha Heifetz' picture, with Andrea Leeds; and, "Over the Moon," with Merle Oberon and Rex Harrison.

Universal

Two pictures now in work at Universal to be ready for Sepembter delivery are Joe Pasternak productions: "The Underpup" (September 1 release), a story of turmoil in a girls' school, which will present Robert Cummings, Nan Grey, Gloria Jean, Margaret Lindsay, Beulah Bondi, Raymond Walburn, Ann Gillis, Virginia Weidler, Ernest Truex, Doris Lloyd, C. Aubrey Smith and Shirley Mills and Deanna Durbin's "First Love" (August 25 release), in which Robert Stack and Lewis Howard will make their feature screen debuts. The support includes Helen Parrish, Eugene Pallette, Spring Byington, Marcia Mae Jones and Jack Mulhall.

Meanwhile "Rio" (September 22 release), which is planned to be one of the studio's most ambitious undertakings of the year, started this week. John Brahm is directing and Sigrid Gurie is starred with Basil Rathbone, Robert Cummings, Leo Carrillo and Victor McLaglan heading the support.

Then there's "Mutiny on the Blackhawk" (September 1 release), with Richard Arlen, Andy Devine, Constance Moore and Noah Beery; "Bad Company" (September 8 release), featuring Jackie Cooper, Freddie Bartholomew and Melville Cooper; "Desperate Trails" (September 8 release), with Johnnie Mack Brown, Bob Baker, Fuzzy Knight, Frances Robinson and Russel Simpson; "Hawaiian Holiday" (September 15 release), and a cast consisting of Matty Malneck and Orchestra, Johnny Downs, Constance Moore, Mary Carlisle, Eddie Quillan.

Warners

Warner Brothers on Tuesday announced it will place ten top-budget pictures in work during August, September and October. This was decided following conferences between Jack L. Warner and Hal B. Wallis, who had just returned from a two-months' trip in Europe.

Tentative lineup is as follows:

"The Sea Hawk," starring Errol Flynn with Olivia de Havilland. Michael Curtiz will direct.

"And It All Came True," based upon the Louis Bromfield novel, with James Stewart, Ann Sheridan and Humphrey Bogart as possibilities.

"The Army, the Navy and the Girl," featuring Wayne Morris, Gale Page, Rosemary Lane, Henry O'Neill and Dennis Morgan.

"Beethoven," starring Paul Muni.

"City of Iron Men," starring James Cagney.

"The Fighting 69th," starring Pat O'Brien with a cast including Ronald Reagan.

"Forgive Us Our Trespasses," with a cast topped by Fay Bainter and Geraldine Fitzgerald.

"Four Wives," with John Garfield, Priscilla, Rosemary and Lola Lane, Jeffrey Lynn, May Robson and Gale Page.

"Gusher," starring Edward G. Robinson.

"The Patent Leather Kid," starring George Raft with Jane Bryan.

Warners have nine pictures ready to place on the September 1st "firing line."

With one exception, they are Class "A."

Bette Davis will be starred in two, "The Old Maid," and "The Lady and The Night." The first picture is a story of frustrated mother love, in which she will have the company of George Brent, Miriam Hopkins, Jane Bryan, Donald Crisp, James Stephenson, Jerome Cowan, Louis Fazenda, William Lundigan and Cecilia Loftus. The second is another version of the Queen Elizabeth and Essex story. Here Miss Davis will be seen with Errol Flynn, Olivia de Havilland, Donald Crisp, Alan Hale, Henry Stephenson, Henry Daniells, Vincent Price and others in a Michael Curtiz-directed production.

"A Child Is Born," which is a modernized recreation of "Life Begins," will be seen again with such players as Jeffrey Lynn, Gale Page, Gladys George, Spring Byington, Johnnie Davis, Gloria Holden, Henry O'Neill and Nanette Farabes. Lloyd Bacon directed.

The fearsome "Dr. Xavier" will be seen again in "The Return of Dr. X." as Wayne Morris, Humphrey Bogart, Rosemary Lane, Lya Lys, John Litel, Charles Wilson and Huntz Hall are the screen characters.

In "Dust Be My Destiny," a modern problem play which Lew Seiler directed, John Garfield, Priscilla Lane, Alan Hale, Charles Grapewin, Henry Armetta, Stanley Ridges, Billy Halop and Bobby Jordan will be seen.

More recently made pictures that the company will have ready are: "Career Man," Joel McCrea, Jerry Lynn and Brenda Marshall; "On Your Toes," Eddie Albert, Zorina, Allan Hale, Frank McHugh, James Gleason and Queenie Smith; "Kid Nightingale," John Wayne, Jane Wyman, Walter Catlett and Ed Brophy and "The Dead End Kids at Military School," in which the original "Dead Enders" will be seen with Frankie Thomas, John Litel, Cissie Loftus and Selmar Jackson.

Last week, the studio started three pictures. "We Are Not Alone" will team Paul Muni and Dolly Hass with Flora Robson, Una O'Connor and Raymond Severn in the principal roles. Edmund Goulding is the director. The cast for "The World Moves On" may be released as "The Roaring 20's," is headed by James Cagney, Humphrey Bogart, Priscilla Lane, Jeffrey Lynn and Frank McHugh working with director Raoul Walsh. In "20,000 Years in Sing Sing," the picturization of a story written by Warden Lewis E. Lawes which Anatole Litvak is directing, John Garfield, Ann Sheridan, Pat O'Brien, Burgess Meredith, Leo Gorcey, Jerome Cowan and Willard Robertson will be seen.

Distribution Contract Not Assignable, Says Court

A contract for the distribution of a film is personal, and not assignable, since it involves "the rendition of a special service in a field in which the elements of integrity and honesty are of primary importance," according to a decision handed down recently in the New York surrogate's court, in the action brought by the Lina Picture Corporation against the estate of Martin Johnson, explorer and film producer.

The plaintiff, to which had been assigned the rights to properties of the original company distributing Mr. Johnson's film "Across the World," claimed damages of upward of $20,000 for the allegedly illegal failure of Mr. Johnson to provide the negative of his film to them. The original firm with which Mr. Johnson had made a distribution contract, Motion Picture Epics, Inc., had gone into bankruptcy, and stored the negative with the film storage concern which notified Mr. Johnson, now deceased, that the negative would be sold for storage charges. Mr. Johnson then paid the charges and took the negative into his possession, never having approved the assignment of rights to the Lina Corporation.

Joseph C. Keeley is the new publicity director for the J. M. Mathes agency.

CODE REVISION CONTINUES; OWNERS CONFER WITH U. S.; NEW TRUST SUITS

Northern Ohio Owners Reject Trade Program; Others To Vote; Commerce Dept. Holds More Talks with Exhib. Leaders

The major distributors' trade practice committee men, William F. Rodgers, chairman, still are laboring on a revision of the code's arbitration agreement, continuing meetings which have been going on for two weeks in New York. There has been no disclosure of the nature of the changes to be made. Many of the complaints coming from independent owners have centered around the personnel structure of the arbitration boards that were proposed, the owners demanding larger representation of their interests on the panels.

Some 17 or 18 sales managers and company counsel will gather again on Friday morning at the Nimrod Room in New York's Astor Hotel for a climactic session on the revisions.

Wednesday morning, Mr. Rodgers met with Ed Kuykendall, MPTOA president, on Mr. Kuykendall's demands for a "showdown" on setting a date for enacting the code. "The plan should have been in effect long ago," he said. "The longer the distributors delay the more exhibitors will lose confidence in them." He reported MPTOA state unit reactions to the code to Mr. Rodgers, and left with him additional changes in the code which he said the MPTOA thinks necessary. The two will meet again Monday.

To Equalize Vote

It is considered probable that the revisions will result in reducing the arbitration board votes of affiliated circuits and distributors to one half vote each, instead of a full vote, thus giving the full vote of the independent board member equalization. In any event, the committee continues determined not to discuss publicly any phase of its conversations pending completion of the revised draft. It was learned, however, that clearance disputes is a subject.

Meanwhile, Mr. Rodgers declared that he is as "optimistic as ever" about the code's chances of being effected in the near future. Favoring a fair trial, as he has from the beginning of the document's formulation, Mr. Rodgers said that, while "there are many who would like to see the code abandoned, I know from numerous messages received daily that by far the larger number of exhibitors are anxious to see it given a fair chance." Because of a "favorable response" being received from owners, Mr. Rodgers said he will not find it necessary to tour various territories to get support for the code, as originally intended.

Motion Picture Herald's series of "De-Coding the Code," as written by Louis Nizer, New York motion picture attorney, continues this week, on page 64, where the clauses of the arbitration agreement are analyzed for exhibitors.

Related to motion picture distribution-exhibition practices is the Senate passage, Monday, of the Neely block and blind selling bill, which is reported on page 31.

Ohio Rejects Code, Others Set Votes

Independent exhibitors of northern Ohio, meeting last Friday in Cleveland, unanimously voted approval of the national organization's rejection of the fair trade practice code.

In Omaha, the MPTO of Nebraska resolved, two weeks ago, not to act "definitely" on the code. Charles Williams, president, asserted that the code would be voted upon at the organization's convention in the Fall.

Opinion during the meeting was that the code had "good and bad points," and that the latter might be eliminated by the time the annual convention voted upon it. Reported attempts by distributors to increase rentals to compensate for the increased cancellation privileges granted by the code, caused resentful talk during the meeting.

In Boston, the Independent Exhibitors, Allied unit for New England, were to meet on next Tuesday, at the Statler Hotel, though it was reported at mid-week that there might be a postponement. Because of the inter-Allied dispute concerning the methods by which the national convention at Minneapolis on June 13, had rejected the code, speeches of Al Steffes, William F. Rodgers, Nate Yamins, Colonel Henry Cole, Gradwell Sears, Abe Montague and others who talked to the national convention, were to be played to the meeting over a public address system; so that those who did not attend the national convention could decide the merits of the question.

THEATRES ASK FOR CLEARANCE CUTS

Neighborhood house operators in many large cities are asking reduced clearances between the runs of their houses and the first runs, in answer to new season efforts by disributors to gain increased revenues from neighborhoods this year, the Motion Picture Daily reported last week. So far, the majors have frowned upon the suggestions, it is said. The move would only reduce first run patronage and revenue, they claim.

In advancing their new counter suggestion, neighborhood exhibitors are saying, in effect, that any loss of revenue from first runs during the past few years is compensated for by the increase in the number of neighborhood houses. It is pointed out that in the past 10 years' building has been almost entirely concentrated on neighborhood theatres. In that time, it is said, no new first runs of importance, were built in Chicago, Boston, Philadelphia, Detroit, San Francisco, Cincinnati, and other large cities. In New York, the Music Hall erected some eight years ago, is the last de luxe theatre to have been built.

Commerce Department Continues Film Talks

Heads of the three major exhibitor organizations this week told Department of Justice officials what the theatre owners of the country think of the manner in which distributor policies are applied, completing for the time being the series of conferences initiated last month between Department and industry leaders in an effort to improve conditions in the film industry. Through conferences with Harry Brandt, IOTA

(*Continued on following page, column* 1)

Independent Exhibitors in Baltimore, Texas, and Frankfort, Ky., Cite Majors for Alleged Violation of U. S. Trust Laws

New attacks against the major distributors and circuits for alleged anti-trust law violations were begun this week by independents in Baltimore, Texas, and Frankfort, Ky., after several weeks of comparative quiet.

$75,000 Asked

In Frankfort, seven major companies and a local circuit were named defendants in a $75,000 conspiracy suit filed in Federal District Court by the New Theatre operators, Harry Schwartz and George Myers.

Defendants are Twentieth Century Fox, Republic, MGM, Irving Trust Company, as receivers for RKO, Paramount, United Artists, Frankfort Amusement Company and various of its principals.

Allegations are that the New Theatre was damaged by the alleged conspiracy to the extent of $25,000; but that the Sherman anti-Trust Act, under which the suit is being brought, allows the plaintiff to recover triple the amount of damages sustained.

The conspiracy is alleged to have consisted of the refusal of the defendants to allow any but the amusement company named as defendant, to play first, second, and third run films.

In Baltimore, the Westway Theatre, Inc., has filed suit against the six majors, four individuals, and one theatre company, charging violation of the Sherman anti-trust Act.

The suit was brought by Leon Homand, vice-president of Wesyway. Defendants are Twentieth Century Fox, Columbia, Loew's, Paramount, United Artists, Vitagraph, Universal, Lyndhurst Corporation, Frank H. Durkee, C. Elmer Nolte, Sr., Walter Pacy, and Harry Reddish.

Specifically, the suit involves clearance it alleges that before the Westway was built, its operator was assured by the defendants that it would have first run films, but that the Edgewood Theatre was now getting 14 day's clearance over the Westway.

In Houston, Texas, Joy Amusement Company filed a Sherman anti-trust suit in United States District Court, against two circuits and eight distributors, charging that they prevented it from exhibiting first class features in its theatres.

Defendants, from whom damages of $17,366.31 are asked, include Interstate Circuit, Inc., Horwitz-Texan Theatres Co., Metro-Goldwyn-Mayer Distributing Corp. of Texas, RKO Radio Pictures, Republic Pictures Corp. of Texas, Loew's, Inc., Paramount Pictures, Columbia Pictures Corp., Vitagraph, Inc., and 20th Century-Fox Film Corp.

Illinois Law May Alter Trust Case

Although no official statements have been made, it is believed that should Governor Henry Horner sign the bill which would limit film programs in Illinois theatres to two hours and fifteen minutes, the suit filed last summer by Chicago independent exhibitors against Balaban and Katz and the major film companies may be dropped.

The primary reason back of the filing of the suit was to stop double features. The bill just passed by the state legislature and awaiting the Governor's signature is expected to stop

(*Continued on following page, column* 2)

U. S. GATHERS DATA

(Continued from preceding page, column 2)

president, on Tuesday, Colonel H. A. Cole, Allied president, on Wednesday, and Ed Kuykendall, MPTOA president, on Thursday, Dr. Willard L. Thorp, assistant to Secretary of Commerce Harry Hopkins; Ernest Tupper, chief Department statistician, and Nathan D. Golden, chief of the motion picture section, were informed of the views of those groups as to the current situation.

Mr. Brandt has consistently opposed the regulation of the motion picture industry by government, and especially, the passage of the bill by Senator Matthew F. Neely, prohibiting block booking and blind selling, which was passed by the Senate on Monday. Mr. Brandt has insisted upon the necessity for accepting the trade practice code, with amendments, rather than its corollary, as he see it, of government regulation.

Lionel Toll, who accompanied Mr. Brandt, told a membership meeting of the ITOA in New York Wednesday that the Commerce Department officials were highly sympathetic and that the ITOA discussion included opposition to the Neely Bill, theatre labor condiitons, legislation and arbitration.

The Department's conferences with industry leaders is attributed, not to any desire to intervene in the present Department of Justice anti-trust actions, nor to any of the far fetched reasons given wide quotation in the lay press (one such, seeing a conference to promote good will in other countries by use of motion picture) but merely to the desire to see the industry harmonious. The Department is described, by observers, as approaching the problem in the manner of a doctor. To make a diagnosis, it must have all the complaints. Then it may suggest a course of action.

Practices To Be Studied

Specifically, the Department wants to find out whether criticised practices in the industry are necessary to its continued operation; whether is essential, such practices can be modified; whether they are harmful; whether, if harmful, they can be substituted for.

Besides declaring itself unwilling to entertain any suggestion of intervening in the Government anti-trust actions, the Department of Commerce has also declared its neutrality in the present motion picture legislation now before Congress.

Its "absolutely neutral" stand is shown, Department officials emphasize, by the invitations, not only to exhibition, but to distribution—and not only to Ed Kuykendall, president of the Motion Picture Theatre Owners of America, who was in Washington several weeks ago, and to Mr. Brandt, but also to Colonel Henry Albert Cole, president of the National Allied States Associaiton, chief dissident exhibitor organization, and the only national organization which rejected the trade practice code.

Colonel Cole, was in Washington on Wednesday, for conferences at the Department. He arrived on Tuesday, and held prior talks with Abram F. Myers, general counsel to the National Allied. Mr. Myers on Monday, intimated that, in view of the passage by the Senate of Senator Neely's bill, that Allied would accept the Department invitation to a conference. However, it had previously been reported that Allied had rejected the invitation. No confirmation, no comment concerning this was forthcoming from the Allied leaders, beyond the mere statement that the pending Neely bill had preference in their consideration. Colonel Cole on Wednesday, however, promised the cooperation of Allied to the Government in its attempt to clarify industry conditions.

Mr. Myers last week had said that the Department of Commerce conferences with industry leaders was an attempt by the majors to "play one department against the other," meaning the Commerce Department against the Department of Justice, which is still prosecuting its anti-trust suits against the majors. Mr. Myers had in mind the fact that the first conference called by Secretary of Commerce Hopkins invited, not exhibitor leaders, but instead the leaders of the major distributors.

Commenting upon the whole affair, Mr. Myers said:

"What's the sense of proceeding with investigation of the motion picture industry by the Commerce Department, when the Justice Department has been investigating all along?"

Meanwhile, Ed Kuykendall, president of the MPTOA, met Thursday with the Department as the head of a delegation that included Oscar Lam, of Rome, Georgia; Lewen Pizor, president of the United Motion Picture Theatre Owners; Stanley Sumner, of Cambridge, Mass.; Walter Vincent, of New York; and Sidney Lust, of Washington. Mr. Kuykendall has been in Washington this week.

Law May Remove Chicago Suit Basis

(Continued from preceding page, column 3)

twin bills. Thus the need for the suit would, mainly, be unnecessary.

The other things sought in the suit filed by the independents through their attorneys, Rosenberg and Stein, would be taken care of in an anti-trust suit filed against the same defendants by the Government, charging violation of a consent decree handed down in Federal Court here in 1932. The decision regarding this case will materially affect the other suit, it is thought. At present the trial of this case has been postponed until September. It is being heard by Edgar Eldredge, Master-in-Chancery. The hearings in the independent suit before Federal Judge James Wilkerson have also been postponed until late in September.

The limitations bill passed by the state legislature is now being inspected by Attorney General Cassidy regarding its legal status. If the attorney general approves it and the Governor signs, test cases will be started at once to establish its legality.

In Chicago last week, Edward Zorn, president of the United Exhibitors' Association, newly formed, asked "downstate" exhibitors in Illinois to wire Governor Horner in protest against the bill.

Add Members to Picture Pioneers

Terry Ramsaye, Leon Netter and Harry Buxbaum were added to the executive committee of the Picture Pioneers, at a luncheon meeting in the Hotel Astor, New York, on Wednesday, over which Jack Cohn, vice-president of Columbia Pictures, presided.

The first conference resulted in a decision to hold a second one in September.

Mr. Cohn said that the charter membership list would remain open to that conference. New members are Phil Reisman, William Fox, Joseph Rothman, J. A. Hopfenberg, Charles J. Gribbon, Lou Rydell, Bert Ennis, Adolph Haas, David A. Levy, Nat Beier, Elmore D. Heins, W. N. Skirball, Henri Elman, Allen Freedman and Morris Joseph.

"Book Night" A New Stunt

"Book Night," a new theatre giveaway, has appeared in Milwaukee, and is about to be brought into Chicago. The plan calls for distribution of books in return for coupons which patrons obtain with admission tickets. The Consolidated Book Publishers, a branch of the Cuneo Press, is the originator of the idea.

At present, one volume of the Standard American Encyclopedia is being given away for every two coupons, plus 10 cents, but patrons may obtain a "de-luxe" edition by paying 25 cents.

In the Tower and Oriental theatres, Milwaukee, both neighborhood houses with 25 and 35-cent admissions, over 8,000 patrons have received volumes one and two. Business at both houses was reported considerably boosted by the new stunt. Exploitation preceded its introduction.

Consolidated Book Publishers, with offices in Chicago, has advertised the idea in the newspapers of Chicago and Milwaukee. In the latter city every daily paper carried full column ads, three columns wide, including a coupon to be used in getting the first volume.

In the theatres, the method of handling the idea so far has been to set up a counter upon which the books are displayed, and in back of which girl attendants hand out the books for coupons and the money. Proponents of the plan claim it is entirely legal under lottery laws.

Plan Theatre in Jacksonville

The first independent exhibitor to definitely announce plans for building a new theatre in opposition to Fox West Coast owing to the availability of Warner Brothers product is P. W. Dickson, who will erect a 1,000 seat house at Jacksonville, Ill., according to Warners. Several new theatres are also planned in the Los Angeles territory; assured of Warner product, J. Pennington is remodelling his two houses at Topeka, Kan., Warners say.

Hartmann Gets Three Houses

George Hartmann, who operates the Armour, North Kansas City; the Lee, Lees Summit, Mo.; the State and Delphus, Mound City, Mo.; and the Jayhawk, Kansas City, Kansas—has taken the Plaza and Little Plaza theatres at Lamar, Mo., and the Plaza, at Greenfield, Mo. The theatres were obtained from A. J. Simmons, who is temporarily retiring from the business, and is on vacation in California.

Griffith Acquires Three

Operation of the Booth and Paramount, Nebraska City, Neb., and the Booth, Auburn, Neb., have been taken over by the Griffith-Dickinson Circuit of Kansas City. Robert Booth, who has been associated with W. W. Booth in the operation of the houses, will remain at Nebraska City as city manager.

Danz Takes Orpheum

John Danz, Pacific Northwest theatre chain operator, will take over the Orpheum, Portland, Oregon, on August 1. He is the operator of about 40 theatres.

INDIVIDUALLY

"BACK OF EVERY GREAT PICTURE IS A GREAT PRODUCER"

Murray Silverstone

DISTINCTION and showmanship are the rea
sons why the public, exhibitors and critics alik
look forward to each new DAVID O. SELZNICK
production with an assured foreknowledge o
quality. It is therefore with pride that UNITED
ARTISTS announces continuance of its releasin
agreement with Selznick International Pictures

ORIGINALITY of the Selznick organization
is reflected in the starring of Leslie Howard in
INTERMEZZO, which introduces the beautifu
new continental star Ingrid Bergman, with Edna
Best, and will be released this season. Mirroring
the infatuation of a famous musician for his young
accompanist, and the swift events that engulf them,
this newest Selznick production dares to depict
problems found in the lives of millions concen-
trated in the lives of three.

SURPRISE and excitement, the two priceless
ingredients of any motion picture, are what DOS
has captured for the filming of REBECCA, the
year's outstanding best-seller by Daphne Du
Maurier, 400,000 copies of which have been sold
since publication last fall. With Man-of-the-Hour
Laurence Olivier in the leading role, Alfred
Hitchcock—whose superb treatment of "The Lady
Vanishes" and other films has earned him the title
"Master of Melodrama"—will direct. Details of
two more Selznick International pictures will fol-
low soon.



DAVID O.
SELZNICK

☆



CHARLES CHAPLIN

Chaplin's first all-talking picture — Chaplin's first picture in three years — based on the most timely, most important topic in the world today, is now in production. CHARLES CHAPLIN in "THE GREAT DICTATOR", the season's big-news picture, will climax the magnificent career of the greatest of all screen stars. In connection with his plans, Mr. Chaplin says: "I am making a comedy picture on the lives of dictators which I hope will create much healthy laughter throughout the world."



ALEXANDER KORDA

Five big, important scope pictures — all of them in the breathless beauty of final Technicolor perfection—will comprise Alexander Korda's box-office activities for 1939-40. First: FOUR FEATHERS . . . 7,200 seconds of flesh-and-blood excitement, filmed in actual locales in the heart of Africa, bringing authentic thrills no screen has ever held before. Directed by Zoltan Korda with Ralph Richardson, C. Aubrey Smith, John Clements and June Duprez. Second Korda hit: OVER THE MOON, giving Merle Oberon, star of "Wuthering Heights", her first comedy role in a story by Robert E. Sherwood. Third Korda hit: THE THIEF OF BAGDAD starring Sabu, Conrad Veidt and John Justin in a spectacle that promises to have the most unique appeal in years. Fourth Korda hit: Merle Oberon in SINNER, with Laurence Olivier, from "Manon Lescaut", the famous love story of a passion-swept man and woman. And Fifth: Kipling's THE JUNGLE BOY with Sabu in the title role.

Douglas Fairbanks resumes his production activities by presenting THE CALIFORNIAN, the kind of colorful, romantic, action picture which in the past made his own starring vehicles so sensationally successful at the ticket window. Now in the role of producer, instead of star, Mr. Fairbanks will soon announce a cast of vigorous marquee strength for this production based on the dramatic career of Lola Montez, dancer, adventuress and sweetheart of kings. The exploits of this exotic woman in the pioneer country of Southern California constitute one of the strangest and most glamorous stories in history.



DOUGLAS FAIRBANKS



SAMUEL GOLDWYN

Samuel Goldwyn Standards of Showmanship — Samuel Goldwyn Business — will be even higher this year than it was with "Wuthering Heights", "The Hurricane", "Dead End" or "Stella Dallas". For Goldwyn starts your new picture season with a new note in entertainment — Jascha Heifetz in [illegible] with Andrea Leeds, Joel McCrea, Walter Brennan and Gene Reynolds, directed by Archie Mayo. Back of this picture is the specific purpose of attracting new patronage for you thru the magic music of Heifetz, with all your regulars revelling in a down-to-earth story of kids with dirty faces and hungry hearts. Mr. Goldwyn's next picture will be Gary Cooper in a fighting role in [illegible] with Andrea Leeds and David Niven, under the direction of Henry Hathaway . . . a roaring thrill-and-action picture of American soldiers in the Philippines, always outnumbered . . . never outfought.

Famous for his showmanship innovations, Wanger leads off with WINTER CARNIVAL starring Ann Sheridan, the most exploitable star since he gave you Hedy Lamarr in "Algiers". This picture of winter sports, youth and fun, takes you behind the scenes at Dartmouth when 1,500 wild women hit the campus. Richard Carlson, Helen Parrish, Robert Armstrong, Marsha Hunt, James Corner and Alan Baldwin give additional cast interest, with Charles R. Riesner directing. Next will be Joan Bennett in THE HOUSE ACROSS THE BAY the story of a woman who dared hope for love while her man was in Alcatraz. MY PERSONAL LIFE by Vincent Sheean takes a reporter around an action-teeming world. ETERNALLY YOURS starring Loretta Young and directed by Tay Garnett, gives your audience the hilarious low-down on a magician with every trick up his sleeve except how to manage his women. Fifth from Wanger will be SEND ANOTHER THEFT by F. G. Presnell, with more laughs per murder than "The Thin Man".

WALTER WANGER





From the greatest stories of today and yesterday, the producer of "The Count of Monte Cristo" and "The Man in the Iron Mask", has shaped his new season's plans. Half a million readers of Howard Spring's best-selling novel, MY SON, MY SON!, are waiting for cast announcements on this story of two fathers and their dreams for their boys. Twelve thousand exhibitors are cooperating with Mr. Small on a direct-to-the-public poll for star selections. TWO YEARS BEFORE THE MAST by Richard Henry Dana, translated into 25 languages and reaching a book sale of 1,320,000 copies, will follow. Then watch for THE HOUSE OF MONTE CRISTO, unfolding the further amazing exploits of the most fabulous character ever written into a book or pictured on the screen; KIT CARSON based on the career of the colorful frontier hero and adapted from the newspaper serial read by 17,000,000 Hearst readers; SOUTH OF PAGO PAGO, a big production of tropic glamour; and finally VALENTINO, the life of the greatest of all popular idols, an idea which has brought Mr. Small congratulatory letters from thousands of exhibitors.

EDWARD SMALL

HAL ROACH

Hal Roach's five special feature productions cover the entire range of audience interest from gay laughter to stark drama. First will be a slight case of murder involving the only girl who's got more than the farmer's daughter—THE HOUSEKEEPER'S DAUGHTER, from the novel by Donald Henderson Clarke, co-starring Joan Bennett and Adolphe Menjou with Peggy Wood. Next the famous novel and play that shocked a million people by its realism, OF MICE AND MEN, by John Steinbeck, author of "The Grapes of Wrath". Lewis Milestone will direct. Thorne Smith, author of the "Topper" novels in TURNABOUT tells hilariously about a husband and wife who change places and sexes. For adventure follow CAPTAIN CAUTION by Kenneth Roberts, author of "Northwest Passage". And then the startling, astounding 1,000,000 B. C., dramatizing the birth of civilization at the dawn of time . . with special effects by Lewis Tallhurst who took similar credit on "The Good Earth". In addition to these five specials, LAUREL & HARDY will be re-united in FOUR A-REEL FEATURES to carry them to new heights of popularity.



The box-office astuteness of SOL LESSER as a production expert is well known to every exhibitor. The box-office distinction of ERNST LUBITSCH as a director is recognized wherever pictures play. These two names are linked for the first time by UNITED ARTISTS which is happy to add them to its list of eminent producers. Mr. Lubitsch will personally direct an untitled ERNST LUBITSCH PRODUCTION, details of which will soon be announced. Mr. Lesser will produce the Pulitzer Prize Play of 1938, OUR TOWN by Thornton Wilder. Our Town is every American town superbly charged with humanness, romance and dramatic simplicity...so appealing that Alexander Woollcott said: "In all my days as a theatregoer, no play moved me so deeply."

ERNST LUBITSCH · SOL LESSER





DAVID L. LOEW

It is with a very special pride that UNITED ARTISTS welcomes to its organization a distinguished member of a distinguished motion picture family who have contributed their talents abundantly to the benefit of the film industry.

DAVID L. LOEW brings to production a thorough, practical knowledge of theatres and theatre problems through years of experience in actual theatre operation. His long studio activity, too, has proved dramatically his qualifications as a top UNITED ARTISTS producer. His first release will be the picturization of A CELEBRATED PLAY now in the final stages of negotiation.

Watch for the early announcement of its famous title and the stars who will appear in its cast.

INDIVIDUALLY

DAVID O. SELZNICK
CHARLES CHAPLIN
ALEXANDER KORDA
DOUGLAS FAIRBANKS
SAMUEL GOLDWYN
WALTER WANGER
EDWARD SMALL
HAL ROACH
ERNST LUBITSCH
SOL LESSER
DAVID L. LOEW

RELEASED THRU UNITED ARTISTS



SENATE CUTS PARTY LINE TO PASS NEELY BILL BY VOTE OF 46 TO 28

Passage Marked by Sharp Debate on Senate Floor; Washington Sees Little Chance of House Taking Action

Six months of unremitting effort on the part of Senator Matthew Mansfield Neely, Democrat, of West Virginia, culminated successfully for him Monday, when the United States Senate, by a vote of 46 to 28, approved his bill outlawing block booking and blind selling.

The reluctance with which the Senate approved the measure, requiring nearly eight hours of debate and piling up 28 adverse votes, was in contrast with the ease with which the measure was passed through the same body last session. Last year's vote, however, was an unrecorded voice vote, this year's was the first recorded roll-call.

The measure has still to be approved by the House of Representatives, but, in view of the efforts now being made to bring the Congressional session to an early conclusion, there is little chance that any action will be taken on the bill this year, according to Washington observers, who point out that after the Senate voted last year, the bill never emerged from the House committee for a floor vote.

In Committee

The bill reached the House Tuesday and was referred to the Committee on Interstate and Foreign Commerce. House leaders Tuesday indicated that, barring unforeseen developments, the bill would make no further progress this session.

If brought up in the House next year, it was said, an effort will be made to expand the scope of the measure to divorce exhibition from production, but there is said to be considerable doubt whether Congressional leaders would stand for such legislation, which would be a precedent for the introduction of similar divorce legislation for other industries in which producers also engage in retail trade.

Present in the galleries as the measure was debated were Burt New, Washington representative of the Havs office; Ed Kuykendall, president of the MPTOA; Carter Barron, Loew's Washington theatre executive; Henry R. Atkinson of the Boston chapter of the Motion Picture Research Council, and representatives of several other organizations interested in the legislation.

The major producer-distributors and circuits and many individual independent owners continually attacked the bill on the grounds that it was impractical, economically unsound, would increase cost of films which would be passed on to exhibitor and consumer and would damage the industry greatly, probably forcing some companies out of business. Besides, they contended, such a law is unnecessary with the increased cancellation privileges accorded exhibitors in the new program of self-regulation and with other provisions of the new code which answers arguments of the bill's sponsors that they are forced to play certain pictures which are not suitable for their communities.

Myers Thanks Senators

On the other hand, Allied States Association and the Motion Picture Research Council, principal sponsors of the measure, have stuck to their arguments that block and blind selling is a "pernicious practice."

Allied is gratified over passage of the Neely bill by the Senate and is grateful to the members of that body who have worked for its approval, it was said Monday by Abram F. Myers, general counsel of the association, in Washington.

The success of the efforts demonstrates a growing knowledge on the part of the Congress of the undesirable policies practiced in the motion picture industry and the handicaps under which the independent exhibitor struggles, he said.

Mr. Myers expressed confidence that when the bill would be brought up in the House of Representatives, similar success would be secured by Allied and the national organizations which have thrown themselves behind the measure.

As the Senate undertook consideration of the block booking legislation, starting last Friday, Representative Lyle M. Boren of Oklahoma, in the House of Representatives, submitted for the record a list of salaries paid to officers and talent of motion picture companies and a memorandum in defense of his proposed bill to divorce exhibition from production, outlaw block booking and otherwise reform the industry.

"Workers Starving"

Commenting on the salary list issued by the Treasury Department, Senator Boren told the House "there is still a worse side of the picture, and that is the thousands of legitimate workers in the film industry who are maltreated and paid starvation wages. The situation would more easily be recognized if opposite each name of these high-paid executives was placed, the list and annual income of those thousands of extras, stand-ins, property men, and so forth."

Rejoicing that "the stranglehold of the fleshless fingers of parliamentary rigor mortis in which this proposed legislation has been held for the last six months has at last been miraculously broken," Senator Neely opened the consideration of his bill with a 90-minute speech, in which he repeated his previous attacks on those opposed to the measure and pleaded valiantly for the exhibitors whose every activity, he said, was controlled by the motion picture trust.

He referred first to the contentions of the industry that due to disturbed conditions abroad, foreign business has declined and no additional burden should be placed upon it, and that the industry has initiated a program of self-regulation which makes the bill unnecessary.

Dismissing the first by referring to testimony of Charles C. Pettijohn during the hearings that the industry has gained almost as much in South America as it has lost in Germany and Italy, the Senator disposed of the trade practice proposals as "an effort by the trust to create sentiment against legislation by the Congress or prosecutions in the courts."

Senator Neely told the Senate that 31 national organizations have expressed support of his bill and denied that they knew nothing about its contents, asserting that over 100,000 copies of the measure had been distributed. On the other hand, he said, the opposition consisted solely of the Big Eight or of interests subsidized by them. With the exception of Senator Downey of California, he charged, all of the opposition witnesses appearing at the hearings had their expenses paid by the industry.

Interrupted by Questions

During his speech, Senator Neely was interrupted, first by Senator Tydings of Maryland, whom he told the measure would not result in increasing admission prices, and then by Senator Bridges of New Hampshire, who asked whether the quality of films would be improved under the bill.

Being told that quality certainly would improve, Senator Bridges said "It is my understanding that if the producers could not sell their pictures, we will say, in block or by future contract, then, there would be no guaranty that if they produced certain pictures at tre-

(Continued on following page)

THE SENATE VOTE ON NEELY BILL

The vote in the Senate on the Neely bill was as follows:

For the Bill—46

Democrats—33

Andrews	*Guffey*	*Schwellenbach*
Bankhead	*Hayden*	*Sheppard*
Bilbo	*Hill*	*Stewart*
Bone	*Hughes*	*Thomas, (Okla.)*
Bulow	*Johnson (Col.)*	*Thomas (Utah)*
Byrd	*Lee*	*Truman*
Byrnes	*McKellar*	*Tydings*
Chavez	*Minton*	*Walsh*
Donahey	*Murray*	*Wheeler*
Gerry	*Neely*	
Gillette	*Pittman*	
Green	*Schwartz*	

Republicans—9

Barbour	*Davis*	*Holman*
Borah	*Danaher*	*Reed*
Capper	*Frazier*	*Wiley*

Farmer-Labor—2

Lundeen	*Shipstead*

Independent—1

Norris

Progressive—1

La Follette

Against the Bill—28

Democrats—19

Adams	*Glass*	*Pepper*
Barkley	*Harrison*	*Radcliffe*
Burke	*King*	*Russell*
Clark (Mo.)	*Logan*	*Slattery*
Downey	*Lucas*	*Van Nuys*
Ellender	*Miller*	*Ashurst*
	Overton	

Republicans—9

Gibson	*Johnson (Cal.)*	*Taft*
Gurney	*Nye*	*Townsend*
Hale		*White*

Paired for the bill: Tobey, Republican; Lodge, Republican, and Smathers, Democrat.

Paired against the bill: Bailey, Democrat; Mead, Democrat, and Hatch, Democrat.

Paired but position not announced: Vandenberg, Republican, and Wagner, Democrat; Maloney, Democrat; and George, Democrat; McNary, Republican, and Connally, Democrat.

COMMITTEE SENATORS URGE DEFEAT

(*Continued from preceding page*)

mendous expense, the pictures would be sold, therefore, there would be less likelihood of the producers taking the chance involved in the production of high-class pictures."

Senator Holman of Oregon asked whether enactment of the bill would improve the intelligence of the "morons" who flock to see undesirable pictures, and was told it would not but that it would enable the community to prevent the showing of such films.

Proceeding to a review of the "extraordinary efforts of the Big Eight and the Hays organization to defeat the bill by means that will perhaps be more effective than the argumentation of the opposition which has just been considered," Mr. Neely asserted that neither the Big Eight or the Hays organization "will finance any Republican candidates in 1940."

"I gather from what the Senator says that most of the so-called motion picture trust in California is not only Democratic, New Deal, but Roosevelt," Mr. Bridges interjected.

"Oh, no," the Senator retorted, "the motion picture magnates are neither Democratic nor Republican. They have no politics. They make alliances, if possible, with whatever party is in power, and contribute most to the primary campaign funds of those who are believed to be able to help them most. But, to the best of my information, a majority of the weathiest motion picture producers profess to be Republicans."

Senator Bridges explained that when he used the name "Roosevelt," he had reference, not to the President, but to his son, James, but Senatory Neely refused to continue the colloquy.

Opposed by Senator Smith

Calling attention to the fact that he would be forced to leave the Chamber in a few minutes to keep an engagement, Senator Smith of South Carolina, chairman of the sub-committee in charge of the bill, briefly urged the Senate not to pass it, declaring that "in my opinion, no greater calamity could befall the most marvelous industry of modern times than the enactment of the pending bill at this time."

Admitting that the industry in the past may have been "more or less prostituted to unworthy ends," Senator Smith declared the "common sense and inherent decency amongst the people are already having their effect."

"Much has been said about the obscenity that has characterized some of the motion picture shows," he said. "That may be true, but I do not see any need to burn down the house to get ride of the rats. The public is rapidly eliminating all the pictures which outrage certain long-haired men, and short-haired women, and other people.

"We are now asked to stick the nose of the Government into the moving picture industry. That industry has progressed without setback from the time of the silent, imperfect picture until today, when it reproduces the beautiful form and voice of the actual animate speaker.

"I shall not go into the details with respect to production and distribution, but I beg of my colleagues to let the producers and the distributors and the public solve this problem, rather than to inject into it our views of what would be best for them to do.

"The moving picture industry is the second greatest industry in America, involving more money, providing more recreation, and giving more delight to millions of people than any other. But because some very moral and supermoral people take exception to some pictures, we, forsooth, must now interfere with the industry. I will bet my right arm that if those who wish to censor the industry had a chance to hide themselves in the theatre, they would be the first ones to look at pictures which they condemn."

Expressing full agreement with Senator Smith, Senator Ashurst pointed out that the film industry "is at least one industry in the United States that has within the past 10 years not asked for any loan, largesse, grant or bounty from the Treasury of the United States."

Senator Smith was followed by Senator White of Maine, also a member of the subcommittee, whose opposition of the bill kept him on the floor for more than two hours.

Taking up the charges leveled against the industry by proponents of the legislation, Senator White declared that if there is monopoly a remedy exists in the anti-trust statutes, and pointed out that the Department of Justice has adopted that view and has filed a major suit. If the Government wins that suit, he said, then the legislation is unnecessary; if it loses, the bill is uncalled for. "In any event," he declared, "I am opposed to writing an anti-trust statute for only a single industry, a statute applicable to the motion picture industry alone."

Similarly, he said, the charge of unfair trade practices has been made, and the block booking provision of the bill, he pointed out, is almost identical with the requirements of the stop order issued by the Federal Trade Commission in the Famous Players Lasky case, which was thrown out by the courts.

The penalties of the bill are those for crime —imprisonment and fine—Senator White asserted, but the bill itself is so vague as to what constitutes the crime that no one in the industry could ever be certain he was not acting in violation.

Senator White and Senator Barkley of Kentucky, who also served as a member of the subcommittee, engaged in a colloquy over the method to be followed in setting the prices for films and blocks and those sold separately. Asked by Senator Barkley how that could be done, Senator White said, "I do not know the answer to that question, and I do not see how anybody reading this language could answer it."

"Anybody who reads the language for the purpose of trying to understand it, instead of confuse it, will see that the requirement is simple," Senator Neely interjected heatedly.

"I do not like that suggestion," Senator White snapped.

"I withdraw the expression then," Senator Neely apologized.

Contracts Read

Senator White read into the record the contracts made by the major companies for their 1937-38 program, showing that the most popular pictures had many more contracts than the least popular, declaring this to be a demonstration of "either a power of selection or a large power of cancelation, and it probably means both."

The Maine Senator spent most of his time in reading excerpts from the testimony taken at the hearings, to prove that not all organizations were in favor of the bill.

It then being late in the day, an agreement was reached to postpone further consideration of the measure until Monday.

Monday's debate on the bill was limited to two speeches, Senator Capper of Kansas supporting the bill and Senator King of Utah attacking it as both unnecessary and unconstitutional.

Explaining that his interest had been engaged by farm, religious and other organizations, Senator Capper read voluminous extracts from correspondence he had received from supporters of the measure.

"I do not believe it is sound policy for any distributor of motion pictures or any other commodity to say to the prospective buyer, 'you must take things I have for sale that you do not want in order to get the things you do want,'" he told the Senate. "That seems to me to be restraint of trade."

Coercion Charged

Full-line forcing, the Senator continued, is a form of coercion and, he added, "We all have had letters from independent exhibitors all over the country."

When the local exhibitor has no choice of films, he continued, there is nothing he can do when a poor picture is offered. "Exhibitors should be in a position to cooperate with their local patrons in selecting good pictures," he asserted. To do this, he added, they must have the right of selection and also sufficient information to enable them to make an intelligent selection.

"I have reached the conclusion that this bill is not only unconstitutional, but that it is shot full of objections which, it seems to me, not only justify but require an adverse vote," Senator King said in delivering the final attack on the measure.

The amendments offered by Senator Neely to "ease" the measure, he said, "do not mitigate what I conceive to be injustices, if not the evils of the bill."

Analyzing the argument that block booking and blind selling should be outlawed on the ground that they tend to monopoly, Senator King declared "there is no denying the fact that the bill, if enacted, will seriously interfere with the freedom of distributors in marketing their films.

"Our economy is based upon freedom of competitive enterprise," he said. "There is already protection against monopoly. We are not yet under the control of a dictator, nor have our bureaus, with their tremendous powers and appropriations, gone so far as to interdict free intercourse.

"There is no proof whatever that the practices condemned in the bill tend toward monopoly. If this were so, the persons to be most injured thereby would be the independent producers. They would encounter difficulty in marketing their films. Yet there are more than 100 independent producers, in addition to the Big Eight against whom this bill is aimed."

Monopoly Cited

He was interrupted by Senator Neely, who asserted that Mr. Pettijohn had testified that the Big Eight distributed at least 85 per cent of all pictures—"in other words, the trust has a monopoly on the distribution of pictures just as it controls production."

"I do not think there is a trust," Senator King replied. "There are eight large organizations engaged in the motion picture business, and they do from 75 to 80 per cent of the business. But there are more independent producers now than there were a few years ago.

"If the practice of block booking is to be condemned solely on the ground that it tends toward monopoly, there clearly is no need for the pending measure," he continued. "If a block booking agreement is a contract in restraint of trade or violates the anti-trust acts or other acts of the Government, it may be set aside and forbidden."

If selling pictures in groups is unlawful, the practice can be forbidden under existing law, which, he said, is sought in the equity suit.

"It seems to me that we are attempting to indicate to the courts the course which we should like to see them pursue, or to stretch the statute by giving it a meaning to which it is not particularly susceptible," he added.

Congress should not legislate on block booking while the New York suit is pending, he warned.

BRITISH INDUSTRY WARMS TO PLAN TO SETTLE FIGHTS AT ROUND TABLE

Good Will Surrounds Proposal for Trade Conferences on Redundancy, Clearance, Duals, Standard Contract, Television

by AUBREY FLANAGAN
in London

Its fluttering wings hardly audible above the muffled thunder on the European horizons, but louder, probably, than the cocking of flintlocks behind the exhibitor lines, the dove of peace has come floating via Blackpool to Wardour Street. Once again the spirit of joint goodwill, of co-operation and commonweal, is being manifested and invoked, and efforts are again afoot to solve jointly the common problems—or some at least—which beset exhibitor and distributor.

Round Table Planned

Directly resultant on the united action displayed by both camps over the late lamented Simon taxes, following immediately a goodwill gesture by David Griffiths, president of the Kinematograph Renters Society, CEA and KRS will, later this year, meet over a round table to thrash out, in conciliatory and constructive spirit, many of the vexed and controversial riddles which have afflicted them both for so long.

Just exactly what problems will be tackled, remains yet to be seen. The range of the conversations may be wide. It is almost certain that redundancy, at which an abortive attack was made some little time back, and clearance, likewise the subject of joint consideration previously, will be the initial items of discussion. Other matters already flying kite-like in the breeze include the standard contract, overlong programmes and, not least of all, television. Obviously such matters vary in their urgency to the respective sides of the table. Exhibitors may be more bent on a standard contract. Distributors may have their own ideas about overlong programmes. Redundancy, primarily, it is claimed, an exhibitor concern, has obvious repercussions on the renters business. Television presenting different problems to both exhibitor and distributor, may yet see one side being asked to modify its policy on behalf of a supposedly common purpose.

Out of the tangle, which will require long and patient unravelling, some good may come, for it is the declared intention of both presidents to essay only those matters which seem possible of harmonious settlement, matters, too, which are urgent as well as vital. As exhibitors in their local branches are already insisting, the potential success of the new joint talks will depend entirely upon the backing they receive from the rank and file, that the pious promises of presidents are of little use without weight of the masses behind them.

Initiated by Griffiths

To David Griffiths, whose hard work and generous spirit solidified the trade into the solid bloc which secured the abolition of the Simon taxes, goes credit for the initiation of the new moves. To the Blackpool Conference of the CEA this year the KRS president sent a message of goodwill, a nicely timed telegram which told the 700 odd exhibitors and others met around the festive board:

"I sincerely hope that our two Associations may continue to collaborate closely on the many problems waiting to be solved in our industry, and I am confident that wholehearted efforts by both bodies will bring about as great a success as crowned our efforts in the recent tax campaign."

The gesture was received with acclamation throughout the industry, even in those discordant and cynical circles which have already concluded that the fate of any future joint talks will be the fate of those in the past,—failure.

Taking Griffiths at his word, E. J. Hinge, president of the CEA, immediately reciprocated by expressing his readiness to discuss the question of further round tables. Over the luncheon table—a *sine qua non* of British trade diplomacy—pros and cons were discussed, presidents and secretaries of both sections examining the possibilities and potential range of any such conversations. The way seeming clear for further pacific discussions, the moment of post-budget amity being propitious, and, above all, the mood being for the moment convivial, the principle was approved by both sides, and with ultimate reporting back to the respective Councils all seems set for the peace conferences to be launched, probably in the immediately post-vacation period.

It is not surprising, then, that already such an individual thinker as Jack Prendergast, stormy petrel of the Leeds battle front, should have declared publicly his conviction that it has been the only good thing to come out of this year's Conference. Mr. Prendergast, none the less, voices a great body of exhibitor opinion in his insistence that the real strength of any negotiations depends on the rank and file. It is felt that neither Mr. Hinge nor Mr. Griffiths will be given a blank cheque but that they will be accorded every possible support if there is equity in the solution.

Redundancy Discussed

There has already been an abortive bid to solve the redundancy problem, the first subject to be tackled. If the bid was abortive, it was not to the discredit of the exhibitor camp which, for once, was fairly solid in its policy. Dissentience at the time of the last talks was in the renters' camp, where some of the major distributors did not find it either politic or practicable to fall into line. It was contended then, and nothing has happened in the meantime to alter the situation, that though overbuilding of cinemas did have an effect on the market, with obvious repercussions on the renters business it was primarily an exhibitor problem, last word in which rested with the exhibitor.

Not dissimilar criticisms are currently being levelled in the matter of clearance. Arthur Watts at Blackpool, in an examination of current exhibitor problems which was neither aggressive nor rebellious, was moved to the criticism that some of the bars exhibitors put up against their fellows go far beyond reasonable protection, and appear to be as vindictive as they are senseless. "I suggest," said Mr. Watts, that the question of bars leaves a very fruitful opening for discussion among exhibitors themselves, and a very little commonsense and tolerance would ease a great many of the difficulties existing in this direction." Another Leeds stalwart, W. Greenwood, has since offered the contention that the increase in film rentals is greatly attributable to bars, which has provoked the counter criticism that renters would hardly be anxious for an adjustment much less a removal of protection. The view is increasingly held that bars are a problem which the exhibitor first and last can solve and that whatever pious intentions be forthcoming from other quarters little practical is likely.

Television in Background

Considerations such as these have provoked in the more skeptical minds of the exhibitor camp a consideration of what might lie behind the moves towards a new peace conference. Some sections incline towards the conviction that the nigger in the conferential woodpile is television, a conviction provoked by the knowledge that many major distributors are opposed to the new policy put before the CEA for the payment of a regular fee to the BBC for the right to diffuse their television programmes.

Some color is likely to be lent any joint discussions by recent developments in the direction of exhibitor-producer booking combines. John Maxwell's suggestion to the CEA that he would be prepared to back financially production in which a body of independent exhibitors would interest themselves—he calculated a probable thousand such—and that such product would be available preferentially to the independent group, was before the CEA at their July meeting. Other moves, though without the obviously restrictive factor of association with a large circuit, have been mooted, with such major studios as Ealing and Pinewood named as possible participants. Such a development would change the whole face of film trading in this country, and would have an obvious effect upon the affairs of major distributors here. Naturally any concrete movement in this directoin would affect the temper in which the renters approached joint consideration of problems affecting their business.

NEW BRITISH PICTURE PROTESTED BY NAZIS

The Government controlled press in Germany has begun strong criticism of a British motion picture which is still in production. The film, "An Englishman's Home," being produced at Denham by Aldwych Films, "proclaims, without any disguise, Germans as the enemy invaders who slaughter English citizens," according to a writer in a Nazi newspaper.

The producers strongly deny that the picture, which tells the story of an invasion of Britain, contains anti-German propaganda. A statement from Neville E. Neville, the producer, says: "The picture preaches hate against no nation. Nor can the invaders be identified with any particular nationality. The uniforms they wear are wholly imaginary and were specially designed."

The film, based on a play by Guy du Maurier, is being directed by Albert de Courville.

Set Gibraltar Meeting

Charles R. Gilmour, president, has set the annual convention of Gibraltar Enterprises, Inc., for August 4-7 in Denver. Others in the territory who will attend include E. W. Ward, Everett Cole, William Ostenberg, Ed Schulte, Thomas Murphy, Nathan Salmon and John Greer.

FILM INDUSTRY SPENT $895,556 ON "QUIZ"

Distributors and Theatre Owners Gave $988,143, Leaving Balance of $92,587

To all appearances long since forgotten, the "Motion Pictures Are Your Greatest Entertainment" institutional industry campaign of last year, bobbed up again this week with a report by the committee in New York on the costs of the drive—a total of $895,556, which was paid for by contributions of $988,143 made by producer-distributors and affiliated and unaffiliated exhibitors.

On the basis of the audit's disclosure of disbursements, the drive cost only two and three-quarter cents for each of the replies received from each of the 2,437,000 individuals from among the country's 85,000,000 admissions paid weekly. The cost was far below anticipations, running far less than Old Gold's public contest of a few years earlier, and, according to Radio and Publications Contest Company, which handled the physical procedure for the film business, the "Movie Quiz" brought in the greatest number of participating responses for this type of contest.

Coming now nearly eight months after the end of the contest, last January 1st, the audited report of receipts and disbursements of the drive, as drawn by the New York accounting firm of Lybrand, Ross Brothers and Montgomery, follows:

Receipts

Producers and distributors	$500,000.00
Affiliated exhibitors	250,000.00
Independent exhibitors	237,464.76
Sales taxes collected to be paid to city and state agencies	678.30
Total receipts, excluding receipts from sales of accessories	$988,143.06

Disbursements

Newspaper advertisements	$479,216.56
Movie Quiz contest prizes	250,000.00
Movie Quiz contest fees and expenses	25,540.59
Exhibitors' contest prizes and expenses	2,143.86
Short subject—"The World Is Ours"	26,097.71
Campaign Press Book	12,462.76
New York office salaries	39,437.00
New York office, regional and local committee expenses	34,645.28
Hollywood office salaries and expenses	7,837.73
Salaries and expenses of traveling publicity promoters	5,021.55
Total disbursements, excluding expenditures for accessories	$882.403.04
Excess of receipts over disbursements, excluding accessories	$105,740.02
Excess of accessory disbursements over receipts	13,153.01
Cash on deposit in Chemical Bank & Trust Co., May 15, 1939	$ 92,587.01

Coincidentally, the audit came within a few days of announcement by a committee at the Motion Picture Producers and Distributors of America of a "big publicity drive," to be conducted from October 1st to 7th, to mark the Golden Jubilee of motion pictures. It is designed as pure publicity, with very little cost, and this to be expended for the most part on manuals of instruction for exhibitors on the how and when they should put on stunts tying in with the observance. There will be no "million dollar" campaign, no drives, quizzes, contests, pledges, certificates, contributions or largess of advertising to the newspapers such as last year's.

Major companies have approved the "Jubilee" with the understanding that it will require no cash contribution.

On Tuesday, a committee of publicity men was appointed to cooperate with Gabe Yorke of the Hays office to prepare for Hollywood's participation in the observance of the "Golden Jubilee."

The committee is composed of Howard Strickling of Metro-Goldwyn-Mayer; Nate Dyches of Twentieth Century-Fox; Terry DeLapp of Paramount; Irving Rubine of Warners, and John P. Miles of Samuel Goldwyn, Inc.

One marked omission from all of the statistics, audits, compilations, estimates and announcements resulting from the last campaign is the tangible result from the "Movie Quiz" and attendant drive in the matter of dollar returns at box offices and distributors' rentals—if any. At the outset of the drive, the distributors' committee in New York announced that their goal from the million dollar expenditure was a $20,000,000 increase in theatre business during the three months of the "movie quizzing." Subsequent to that no estimate was ever made or ever attempted, so far as is known. And when the drive was over, on New Year's, the committee was equally as quiet on dollar results.

Home offices of film companies notified their exchanges this week of the industry's intention to celebrate its Golden Jubilee October 1st to 7th. Each exchange was sent an allotment of printed slips to be dispatched in letters to exhibitors.

"Early in August," slips read, "you will receive by mail, free of charge, a manual containing suggestions for participation in the Golden Jubilee of motion pictures.

"This manual is being prepared for the express purpose of aiding you to utilize the occasion to increase attendance in your theater, and, further, to popularize motion picture entertainment.

"Watch for the manual. It will be to your advantage."

The million dollar "Greatest Year" campaign of 1938 has a cash balance of $92,587, the accountants point up.

Part of the balance, it has been indicated, will be used for expenses incurred in the Golden Jubilee observaiton. In the event that any question arises concerning the use of the funds, the MPPDA has agreed to meet what small expenses may be incurred in putting out the campaign press book. Expenses of the New York working committee will not exceed $10,000, it is understood.

Production of accessories, including the Movie Quiz booklets, resulted in a net loss of $3,021. Total receipts for accessories were $198,425 and total costs were $201,447.

The receipts from independent exhibitors include Canadian exhibitor contributions of $13,000. Total collections in Canada were $15,424 and a cash balance of $381.67 remains in the custody of Colonel John A. Cooper, according to the report.

In their breakdown, the accountants for the "Movie Quiz" campaign committee, listed as debts still outstanding, a printers' bill of $6,923 by Pace Press for 25,000 press books for exhibitors. This item is in controversy, and settlement through the New York Board of Arbitration is being sought.

Another outstanding item pending settlement is $7,590 to Phillips and Nizer, New York film attorneys, for legal services rendered. No action has been taken to secure settlement. Some $335 is owed to Donahue and Coe, New York advertising agency, for production of a page advertisement furnished to the New York *Evening Sun,* and $3,930 to Paramount Pictures for labor, material and expenses in connection with the making of the industry campaign trailer "Movies Are Your Best Entertainment."

The committee bought $1,592 worth of excess paper for the "Movie Quiz" booklet, which was set down as a loss.

Starting off with a splurge, the committee bought $403,811 worth of space in daily newspapers in September, but cut down to a bare $62,188 in October, for a total cost of $465,999 for newspaper ads. Engravings, compositions, proofs, electros, mats and the like for the ads cost $11,757, and $1,374 was spent for art work.

Radio and Publication Contests, Inc., got $12,449 for opening and tabulating the 2,437,000 replies from the public, and Chemical Bank and Trust Company got $6,753 for services rendered as distributor of the $250,000 cash prizes among the 5,000-odd recipients.

The campaign short subject, "The World Is Our's" cost $24,957 to produce and distribute and the committee had to pay $706 in censorship fees to have the short film reviewed and passed.

FORT WORTH THEATRES JOIN IN PROMOTION

Fort Worth, Texas, theatres for the first time have joined with local business men and civic groups to promotion of the "Greater Summer Show Season" for Fort Worth, in the campaign to make the city the southwest's amusement center. The advertising campaign stresses important films playing there, name bands and the open-air cafe-theatre, which opens Friday.

The Interstate circuit is running daily trailers on the campaign in 40 theatres in surrounding territory. Newspaper, radio and billboard advertising is also being used. P. G. Levy, city manager for Interstate in Ft. Worth, is general chairman for the "Greater Summer Show Season" campaign.

Paramount Holds Trade Preview of "Geste"

Paramount's eastern campaign to give exhibitors a chance to preview "Beau Geste" opened in Albany Monday at the Madison theatre with a number of circuits, including Warners and Fabian, and independent operators in attendance. Al Wilkie, of the New York sales office, and Clayton G. Eastman, Albany branch manager, were hosts at a buffet luncheon served after the preview. Other screenings were held by Paramount in Boston, Tuesday; Philadelphia, Wednesday; Washington, Thursday and one is scheduled for Baltimore, Friday. The film had its world press preview at the Carthay Circle theatre in Los Angeles on Tuesday.

Maurice Schwartz, Yiddish actor, has closed a deal with the Mayman Film Company for production of a screen version of "Tevya," Yiddish stage play. He will play the lead and direct.



Everything the screen can
ever give you...All in one
Magnificent Picture...from
Alexander Korda.....

NEVER SUCH



Alexander Korda

FOUR

PICTURE AS



presents

FEATHERS

IN TECHNICOLOR

7,200 SECONDS OF BREATHLESS ENTERTAINMENT PACKED WITH FLESH-AND-BLOOD EXCITEMENT!



the blood-pounding story of a coward, his three friends and the girl he loved.

Kipling's famous Fuzzy Wuzzies, fiercest of African warriors, fighting on a battlefield ten miles wide.





four white feathers that sent him into a thousand perils to seek redemption.

1,800 camels in a frenzied stampede on the white man's stronghold.





Lord Kitchener's roaring victory at Obdurman photographed in actual locations with flaming realism.

the horrors of the fanatical Mahdi's hideous torture chambers never before revealed.





8,000 savage Dervishes filmed for the first time with every detail of their cruel warfare.

4,000 natives pulling flatboats up the treacherous cataracts of the Nile.





actual locations in the remote interiors of the Egyptian Sudan where the camera could only penetrate by plane.

EVERYTHING REAL! EVERYTHING TAKEN IN ACTUAL LOCALES! SIGHT AFTER SIGHT THAT THRILL-HUNGRY AUDIENCES HAVE NEVER SEEN BEFORE!

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IN TECHNICOLOR · *Directed by* ZOLTON KORDA

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Adapted by R. C. SHERRIFF *from the Novel by* A. E. W. MASON

Released thru **UNITED ARTISTS**

Associate Producer IRVING ASHER

SUMMER CLOSINGS DROP TO 300, ADMISSIONS HOLDING

Reports from Field Indicate Desire on Part of Exhibitors to "Keep Going" during Months of July and August

Despite spotty general business conditions in many places, excessive heat in others and a marked increase in travelling to the World's Fair in New York and San Francisco; as well as increased general outdoor activities this summer by the American people, the usual summer closing of motion picture theatres this year has fallen considerably below that of other years—a good omen, it would seem.

So far a bare 300 theatres have been closed for July and August, compared to 400, 500 and even more in years past.

Many on Part Time

However, there are in addition many hundreds of theatres which, during the summer months, operate on a part time basis, typically over week-ends only, returning to seven day operation around Labor Day.

All of these closings, however, are offset somewhat by the opening of seasonal houses in and around summer resorts, in the neighborhood of the lake, mountain and beach vacation places.

With theatre and distribution heads characterizing the summer closings as "Normal, "slightly less than usual" in New York this week, reports from the field indicate a desire on the part of many exhibitors to "keep going" during the summer months. Also noted is a great increase in the number of subsequent run houses now air conditioned, especially in the southern and mid-western states; thus assuring year-round operations. However, houses in the south and south-west are still closing more, proportionately, than in the north and east, it is pointed out.

Admission prices, for the most part, remain stable; with exhibitors typically feeling that lowered prices were a mistake in those areas in which they were tried.

Grosses Holding Up In Boston Area

by JOHN RILEY

in Boston

Grosses in the Boston area are holding up better than during the same period last year, reports indicate. The 4th of July, usual closing time for theatres in the area, found few houses closed.

In addition, and to counteract these, there were the normal number of openings in the resort situations.

Closings Offset by Openings in Albany

by R. J. CONNERS

in Albany

Houses closed in the Albany territory for the summer season are just about offset by the vacation theatres which opened up to take the July and August business in the Adirondack and Catskill Mountain areas. Closed except for the week-end are Schine theatres in Watertown and Ogdensburg, while down entirely for the summer is the Lincoln, Schenectady, recently taken over by Sid Dwore, the Strand, Watervliet, for July, the Bradley, Fort Edward, Rivoli, Troy and Bright Spot, Rensselaer.

Among the summer openers are numbered the Lake, Lake George, Gaiety, Inlet, Star, Old Forge, Bensonville in Bensonville, Whipple at Fleischmans, the Cairo at Cairo, Tannersville in the town of that name and the Rex, Bolton Landing.

COMERFORD THEATRES COMPETE WITH BASEBALL

Competing against summer theatres in the nearby Pocono mountains, and night Eastern League baseball as well as baseball broadcasts, Comerford Theatres, Inc., has embarked on a series of "talent searches" to augment attendance at its theatres in the Scranton, Pennsylvania, area.

Night baseball and its broadcasts are being attempted in the Scranton area for the first time; and the games are attracting record crowds. The first 36 home games have attracted 156,495 cash customers.

Amateur productions are being put on every night in a different theatre by the circuit, with the finalists meeting on Saturday night at a large neighborhood house. The week's winner then gets a chance to appear for an audition before Major Bowes. The talent searches are proving to be good crowd getters, it is reported. Only amateurs over 16 are permitted to participate.

No houses have been closed, nor have any prices been altered for the summer by the circuit.

Fewer Closings In Cincinnati

by E. H. MAYER

in Cincinnati

Despite the fact that business on the average throughout the Cincinnati trade territory is considerably under that of last year, fewer houses have closed for the summer as compared with the corresponding months of 1938. However there are approximately 10 houses in various West Virginia situations that still are dark as a result of the recent coal mine strike, but it is believed that these will reopen in the fall.

Commenting on business conditions, one exchange manager estimated that it was at least 30 per cent under last year. A spokesman for the exhibitor group, although verifying reports elsewhere of the serious decline in attendance, said that in spite of prevailing conditions many exhibitors had decided to keep their houses open throughout the summer this year in the hope that there might be an improvement, although they did not know what would bring this about. "We're hoping against hope," he said, and hanging on by "the skin of our teeth."

"The product is definitely responsible for this condition," said an exhibitor who has closed his house. "Others agree with me on this," he continued. "Give us the right pictures and we can do the business." The situation is in the producer's lap, and I can see no improvement in sight insofar as attendance is concerned until we can play product that will draw patrons."

Prices Cut, but No Closings in San Francisco

by BOB HALL

in San Francisco

For the first time in several years no San Francisco theatres are definitely slated for summer closing. A "standing two week notice" has been given all employees of the United Artists Theatre, downtown first run house. But the management explains this as a precautionary measure, to permit immediate closedown if product runs short or business falls off too rapidly, due to competition from the fair.

Headed by four first-run houses operated by Fox West Coast Theatres, more than forty San Francisco theatres have announced summer prices, effective at once, representing reductions of more than 25 per cent. The move was partly due to increased competition from the exposition on Treasure Island.

Included in the list are the Fox, Warfield, Paramount, and St. Francis, the Fox West Coast houses, Golden State Theatre Circuit, San Francisco Theatres, Nasser Brothers Theatres, Baron & Nathon Theatres, the Lyceum, and other neighborhood houses.

Two Closings In Seattle

by W. A. PRAGER

in Seattle

With the exception of two foreign film theatres in this city, there have been no theatre closings for the summer season in the Washington territory. Because of the mild summers that prevail in the Pacific Northwest, there are usually very few theatres, if any, that take a "recess" during the summer months.

The two houses that are dark are Walter Roesener's Montlake theatre and John Danz's Uptown theatre. Both are scheduled to reopen late in August under their regular foreign film policies.

Theatre business in general in this city and throughout the territory is about the same as the same period last year. Night baseball and late afternoon horseraces in Seattle have cut into theatre grosses to a larger extent than in former summers, but the six-month period just ended shows little change in revenue from 1938 figures. This applies to both independent smaller houses as well as the larger chain operations.

Texas Closings Increase From 37 to 59 in Year

by HARRY McCORMICK

in Dallas

Approximately 60 Texas theatres have been closed or put on part time schedule due to the summer slump in business, a survey in Dallas headquarters revealed this week. Last year, 37 theatres were closed.

The Interstate Circuit, however, is in the throes of an extra profit month during July, an inter-organization scheme under direction of publicity director Frank Starz, which is aimed to produce extra business.

So far Interstate has closed none of its theatres. The plan, which will not be publicized, in-

(Continued on following page)

SUMMER TOPS SPRING IN SOUTHWEST

(*Continued from preceding page*)

cludes curtailment of expenses and extra exploitation and the use of every trick to keep July business on the upturn.

R. E. Griffith Theatres, operating in Texas, Oklahoma, and New Mexico, also have a creditable record and have closed but one small house, the Texas, at Plainview, Texas, and placed two others on part time schedules, Olney at Olney, Texas, and the Navajo, Gallup, N. M.

Interstate reported spotty business in varied sections, some over and under last year's summer depression. Griffith theatres reported business over the territory under that of last year and Interstate reported a similar condition when the entire circuit was considered.

Speaking for the independents, Col. H. A. Cole, national president of Allied, said that business of the spring months was about fifteen percent under that of last year.

"However, the spring slump is greater than that in summer throughout the Southwest," Col. Cole said. "Due to our superior cooling systems, July has always been better than April and May and business generally will be on the upturn now."

Alabama Reports No Closings

by GEORGE WATSON

in Birmingham

There will be no closing of theatres in Alabama this Summer. Business is 15 to 25 per cent ahead of last year, and there are rumors of a few new houses opening. That is the report from film exchanges and local exhibitors.

Of course vacations and also night baseball and softball games are affecting the box office, but the children are home from schools and that always boosts attendance. Exhibitors as a whole are well pleased with the Summer business outlook. The only exceptions are in a few small towns.

Scranton's Comerford Houses Stay Open

by JOSEPH POLLEY

in Scranton

All of Comerford's approximately 125 theatres will operate as usual this Summer. There have been no summer closings in Comerford's chain in four years. Prices also are unchanged.

While there are no dark houses in either the Warner Brothers or Fabian Albany territory, the former has just closed the Temple, Wellsville, Winter Garden, Jamestown and State, Olean.

Business has been bad in the Albany territory, more so than in other years, due to the uncertainty among state workers as to their retention in the face of reported lay-offs. Some 1,600 state employees have been temporarily furloughed and hundreds of temporary workers dismissed.

At Utica, the Stanley, Avon and Lincoln, all Warner Circuit houses, have been faced with new competition this year in the entrance of that city into the Canadian-American Baseball League. Installation of lights at the park has resulted in an average nightly attendance of 3,000, nearly all from potential picture goers.

Night baseball with attendant radio broadcasting, is a great competitive factor in both Albany and Troy. Exhibitors unanimously contend that not only the 3,500 to 5,000 fans who actually go to the ball park, but the thousands of people who remain home to tune in the games, are taken from their other season customers.

The one factor many exhibitors are taciturn in discussing is the amount of competition given them by motion picture stars who turn to the legitimate stage in the summer. Charles Coburn, for example, acts and directs the Schenectady Mohawk Drama Festival, while motion picture stars act in the neighborhood at Stockbridge, Saratoga, Woodstock, Malden Bridge and other playhouses.

Few Closings In Indianapolis

by WALTER MORSE

in Indianapolis

Summer closings in Indianapolis are few, despite opinions expressed by some of the trade that "business is rotten."

Closed for the summer are the Indiana, 3,200-seat downtown house of the Monarch group, which has closed thus for at least six years, and the Garrick, 250-seat neighborhood, which will open in the fall re-equipped and re-decorated and re-named the Garrick.

Closed for an indefinite period is the Lyric, on the decision of Owner Charles M. Olsen not to yield to stagehands' demand for raise in pay from $55.50 to $60.50. Mr. Olson's action ended a record-making run of more than five years for permanent stage-and-screen show policy.

Closed for good is the Fox, its equipment dismantled. It was opened about a year ago, taking the site of the old—and once prominent—Colonial theatre.

That's only four out of 50-odd theatres in the city and suburban towns. Don R. Rossiter, executive secretary of the Associated Theatre Owners of Indiana, said a few houses out in the state had closed for short periods, most of them taking advantage of the dark period for redecoration and other improvements.

"Business definitely is worse here than last summer," Mr. Rossiter said. "However, the exhibitors in Indiana generally are staying open in hope of a change for the better."

Tampa Houses Remaining Open

by SCOTT LESLIE

in Tampa

All of the regular theatres of Tampa, Florida, expect to operate right through the summer on the usual schedule. Two houses in Tampa are now dark and will remain so all summer, but these have not been in operation on a regular schedule even through the winter season. The Victory, which is the second largest Tampa house, was opened only for special attractions and as an over-flow house on Fridays while bank night was in vogue here, but since the Supreme Court decided these drawings violated the state lottery laws, the house has remained dark. The other house is the Howard in West Tampa. This house was opened only for special film attractions during the Winter.

In St. Petersburg, which is a tourist city, at least three of the houses will be closed for the summer as usual, but all other towns and cities in the Tampa territory are operating as usual. Along the east coast, the greatest tourist section of the state, there will be many closings.

The "rainy season" arrived a little ahead of schedule this summer, and is now in full swing, but Florida expects that and it has little effect upon business except when a storm breaks loose just about the evening show time.

Fishman Houses Add To New Haven Closings

by GERTRUDE LANDER

in New Haven

Fishman Theatres closed three houses simultaneously June 17 for the first time in the history of the circuit. The Lyric and Winchester were darkened "indefinitely," while the Apollo is being tried on a three-a-week, one-change schedule. The Fishman brothers traced this radical departure from regular policy to the new lows in business this summer. Warner's closed the Tremont, Ansonia, as usual for the summer months, and continued to keep dark the Alhambra, Torrington.

Although there is some rumor of the Capitol, Danbury, closing at the expiration of the Warner lease August 1st, this has not yet been confirmed. Loew's, Inc., are continuing to keep the Palace, Hartford, open thus far, although up to last year the policy was to close for the summer. Last year the house was kept open on holdovers from the Poli. Michael Tomasino closed the Victory, New Haven, on June 14, in accordance with his usual procedure.

Finn's, Jewett City, has closed operation in its temporary quarters in the high school since the recent hurricane, and awaits completion of its new theatre building on Labor Day. The Paramount, Springfield, a Western Massachusetts Theatres house, will close next week for the summer, because of lack of product. In the main, the situation is changed from last year only by the Fishman closings.

Few Closings In Syracuse

by HAYDEN HICKOK

in Syracuse

Viewing summer closings as a 50-50 proposition ("it costs as much to maintain them closed as open"), neighborhood operators in Syracuse to date have not announced any summer layoffs.

The RKO-Schine pool operating the Strand closed that downtown house early in May. At the time of its closing it was running as a grind house for the lower half of the Schine product.

George Smith, head of the Smith Chain Theatres which operate six neighborhood houses here, said he expected to keep all theatres in operation during July and August if business continued strong. Last year, Smith closed the Harvard, neighborhood house in the University section, and operated the Avon on a part-time basis during July and August.

Unsettled weather, night baseball, the usual summer slump, and a recent smallpox "scare" hit Syracuse box-offices badly. Despite all this, there is a general feeling that conditions are improving, and are slightly better than in 1938.

Lack of good product, more than anything else, is the big problem of first-runs.

Fewer Houses Close In Philadelphia

by GIL BABBITT

in Philadelphia

In the local area, Summer closings are a little off from last season. Reason for this as expressed by most independent exhibitors is that many more independently owned neighborhood houses have installed first-class air-conditioning systems, with patrons finding going to the movies a pleasure.

Warner Bros. have closed the Keiths Theatre, in the midtown section. The first-run Aldine, operated by Warners for United Artists closed early in June as it does each year. House never installed air-conditioning and has become known for its yearly closing from June till September. Closing of this house also helps to throw box-office receipts to the Stanley and Boyd, both situated within a one-block radius of the Aldine.

The Comerford circuits' vaudeville-film house, the Fays out in the Western section of Philadelphia, has also closed. The house has followed

(*Continued on following page*)

(*Continued from preceding page*)
this policy for the past few years. The Milgram-Affiliated Theatres, which numbers about twenty neighborhood houses are keeping all of them open, as is the Pizor-Segall circuit of neighborhood theatres.

Both neighborhood and first-run houses report lowered grosses. The big reason for this is close proximity of Atlantic City, which during Summer months is just considered a "suburb" of Philadelphia.

For July and August the Carman Theatre, independently owned vaudeville-film house in North Philadelphia closes on Sundays—keeps open all week.

Many Closings Expected In Chicago Area

by WILLIAM CROUCH

in Chicago

Due to a shortage of pictures the RKO-Palace theatre has closed Thursday until about Sept. 1. The house has been playing RKO and Universal pictures first run but of late there has not been enough product to warrant the heavy overhead.

This makes the second Loop theatre to close recently. The United Artists, a Metro-Goldwyn-Mayer theatre, which is operated by Balaban and Katz, closed several weeks ago. Product shortage was the cause of this closing also.

Notices have been given to the personnel of three other Loop houses but officials state that they do not plan to shut down. The notices are merely protection they say. The theatres are the Roosevelt, Apollo and Oriental. B & K operate the Roosevelt and Apollo, Jones, Linick & Schaeffer the Oriental.

According to a report from the operators' union 22 theatres have closed in Chicago to date. This is the largest number to close in recent years. During the depression days about 80 theatres were closed during the summer in this area but the advent of Bank Night and better business conditions changed things considerably and in the past two years less than ten theatres were shuttered during the summer months.

From present indications other theatres in neighborhood districts will close for at least part of the week during the warm months. Allied Theatres of Illinois recently announced that from half to three-fourth of their members planned to shut down unless conditions were improved. This was mainly in regard to the seeking of lower film rentals.

Detroit Grosses Drop, But Few Closings

by MAURICE WALKER

in Detroit

The United Artists in Detroit has closed but is expected to open early in the fall. The Madison closed last year and was reported to be ready to open last fall but still remains closed without any signs of re-opening. Business has dropped off considerably as is to be expected. However, the neighborhood houses are doing fairly well.

The Drive-In Theatre, Detroit's only outdoor theatre, does a good business, people taking to the idea of seeing the movie from their car.

Grosses have dropped some in comparison to last year but strikes have hurt the box-office returns.

Salt Lake City Has Few Closings

by HELEN GARRITY

in Salt Lake City

Business generally is improved over last year. Fox West Coast and Fox-Intermountain operate all theatres in Montana, Wyoming and some towns in Utah and Idaho that are not operated by Intermountain Theatres Inc. In the Fox group there is only one house closed—the American in Caldwell, and this was due to the fact that it needed air-conditioning equipment and repairs.

That is also the reason for the closing of

(*Continued on following page*)

Theatre Closings for Summer Listed

Reports from the field on theatres closed this year for the summer list some of the more important shutdowns as follows:

Colorado

DENVER: Tivoli
DURANGO: Rialto
WALSENBURG: Rialto

Connecticut

ANSONIA: Tremont
BRIDGEPORT: Lyric
GREENWICH: Greenwich
NEW HAVEN: Lyric, Victory, Winchester
TORRINGTON: Alhambra
WINDSOR FALLS: Rialto

Florida

MIAMI: Mayfair, Surf
MIAMI BEACH: Sheridan

Illinois

AURORA: Fox
CHAMPAIGN: Orpheum
CHICAGO: Archer, City, Crane, Crown, Halsted, Kenwood, Panorama, Praga, Palace, Stadium, United Artists
CHICAGO HEIGHTS: Rex
PEORIA: Palace
QUINCEY: Belasco
WAUKEGAN: Rialto

Indiana

ELKHART: Roxy
INDIANAPOLIS: Indiana

Iowa

MARSHALLTOWN: Capital

Kansas

ARMA: Neeley's
BARNES: Fox
GLASCO: Huston's
ST. JOHN: De Luxe, Webber's

Massachusetts

CHELSEA: Broadway
DORCHESTER: Liberty
HYDE PARK: Hyde Park
SPRINGFIELD: Paramount

Michigan

DETROIT: National, United Artists

Minnesota

MINNEAPOLIS: World

Missouri

KANSAS CITY: Orpheum, Tower
KIRKSVILLE: Princess

Nebraska

AURORA: Pawnee
BURWELL: Rodeo
COLUMBUS: Pawnee, Swan
GRAND ISLAND: Empress, Majestic
HASTINGS: Cornhusker
HAVELOCK: Havelock, New Lyric
HOLDREDGE: Magic
LINCOLN: Liberty
NORFOLK: Grand, Lyric
YORK: Rialto, York

New Jersey

ARLINGTON: Juliet
BAYONNE: Opera House
BLOOMFIELD: Broadmoor
EAST RUTHERFORD: Rex
FORT LEE: Metro
HAWTHORNE: Hawthorne
JERSEY CITY: Orpheum
PATERSON: Rialto
RAHWAY: Empire
TRENTON: Trent

New York

AMSTERDAM: Regent
FORT EDWARD: Bradley
HASTINGS: Hastings
JAMESTOWN: Winter Garden
LITTLE FALLS: Hippodrome
MOUNT VERNON: Plaza
NEW YORK CITY:
BROOKLYN: Cumberland, Grace, Navarre, Paradise, Radio, Shubert, Strand, Washington, Wilson
BRONX: Ascot, Avalon, Burke, Boro, Concourse, Congress, Dale, Kameo, Lido, Mt. Eden, Willis,
MANHATTAN: Cinema, Clifton, Edison, Filmarte, New 14th Street
QUEENS: Alden
NEWBURGH: Park
NIAGARA FALLS: Cataract
NORTH TROY: Lansing
OGDENSBURG: Pontiac
OLEAN: State
PEEKSKILL: Colonial
RENSSELAER: Bright Spot
ROCHESTER: Century
SCHENECTADY: Lincoln, Palace
SPECULATOR: Adirondack
SYRACUSE: Strand
TROY: Rivoli
WATERTOWN: Palace, Strand
WATERVLIET: Strand
WELLSVILLE: Temple
YONKERS: Central

Ohio

BAINBRIDGE: Bainbridge
CAMBRIDGE: Court, Ohio
CHAUNCEY: Globe
CINCINNATI: Gayety, Main, Shubert
CLEVELAND: City, Penn Square, Strand
COLUMBUS: Majestic
DAYTON: Colonial
FORT RECOVERY: Royal
GROVE CITY: Kingdom
HAMILTON: Lyric
JACKSON: Kaymar
MANSFIELD: Majestic
MIDDLETOWN: Strand
MT. PELIER: Paramount
NEW BREMEN: Bremen
PORTSMOUTH: Lincoln, Westland
WELLSTON: Virginia
WEST ALEXANDRIA: Savoy
WHITEHOUSE: Empress

Oklahoma

GAGE: Gage

Pennsylvania

PHILADELPHIA: Aldine, Allegheny, Belmont, Carman, Fay's, Keith's, Locust, Rivoli
PITTSBURGH: Barry, Fulton

Rhode Island

PROVIDENCE: Albee, Fay's

Texas

ACKERLEY: Majestic
BELTON: Beltex
BLOOMING GROVE: Grove
BROCHETTVILLE: Castle
BRUNI: Rio
CARLISLE: Rex
CHILDRESS: Monogram
COLORADO: Gem
CUERO: Rex
DENISON: Harlem
DUBLIN: Lyric
ENCINAL: Reyes
FAYETTEVILLE: Dawn
FRANKSTON: Strand
GAINESVILLE: Texan
HARGILL: Hargill
HIGGINS: Alamo
INGLESIDE: Studio
JACKSONVILLE: Dorbandt
JASPER: Uptown
JOYTON: Kent
KAMAY: KMA
LAMPASAS: Rio
LOCKHART: Square
LOCKNEY: Isis
LONGVIEW: Lincoln
LUBBOCK: Rex
MEGARGEL: Texas
MELVIN: Kirkwall
MIAMI: Nusho
NAVASOTA: Dixie
NEWTON: Pastime
OAKWOOD: Oak
OLNEY: Princess
PLAINVIEW: Ritz, Texas
POTH: Rex
PYOTE: Palace
REFUGIO: Melba
ROARING SPRINGS: Texan
ROCHESTER: Rex
ROPESVILLE: Wallace
ROTAN: Ritz
RUNGE: Rialto
RUSK: Astor
SAN ANTONIO: Ritz
SAN MARCOS: Main
SEGUIN: Austin
SPUR: Spur
STEPHENVILLE: Palace
STOCKDALE: Van
SWEETWATER: Nolan
TALCO: Strand
TUSCOLA: Cupid
VAN ALSTYNE: Ritz
VENUS: Venus
WELLINGTON: Texan
WHITNEY: Texan
WICHITA FALLS: Roxy
WYLIE: Mecca

Utah

SALT LAKE CITY: Paramount

Washington

SEATTLE: Montlake, Uptown
SPOKANE: Dishman

West Virginia

ECCLES: Lyric
WHEELING: Virginia

Wisconsin

MILWAUKEE: Alhambra, Kosziusko, Ogden
RACINE: Rex

CLOSING FACTORS VARIED AND LOCAL

(*Continued from preceding page, column* 1)
Intermountain's Victory theatre in Salt Lake City—although this closing is offset by the re-opening of the Capitol theatre which has been dark since December 1, 1938. The Capitol takes over the Victory price policy and pictures—with added advantage of large cooling unit. The Paramount theatre in Salt Lake is also closed for the summer—due chiefly to a lack of "A" pictures. It also closed from June to August in 1938.

The Intermountain circuit reflects better business this year in the fact that the Pinney theatre, Boise, Idaho, sometimes closed for summer is operating. Also the Grand theatre in Logan, Utah, closed last year. The independent houses in and about Salt Lake City and throughout the territory never fluctuate. They are all open.

Fewer Closings In Kansas City

by KENNETH FORCE

in Kansas City

Summer closings in Kansas City and the area are under a year ago at the same time, a survey indicates, due largely to cool weather. Business is reported by exhibitors to be off from last year at the same time, but they are showing a strong disposition not to meet the hot weather months with the usual darkening. Actually a good many have met the situation by cutting down the number of changes; this is reflected in the decreased tonnage being handled by Film Delivery. Poundage is off about 10 per cent.

Fox Midwest Theatres, Inc., are closing fewer this summer than they did a year ago, according to E. C. Rhoden. This has been due largely to weather. If it continues rainy and cool, the company expects to close only a very few more, Rhoden said. In some spots houses are being kept open because of competition, but, of course, this situation always applies.

Commonwealth Amusement Corporation and Griffith-Dickinson Theatres, Inc., are not closing any houses for the summer. The latter circuit is spending a quarter of a million dollars on remodeling and re-equipping, the latter including in almost every case an air-conditioning plant.

In Kansas City, the Fox Tower, first run combination house, and the RKO Orpheum, first run, both are closed for the summer.

In the territory, most of the closings, like Warren Webber's at St. John, Kans., took place two months ago. There have been very few since. The Fox Princess at Kirksville, Mo., is scheduled to close July 1; at Barnes, Kans., W. A. Anderson has darkened the Fox.

Spokane Report Shows Closings Remain Same

by JOHN BIGELOW

in Spokane

In the Spokane territory, summer closings are running about on a par with last year. The Rex is closed five days a week operating only Saturday and Sunday. The Dishman has closed completely and it is uncertain whether it will reopen in the fall. Last summer one theatre was closed for the summer.

Exhibitors are agreed that business since the first of the year and continuing for the present has been from 10 to 35 per cent below last year.

All Remain Open In New Orleans

by PHILIP MUTH

in New Orleans

For the first time in the history of the motion picture theatre in New Orleans, not a house is known to have closed down for the summer season. Air-conditioning advancement is credited by leading exhibitors for this 100 per cent elimination of three-month closing down in the Crescent City area. Patronage for the warm weather is likewise improved and most of the larger operators report the best summer patronage thus far in the history of the industry.

Some of the exhibitors gave some of this credit to what they believe is an unusually good run of features this year. Better general business in the state stimulated greatly by a growing oil boom around New Orleans is also a factor. Open air theatres have not been operated in New Orleans since the pioneering days of the industry.

Nebraska Exhibitors Blame Too Much Product, Overseating

by BARNEY OLDFIELD

in Lincoln

Nebraska exhibitor comment stresses dull business and too many films as reasons making business "duller than at any time since just prior to the 'talkies.'"

Also blamed are price cutting and giveaways; while many feel that the state is some 25 per cent overseated.

Among independent exhibitors the claim remains that more recognition should be given to the fact that there is a certain fixed amount of money available for motion picture spending, and that costs should be regulated in accordance. According to local opinion, the industry makes a few "big" pictures and then tears down the theatre-going habit by surrounding them with poor quality films.

Milwaukee Closings Remain Constant

by WALTER MONFRIED

in Milwaukee

With the beginning of the summer vacation period, Milwaukee theatres are always hit hard because of the exodus of many residents to the nearby lakes. This season appears to be no worse than others.

Of the 75 or more picture houses operating here, two have been closed within the past few weeks. They are the Ogden and the Kosciuszko, medium sized neighborhood houses which are members of the Fox-Wisconsin organization. Two other neighborhood theatres of the same group, the Grace and the World, are operating only on week-ends.

Two downtown theatres which have been opened and closed intermittently for years are again on the closed list. They are the historic Alhambra and the Little theatre (formerly the Garden). The Empress theatre (formerly the Gayety), which divides its operations between burlesque and "sensational" films, also is closed at present, but may reopen at any time. Its status is always uncertain.

More Miami Theatres Open Than During Past Summer

by ROBERT QUINN

in Miami

Only three of Greater Miami's 33 theatres will be closed for the summer months this year, metropolitan area exhibitors reported this week, to set a new all time high for the number of houses to remain in operation throughout the "non-seasonal" months.

Wometco officials reported their Mayfair theatre will remain closed until October 1. Paramount's Sheridan, in the heart of Miami Beach's residential area, ceased operations on May 29 with the reopening date set for the first of October. One of the city's five independents, the Surf, closed June 5th. Reopening has tentatively been set for the first week in October.

With three houses closed, metropolitan area theatregoers will have a choice of 30 houses to select from during the summer months as against 27 for last summer.

Officials of the two major Miami chains said the larger number of houses remaining in operation is due to increased summer tourist business and the general tendency of the resort city and its environs to stabilize all classes of business on a year round basis.

No Closings In Louisville

by A. W. WILLIAMS

in Louisville

There is no summer closing problem in Louisville. Other than theatres that were already down, and which are unable to make a go of it, winter or summer, all the downtown theatres as well as suburbans are operating and expect to go right on through. All down town theatres and many of the suburbans here are air conditioned, and summer doesn't affect them much.

The old Walnut theatre and the National theatre are generally dark except when someone opens them up on prospects, and closes them down again. The National was open for a period during the winter or early spring. The Walnut hasn't been in operation in two or three years.

Irish Prefer American Films, Report Says

American films dominate the Irish market, according to a report, lately made public, from vice-consul E. J. King, in Dublin, to the United States Department of Commerce.

Of the 1,506 pictures imported into that country last year, American films amounted to 82 per cent; British, 17 per cent.

During 1938, five new houses were opened in Ireland. These have a seating capacity of 8,000. There are now 200 thetres in the country equipped for sound, with a seating capacity of 120,000, the report says. Seventy per cent of these houses are using American projectors; and about 85 per cent of the sound reproduction apparatus is American, the report estimates.

Renews Plaza Lease

Leo Brecher, who has operated the Plaza theatre on East 58th Street in New York and who founded the original Plaza on Madison Avenue, where he introduced films on New York's fashionable east side, has renewed the lease on his present site for 20 years.

Mae West Deal

Universal has completed a deal with Mae West whereby she will make three films for Universal. In her first film she will co-star with W. C. Fields, with Eddie Cline directing and Lester Cowan producing.

Open House for Summer

Julian B. Tuthill, film editor of the Hartford, Conn., Times, has opened the Conrose's Cinema City for summer showing of "class" and foreign films.

WHAT HAPPENS WHEN 1,500 WILD WOMEN HIT THE CAMPUS?

Ann Sheridan

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IT'S A LOVE LARK . . A SPORT SPREE . .
A BOX-OFFICE FESTIVAL!

WALTER WANGER *presents*

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in The Season's Gayest Picture

WINTER CARNIVAL

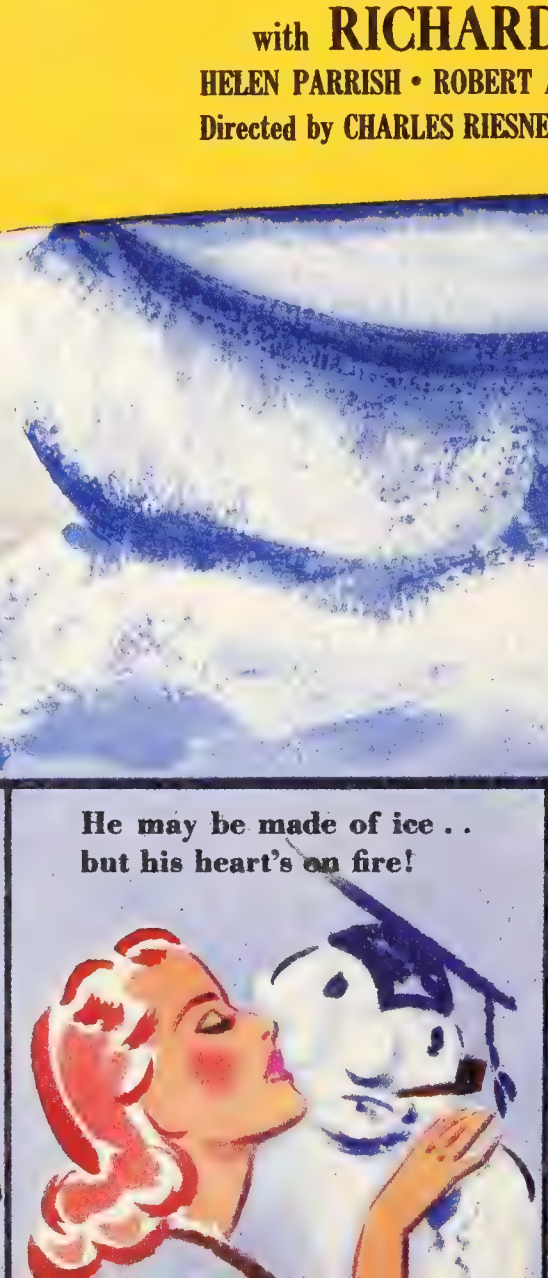
Actually photographed during the world-famous Dartmouth Winter Carnival

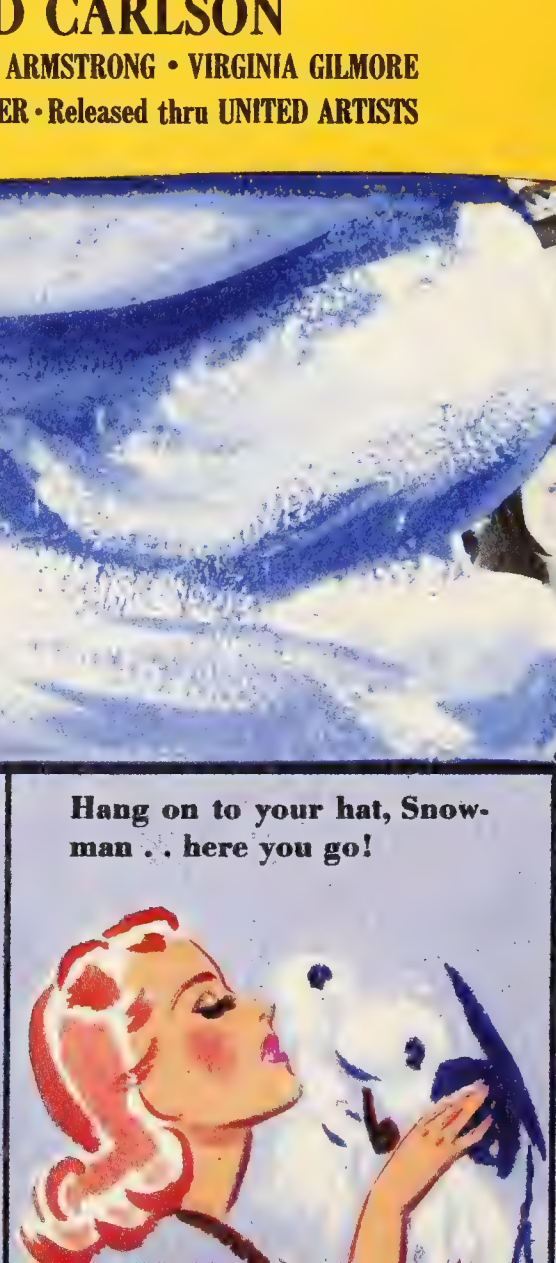
with **RICHARD CARLSON**

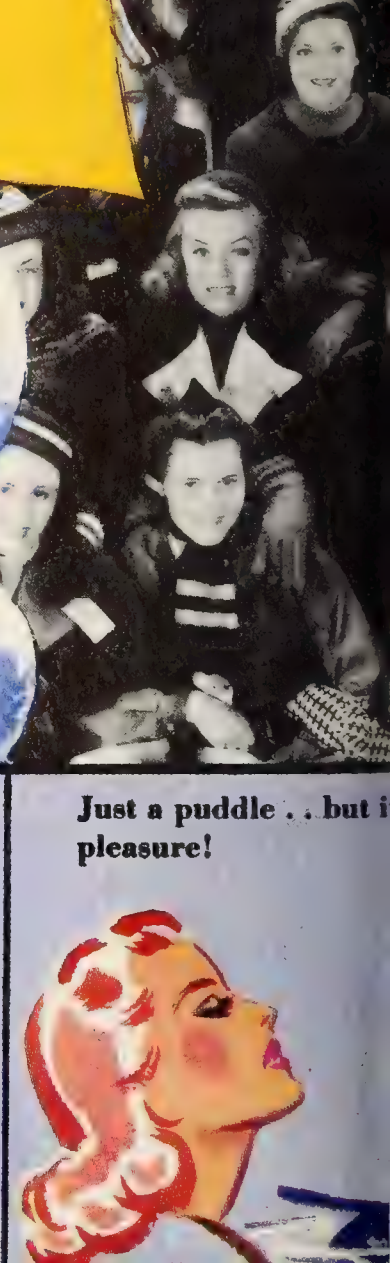
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FILMS START FOREIGN BROADCASTS; FCC BOWS TO CRY OF "CENSORSHIP"

Short-Wave Broadcasts To Promote Goodwill for Hollywood Pictures, Contributed by Networks, Sent in Six Languages

The motion picture industry on Monday started to short-wave to most of the important countries of the world the message of Hollywood pictures and personalities, to offset some of the "picture propaganda" being pumped into foreign countries, into South America, particularly, by the totalitarian states. The program time and broadcasting talent and mechanical facilities are the contributions both of National Broadcasting Company and Columbia Broadcasting System, as goodwill gestures to the Hollywood which furnishes so much of radio's singing and acting talent.

Started Monday

The short waving got under way at 2:45 P. M. Monday over CBS, and will continue indefinitely, four times weekly, with NBC joining with its series in a few days.

Four quarter-hour periods weekly are being provided by each network, sending the program over one day in English, Spanish and Portuguese, following, in order, with French, German and Italian broadcasts separately on the three succeeding days.

CBS had reported previously that foreign listeners had expressed keen interest in all Hollywood film news, a spattering of which has been short waved sporadically on news or feature broadcasts of miscellaneous nature.

The material is gathered by the Hollywood studio and the New York home office publicity departments of the large producer-distributors, is routed by each company through their foreign publicity managers in New York, who, in turn, pass it on to Kenneth Clark, publicity and Advertising Advisory Council official of the Hays organization, who selects and prepares the continuity—probably a full week's material at one time.

Fan Material Used

Mr. Clark's committee of film company publicity men have in mind the selection of material particularly suited for fan consumption, rather than "heavy" institutional or controversial industry discourses. The items will deal with pictures and personalities from any and all of the Hollywood studios, mentioning titles and producers. They promise that the continuities will be entirely devoid of the gossip chatterings of the type the Hollywood film-news gossipers have been using to the chagrin of those whose private lives have been discussed freely for the edification of moviegoing listeners.

The committee, too, will attempt to present the "hard-working community fighting for economic necessities" side of Hollywood, pointing that up against the "fabulous studios, glamorous stars, romance, excitement, gayety" chatterings of so many air and fan magazine writers. The first program on Monday started out on this track, calling attention to "clean cut" and "home loving" living and sports of Hollywood personalities, mentioning Norma Shearer, Mary Pickford, Bebe Daniels, Norma Talmadge, Fairbanks, McCarey, Lloyd, Boles and Baxter.

Another half dozen stars are cited as serving actively in community affairs, as honorary mayors of towns and villages adjacent to Hollywood.

Outside business activities are mentioned, the real estate business of Taylor, Powell and Nagel, Reginald Denny's miniature airplane factory, Marjorie Rambeau's poultry and egg business, Judy Garland's flower shop, Richard Dix's tea company, Eddie Cantor's antique shops, et al.

"The happily married couples" are cited; the 40 years of the Grapewins, the 30 years of the Barbiers, the 20 years of the Joe E. Browns, the Cantors, the Gleasons, Herberts, Hersholts, Howards, Lockharts and Frank Morgans.

In the first broadcast, the "rigid rules of living" of the Twentieth Century-Fox's ice-skating star, Sonja Henie, are singled out for discussion, also the "courage and dogged determination" of Lionel Barrymore when he suffered a broken hip, three years ago.

"What the stars are doing" is mainly a look-see into pictures in work at Hollywood and the stars working therein.

Supplementary copy is made available for particular countries, such as the first broadcast's story, for British listeners, about Deanna Durbin being invited, on command, to sing before Queen Mary in London. News of British stars in Hollywood is related. Spanish, Portugese and other foreign language supplements likewise direct news of pictures and personalties of particular interest to those countries.

GE ANNOUNCES NEW SHORT WAVE TUBES

The General Electric Company has announced the development of two giant radio tubes to operate this country's first 100-kilowatt short-wave transmitter.

The new transmitter is expected to be ready for short wave station W2XAF by August 1st, after months of experimentation. The increased power will give the American station additional advantages in the highly competitive South American field which receives broadcasts from several European countries, attempts to offset which are being made through the medium of "goodwill" short wave programs, including those started this week for the motion picture industry by the National Broadcasting Company and the Columbia Broadcasting System.

Use of the new tubes, coupled with other technical developments, "promise to make it possible for listeners throughout South America to obtain at will the programs being sent out from American stations," it is said. German and Italian short wave programs have devoted many hours toward selling the Fascist point of view to South America.

"Princess Aza" to Start

"Princess Aza," to be made in English, Russian, Spanish, and French, will start work in the East shortly, under the supervision of Michael J. Gann, president of Musart Productions.

FCC Suspends Rule Stipulating Short-Wave Programs Must Boost Goodwill; Radio Broadcasters Attack Commission

The Federal Communications Commission suspended last Friday, pending completion of hearings now being held in Washington, its controversial rule, proposed six weeks ago, requiring international broadcasting stations in the U. S. to transmit only programs "which will promote international goodwill, understanding and cooperation." Loud cries of "governmental censorship" were heard from within and outside the radio industry, and the FCC was practically forced to hold hearings on the issue, which opened Friday morning with the announcement from Commission Chairman Thad Brown that the ruling had been suspended pro tem.

Film Programs Concerned

Announcement came on the eve of the begining of short-wave broadcasts for and in behalf of motion pictures by NBC and CBS, which broadcasts, it is presumed, would have been subject to the scrutiny of the FCC under its "censorship" order. (See adjoining column.)

Mr. Brown, acting as chairman in the absence of Frank R. McNinch, said he was suspending the regulation, which went into effect May 23d, because the basic issues in the controversy should be "considered and discussed without possibility of confusion arising from any ambiguity in or misinterpretation of language or phraseology."

The rule, requiring that international broadcasts "reflect the culture of this country" and "promote international good will, understanding and cooperation," was intended to do two things, "To require international broadcast stations to direct their service to foreign countries rather than the United States, and to provide the public interest to be served through the licensing of these stations."

In addition, he said that "The Commission has no desire, purpose or intention of setting itself up as a board of censorship, and that it does not and will not exert any such jurisdiction."

Proposal Called Vague

Radio men, as represented, in part, by Frank Mason, vice-president in charge of the National Broadcasting Company's international division, and Frederick Willis, assistant to the president of the Columbia Broadcasting System, in charge of the company's short wave operations, called the rule "vague" and a form of censorship.

On Monday, the final session of the three day hearing, Swager Sherley of the National Association of Broadcasters said that he accepted the "sincerity" of the Commission, when it denied any intention of creating a censorship, but that the rescinded rule was censorship, nonetheless. The rule was defended by representatives of the World Wide Broadcasting Corporation.

At the earlier meetings, the feud between the FCC and the NAB suddenly broke out into the open, turning the hearings into an inquisition of Neville Miller, NAB president.

Avowedly irked by the attitude of the broadcasters' organization and the letter written by it to the commission challenging the latter to show a legal basis for its order, Frederic I. Thompson, newest appointee to the FCC, led the

(*Continued on following page, column 3*)

FOREIGN, INDEPENDENT FILMS MOST CENSORED

American Civil Liberties Union's Annual Censorship Report Notes a Decline

Censorship of motion pictures, radio, the theatre and literature declined during the past year, the American Civil Liberties Union reports in its annual survey of civil liberties in the United States, just published in an 80-page pamphlet. "The Bill of Rights —150 Years After." The study, said by the union to be the only one of its kind compiled in this country, is based on reports from committees and correspondents in 36 states for the year ending June 1, 1939.

"By far the most numerous instances of censorship during the year concerned motion pictures," according to the Union. "The films censored by the state boards in seven states ,and by the police censorship in Chicago, Detroit and Madison, Wisconsin, and by unofficial police censors elsewhere, were either foreign films or those independently produced in the United States," it was said.

Virtually all of these are pictures not submitted for the approval of the industry's own Production Code Administration for regulating motion picture standards. The lone exception was "Blockade," independently produced by Walter Wanger and distributed by United Artists.

Mention Foreign Films

Among the films banned or cut during the year were "Professor Mamlock," an anti-Nazi picture which ran into difficulties in many cities but was usually released after protest; the pro-labor "Millions of Us," ordered deleted in Ohio; "Birth of a Baby," barred in New York and Virginia; "Blockade," banned in many cities and the Russian film "Baltic Deputy" banned in Pennsylvania but later released. The showing of the French films, "Remous" and "The Puritan" were also prevented in New York. In Denver, an exhibitor was fined $1,400 and sentenced to 120 days in jail for showing Griffith's old "Birth of a Nation."

In its report for 1937-38, issued last July, the Civil Liberties Union reported that "eternal vigilance" by its organization was lowering censorship attacks. Some of the pictures listed then as being involved that year in censorship controversies included "The Birth of a Baby," "Remous," several pro-Loyalist pictures, and the Soviet's "Baltic Sea," and the pro-labor film, "Millions of Us." The Spanish films included "Spanish Earth" and "Spain in Flames."

In radio, the Union notes that "self-regulation by the industry took on new vigor with the preparation of national standards which should meet the most exacting requirements of champions of civil liberty, and make unnecessary further federal legislation or government regulation to insure freedom from discrimination on the air." These were enacted last week by the National Association of Broadcasters, in convention at Atlantic City, as reported in MOTION PICTURE HERALD, July 15th, page 25.

"While numerous instances arose of unfair discrimination in radio by station program directors in the selection of speakers and topics, the main issue during the year concerned the growing tendency of the F. C. C. to take jurisdiction over program content in violation of the explicit provision in the law prohibiting censorship."

The Union charged that FCC Chairman McNinch's public statement virtually serving notice on the radio stations that programs stirring up religious and racial prejudices would not be tolerated, has resulted in making radio stations "much more cautious, for their licenses are subject to renewal every six months."

No progress was made in regard to bills in Congress for greater freedom of the air, the Union disclosed. Although the bills were introduced, the Union decided not to push them when it became apparent that most of the results could be accomplished by rules of the FCC and by the industry itself.

Bans on Periodicals Cited

In its study of censorship of literature, the Union lists the police ban in Detroit of Hemingway's "To Have or to Have Not" and the radical periodical, "Revolt," held up in the mails at Detroit because it quoted a sentence or two from the Communist Manfesto of 1848. Police censorship of publications sold on newsstands continues without let-up in Boston, and in Providence, R. I. one issue of the American Mercury was barred from the stands.

Officers of the American Civil Liberties Union include Harry F. Ward, chairman; Lloyd K. Garrison, Rt. Rev. Edward L. Parsons, Mary E. Woolley, vice-chairmen; B. W. Huebsch, Treasurer; Roger N. Baldwin, Director; Lucille B. Milner, Secretary; Arthur Garfield Hays, Morris L. Ernst, Counsel; and Theodore Irwin, Publicity Director.

"Ecstasy" Appeal Filed

"Ecstasy" appeal papers have been received by New York's Department of Education law division and will be screened and argued before the appellate division of the New York supreme court. Also to be heard by the court on appeal are "Human Wreckage" and "Animated Diagrams of the Human Body."

Ohio Censor Report

Ohio censors reviewed a total of 500 reels in June, from which 36 eliminations were ordered. Six reels were rejected for the week ending June 16th, and a similar number for the week ending June 23d. This compares with 641 reels reviewed, 35 eliminations ordered and seven reels rejected in May. In June, 1938, 519 reels were reviewed, with 25 eliminations.

Ban "Nazi Spy"

"Confessions of a Nazi Spy" has been banned by Danish and Norwegian censors. In New York the Warner Brothers office said they had received no official notice of the action but they would appeal the ban through the customary channels.

PROVIDENCE BAN UPHELD BY COURT

"A license to show motion pictures publicly for a price is necessarily a mere privilege and not in any sense a right of property," Francis B. Condon, Rhode Island supreme court justice, ruled this week in denying a writ of certiorari to the Theyer Amusement Company, operators of the Avon, against the Providence Bureau of Police and Fire, which banned "Professor Mamlock."

Justice Condon held that the supreme court had no power to review the police decision and that the court could not overrule the ban in the event it disagreed with the censorship. There being no provision for a hearing before the board, the censors could ban a film without a hearing, the opinion stated, but "it may be that there would be less danger of arbitrary action if a hearing were made a prerequisite; but that is a matter for legislative consideration and not for us."

The court held that the "due process" clause of the United States Constitution was not violated and that constitutional guaranties of freedom of speech and press were not contravened.

Radio Board Bows To 'Censorship' Cry

(*Continued from preceding page, column 3*)

sharp questioning of Mr. Miller, which covered practically every phase of his association's activities.

Criticising Mr. Miller for injecting the NAB, an organization of domestic broadcasters, into a situation involving only the international stations, and for making public the "challenge" letter before its receipt by the commission, Thompson undertook a one-man investigation of the NAB which was halted only when former Congressman Swager Sherley, representing the broadcasters' group, filed a sharp protest against the commission's procedure.

The hearings also were enlivened by the appearance of the Rt. Rev. Edward Lodge Curran of the International Catholic Truth Society, who delivered a long tirade against the NAB, the American Civil Liberties Union and the broadcasters generally, declaring the last were interested only in the "gold content" of radio. Charging that there is a "private" censorship over broadcast material, he upheld the commission's order and indicated it should be extended to all stations.

During the hearings, the commission heard the protests of the National Broadcasting Company and Columbia Broadcasting System, representing the networks; Westinghouse Electric & Manufacturing Company, the Crosley Company, General Electric Company, Isle of Dreams Broadcasting Company, WCAU Broadcasting Company and World Wide Broadcasting Corporation, representing the international broadcasters, and the American Civil Liberties Union and the National Committee on Education, representing interested organizations.

THE HOLLYWOOD SCENE

Merry Go Round

Hollywood started nine pictures and completed eleven during the past week and half a dozen or so brass rings were tossed into the hopper as the production wheel sped at a dizzy clip. Inasmuch as a great deal of the detail concerning several of the new and finished pictures is carried elsewhere in this issue, only their highlights will be treated in this report.

RKO Radio dashed into its new season program by starting three films. The studio's recreation of "The Hunchback of Notre Dame" will feature Charles Laughton, Maureen O'Hara and Walter Hampden with a score or more well known screen personalities. John Wayne and Claire Trevor are the leads in "The First Rebel." "The Fighting Gringo" is a vehicle for George O'Brien, Lupita Tovar, Lucio Villegas, Glenn Strange and Mary Field.

Columbia started two productions. "Prison Surgeon" will present Walter Connolly, Onslow Stevens, Douglas Fowley, Iris Meredith and Paul Fix. The leads in "Konga" are Fred Stone, Rochelle Hudson, Robert Fiske and Robert Warwick.

One at Paramount

At Paramount "Untamed" went before the cameras. Ray Milland and Patricia Morison are starred with Akim Tamiroff, William Frawley, Eily Malyon, J. M. Kerrigan, Esther Dale and Jane Darwell.

"Outlawed Marshal" started at Universal. Johnny Mack Brown, Anne Gwynne, Horace Murphy, Bob Baker and Fuzzy Knight represent the name values.

With Frankie Darro, Dick Purcell, Sheila Darcy and Lillian Elliott as the leads Monogram began work on "Irish Luck." Meanwhile MGM started "Another Thin Man" in which William Powell and Myrna Loy will be costarred.

Although RKO Radio and Paramount each completed three pictures, the event of the week was the official announcement from David O. Selznick that "Gone With the Wind" had been completed. Anent this really colossal production attention is directed to the few words on page 13 concerning pictures to be released after September 1.

At Radio "Full Confession" in which Victor McLaglen, Sally Eilers, Joseph Calleia, Barry Fitzgerald, Elisabeth Risdon, Adele Pearce and Bud McTaggart will be seen was finished. So was "Conspiracy," a melodrama, which will feature Allen Lane, Linda Hayes, Robert Barrett, Charlie Foy, J. Farrell MacDonald, Lionel Royce and Solly Ward. Sol Lesser also finished his "Everything's on Ice" in which his child skating sensation Irene Dare, Roscoe Karns, Edgar Kennedy, Mary Hart, Bobby Watson and Maxine Stewart will entertain audiences.

"Ruler of the Seas" Finished

The most important of Paramount's trio of pictures which have been marked "done" is Frank Lloyd's "Ruler of the Seas." Its companion pieces are "$1,000 A Touchdown" and "Death of a Champion." Joe E. Brown and Martha Raye head the troupe which made the first. Lynne Overman, Donald O'Connor, Robert Paige, Joseph Allen, Jr., Virginia Dale and Susan Paley are featured in the second.

MGM, which will distribute "Gone with the Wind," completed "Thunder Afloat" on its own hook. Wallace Beery, Chester Morris, Virginia Grey, Philip Terry and Douglas Dumbrille are the most prominent screen names concerned.

"Mob Fury" came off the production line at Republic. Barry MacKay, Cliff Edwards, Rochelle Hudson, Ralph Morgan, George Barbier, Arthur Loft and John Wray head the cast.

While Universal completed "They Can't Hang Me," Edmund Lowe, Wendy Barrie, Bruce Lister and Walter Kingsford, Columbia matched the gruesome title with "The Man They Could Not Hang" which Boris Karloff, Roger Pryor, Lorna Gray, Robert Wilcox, Ann Doran, Don Beddoe, Byron Foulger and Charles Trowbridge the centers of attention in the melodrama.

"Frontier Marshal" was finished at 20th Century-Fox. It will present Randolph Scott, Nancy Kelly, Binnie Barnes, John Carradine, Cesar Romero and Chris Pin Martin among others. At the same time Monogram was through with "Men of the Frontier" in which Tex Ritter is starred.

Last of the finished pictures is Warner's "Career Man." Joel McCrea, Jeffrey Lynn, Brenda Marshall, Frank McHugh, Nan Bryant, Howard Hickman, Selmer Jackson, Nella Walker and Granville Bates are among the screen personalities it will make available to showmen.

"SAT-EVE-POST" BEST SELLER

Always highly regarded as a source of likely fiction for film use, the staid old Saturday Evening Post *has become the best selling magazine in Hollywood on the strength of three articles about film personalities published in the past few months. J. P. McEvoy wrote two of them, the first about Joseph I. Breen and the second about Darryl F. Zanuck, and with these set the stage, so to speak, for Thomas Wood, who last week told the* Post's *readers things most of them hadn't known until then about Louella Parsons. Hollywood readers knew them, of course, but seeing them in the impeccable* Post's *pure printers' ink was an experience to start 'phone bells jangling and the citizenry dashing to the newsstands.*

'Phone bells began jangling again, later in the week, when word got around, as word will in Hollywood, that Author Wood's articles wasn't written for the Post *at all, but for the professedly livelier* New Yorker, *the editors of which starchy magazine gave the* Post *and Hollywood a break by rejecting the piece as "too flattering to the subject."*

Tell 'Em No

The compiler of this page is asked by a number of the gentlemen whose business it is to think up soft answers for unbidden visitors to studio gates if he will not inform the nation's showmen of the congested condition prevailing hereabouts at this time. He will, of course, and he adds that he thinks it is a good thing for his readers to pass on to their applicants the regrettable but urgent news.

This is, as is well known, the season of greatest pressure for studio passes, but it is not so well known that the pressure this year establishes a new high. The World's Fair at San Francisco is chiefly responsible. Uncounted thousands of persons who have always wanted to see Hollywood anyway have linked the Fair to the studio colony in a tourist's dream of a tandem holiday. Daily, hourly, they come armed with letters from home-town exhibitors, from hometown mayors, from clubs, organizations, associations for this and that cause, from pressure groups and from press and pulpit.

Hollywood hospitality is a more elastic thing than generally supposed. The studios have stretched their rules to the utmost. But production costs have been rising steadily and a halt has been called. The reason is wholly commercial and wholly real. Showmen appealed to by customers for letters of introduction to studio people will do the customers and all hands a favor by saying, gently, no.

Award for Democracy

As selected by a convention of delegates from guilds, unions and industry associates, an award will be presented at the San Francisco Golden Gate Exposition to the feature film of the year making the outstanding contribution to the ideal of Democracy. Attorney General Frank Murphy will present the award for the Motion Picture Democratic Committee. The sponsors include Bryan Foy, Milton Sperling, John Cromwell, William K. Howard, Melvyn Douglas, John Garfield, Elliott Nugent, Phillip Dunne, John Ford, Frances Goodrich, Raymond Griffith, Albert Hackett, Miriam Hopkins, Nunnally Johnson, Garson Kanin, Major Phillip Kieffer, Alfred Newman, J. Walter Ruben, Gail Sondergaard, Franchot Tone, Harry Tugend and Gloria Stuart.

Paramount officials, impressed by the audience reaction of "What a Life," announced this week that the Aldrich family is to be perpetuated on the screen. Two additional films have been placed on the production schedule and Clifford Goldsmith, author of the original stage play, has been signed by Paramount to write the first of the two new screen stories.

A 30 per cent increase in the advertising-exploitation budget for six pictures to be released this summer was announced in Hollywood this week by Jack Warner. The films are "Each Dawn I Die," "The Old Maid," "Indianapolis Speedway," "A Child Is Born," "Dust Be My Destiny" and "Daughters Courageous."

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Beau Geste

(Paramount)

Foreign Legion Melodrama

Producer-director William A. Wellman has given this memorable box office success of 1926 the full benefit of all that he and the art-industry have learned about making motion pictures in the past 13 years, but has changed none of the essentials that made it a great picture then. This time Gary Cooper plays the title role Ronald Colman played then and is flanked by such sturdy marquee personalities as Ray Milland and the Robert Preston who stood out in "Union Pacific." If picture tastes haven't changed more than most people think they have since 1926 it would seem that this lineup of circumstances supplies showmen with as much exploitation ammunition as ought to be demanded of one production. It is proper to mention right at this point also that after people have seen him make his characterization stand out by his fine portrayal of as odious a character as has been seen this year, Brian Donlevy's name in the lights will be another to conjure with.

From the skyhung seat in the smoke fogged balcony assigned your unworthy representative Mr. Wellman's production, scanned from a 20-degree angle and heard via booming echo, looked very good. Members of the foreign press, the local puff sheets, visiting press agents, invited guests and miscellaneous other persons granted a fair eye and ear shot at the creation assured him, on inquiry, that it is an altogether distinguished piece of work. He is inclined to believe this and passes it on to you cash consumers of the studio's merchandise for whatever this collective opinion may be worth. If they open the picture in Los Angeles before it's been played all over the country he will go and see it from a paid seat in range of the screen and file a supplementary report.

No doubt most of you remember the story. It's the one about the three boys who appear to have stolen yet not to have stolen a gem from their benefactress but join the Foreign Legion nevertheless. It's the unforgettable one about the Arab attack on the desert fortress during which the hardboiled sergeant in charge props the dead soldiers up against the wall and thrusts muskets into their hands to make the Arabs think the fort is well manned. Fans who were old enough to go to the movies in 1926 still talk of the tremendously effective sequence in which the relief troops discover the stronghold manned by corpses. It still is tremendously effective.

Viewed from any angle, including the oblique above mentioned, "Beau Geste" is a solid piece of theatre merchandise, full of selling points and handsomely put together. Robert Carson, who wrote the present screen play, made it a straightaway chronicle, save for one switchback more or less indispensable to dramatic purposes, and the settings, outdoors and in, are among the finest ever served up. Heather Thatcher and Susan Hayward are delightfully fitted for the two slight feminine performances in what is, of course, fundamentally a masculine picture, which does not mean exclusively masculine in appeal.

Previewed ceremoniously and with radio hookup at the swanky Carthay Circle theatre in Los Angeles to a capacity guest audience which gave every visible and audible indication of having enjoyed it thoroughly.—WILLIAM R. WEAVER.

Produced and distributed by Paramount. Producer and director, William A. Wellman. Novel by P. C. Wren. Photographer, Theodor Sparkuhl, A. S. C. Screen play by Robert Carson. P. C. A. Certificate No. 5419. Running time when seen in Hollywood, 115 minutes. Release date undetermined. General audience classification.

CAST

Beau Geste	Gary Cooper
John	Ray Milland
Digby	Robert Preston
Sgt. Markoff	Brian Donlevy
Isobel Rivers	Susan Hayward
Rasinoff	J. Carrol Naish
Michael Gest (age 12)	Donald O'Connor
Major de Beaujolais	James Stevenson
Renoir	Harry Woods
Sergeant Dufour	James Burke
Schwartz	Albert Dekker

"Each Dawn I Die"

(Warner-FN)

Prison Melodrama

Resembling no other prison picture in whole, but combining the grimmer elements of all of them with a fresh and compactly wound story, "Each Dawn I Die" is a powerful melodrama well stocked with money names. High atop the list of these are the strategically paired James Cagney and George Raft, as neat a pair of box office aces in the present casting as ever an exhibitor held to draw to. Possibly the hottest single tip a showman can give his customers is to say that in this film Mr. Raft goes back to playing a gangster and makes good at it all over again.

There is nothing half-way about the gangster the new recruit to the Warner machine gun battalion plays in this highly explosive return to the underworld. By way of giving him leg room, Mr. Cagney has been cast as a newspaper reporter and permitted to emerge from the carnage a hero, although this casting does not keep him from spending all but a few minutes of the picture behind bars as a convict and becoming, during that while, the hardest citizen on the premises. Between them, these skilled portrayers of hardboiled characters leave nothing whatever for the hero of the next prison picture to work with.

Director William Keighley sent his big cast of excellent players through the fiery screen play by Norman Reilly Raine and Warren Duff based on Jerome Odlum's novel at breakneck speed and with no time out for subtleties. Associate producer David Lewis was equally forthright in his presentation of the unrelieved tension which sets in when an honest reporter is framed into the penitentiary and relaxes only when a grateful gangster he has helped to escape returns to jail voluntarily and mid shot and shell climaxing a frustrated prison break, wrings a confession from the criminal who framed the reporter.

Mr. Cagney's and the picture's best moment comes when he faces a parole board after weeks in solitary, denounces the members and then breaks down. This is a new high even for Cagney. Mr. Raft is at his best in a sequence shared with Jane Bryan and several felonious associates which is the pivot of a most ingenious plot. It is here that the point of the picture is made, which is to the effect that a gutter kid who grows up to combat injustice from the right side of the law, in this case as a reporter, can get more done about it than another gutter kid who tackles the problem from the wrong side. The point is not labored, but comes through.

The framing of the reporter, who, by the way, is no stereotyped movie reporter and, in fact, does very little reporting, and the escape of the gangster from a courtroom full of policemen are brilliant examples of picture production and technical accomplishments executive producer Hal Wallis may be pardoned for viewing with pride. George Bancroft gives his portrayal of the single admirable prison official with enough strength to keep audience sympathy where it belongs. The film, while starkly graphic in its depiction of brutality and suffering within the unnamed prison, is morally okay and contains no material which could conceivably incite the young to choose a career of crime. There is, however, no preaching, no propaganda.

Previewed at Warner's Hollywood Theatre where it held a mixed audience in steadfast attention and where individual bits of acting by Messrs. Cagney and Raft were spontaneously applauded.—W. R. W.

Produced and distributed by Warner Brothers. Director, William Keighley. Screen play by Norman Reilly Raine, and Warren Duff. From the novel by Jerome Odlum. Photographer, Arthur Edeson, A. S. C. Art director, Max Parker. Film editor, Thomas Richards. Musical director, Leo F. Forbstein. Gowns by Howard Shoup. Sound by E. A. Brown. Technical advisor, William Buckley. P.C.A. Certificate 5085. Running time when seen in Hollywood 92 minutes. Release date August 18, 1939. General audience classification.

CAST

Frank Ross	James Cagney
"Hood" Stacey	George Raft
Joyce	Jane Bryan
John Armstrong	George Bancroft
Meuller	Stanley Ridges
Carlisle	Alan Baxter
Grayce	Victor Jory
Pete Kassock	John Wray
Dale	Edward Pawley
Lang	Willard Robertson
Mrs. Ross	Emma Dunn
Garsky	Paul Hurst
Lassiter	Louis Jean Heydt
"Limpy" Julien	Joe Downing
Hanley	Thurston Hall
Bill Mason	William Davidson
Stacey's attorney	Clay Clement
Judge	Charles Trowbridge
Temple	Harry Cording

The Magnificent Fraud

(Paramount)

Melodrama

Disdaining routine procedure in writing, acting and directing, producer Harlan Thompson offers here an unusual and in some respects

(*Continued on page* 50)

"Denver tops all previous Hardys! First 4 days beat 'Pygmalion', 'Boys Town' and biggest hits!"

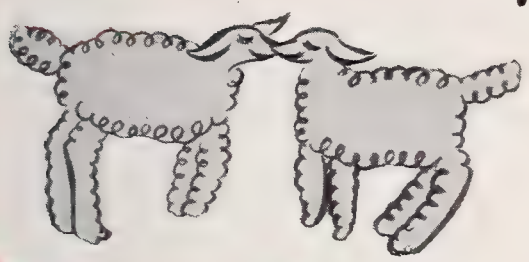
"Playing day and date in Los Angeles at State and Chinese it's topping the Hardy parade and all Big Ones!"





"Hot weather doesn't mean a thing in Portland! And Capitol, N.Y., biggest in months!"

"Detroit beats the heat with biggest biz of entire season. New Hardy hit is best of the whole series!"







"ANDY HARDY GETS SPRING FEVER" WOW!



with Lewis Stone, Mickey Rooney, Cecilia Parker, Fay Holden · Screen Play by Kay Van Riper · Directed by W. S. Van Dyke II
An M-G-M Picture

It's just ONE of M-G-M's multi-million-dollar Summer Festival of Hits!

(*Continued from page* 48)

extraordinary melodrama pointed primarily for adult appreciation. The scene is a South American republic and the story takes up at a time, which could be now, when an assassin's bomb has laid low the president whose signature is essential to consummation of a loan from the United States. A Chicago gangster active in the republic as the power behind the presidency compels an actor, wanted for murder in Paris, to impersonate the chief executive for the purpose of completing the transaction, whereupon the actor, knowing his lease on life is only so long as he can defer signing the key document, takes command of the situation. Much that is melodramatic, some that is comic and some more that is exotic goes on before the actor ends his masquerade and, of course, the picture.

Akim Tamiroff has opportunity in the top assignment to demonstrate his wizardry at makeup and characterization. Lloyd Nolan is forceful as the American gangster and Patricia Morison is slumbrously exotic as the American girl whose passionate allure he resists for a while, this portion of the proceedings becoming quite gusty. Steffi Duna is more forthrightly equatorial as a dancing girl likewise addicted to the Nolan charm.

In the cooler register, Mary Boland, Ralph Forbes, George Zucco and Robert Warwick handle supporting chores becomingly. The screen play by Gilbert Gabriel and Walter Ferris is developed along unique lines and achieves some highly effective moments. Robert Florey's direction is free in the interests of fidelity to the tropical tradition. The film is lively and well made. Probably it is as well not to urge it upon the juvenile trade.

Previewed at the Village theatre, Westwood, Calif., where it seemed to satisfy generally.—W. R. W.

Produced and distributed by Paramount. Producer, Harlan Thompson. Director, Robert Florey. Screen play by Gabriel Gilpert and Walter Ferris. Story by Charles G. Booth. Photographed by William Mellor. Edited by James Smith. P.C.A. certificate No. 5243. Release date, July 21, 1939. Adult audience classification.

THE CAST

Jules LaCroix, President Alvarado ..... Akim Tamiroff
Sam Barr ..... Lloyd Nolan
Mme. Geraldine Genet ..... Mary Boland
Claire Hill ..... Patricia Morison
Harrison Todd ..... Ralph Forbes
Carmelita ..... Steffi Duna
Duval ..... Ernest Cossart
Dr. Virgo ..... George Zucco
General Hernandez ..... Robert Warwick
Garcia ..... Frank Reicher
Morales ..... Robert Middlemass
Ruiz ..... Abner Biberman
Dr. Diaz ..... Donald Gallaher

In Old Caliente

(Republic)

Western Melodrama

For the Roy Rogers fans Republic has prepared for release another in the tuneful and swiftly paced westerns featuring Roy and "Gabby." This time the setting is laid in Mexico with the haciendas, rolling plains and surf washed beaches for background. Mary Hart continues as the feminine lead with Jack La Rue as the crooked ranch foreman and Katherine DeMille portraying the Mexican senorita. George "Gabby" Hayes handles the comedy angle while Roy has ample opportunity to render his songs and, as usual, presents them well.

Roy Rogers and his men, returning to "Don Jose," wealthy Mexican land owner with the receipts of a large cattle sale, are held up and robbed by a band of desperados. Back at the hacienda "Delgado" leads "Don Jose" to believe that the robbery was incited by a wagon train of pioneers who are headed westward to settle in the new country and Roy is accused of being in league with the robbers. Teaming up with "Gabby," who is the leader of the wagon train, Roy sets out to prove their innocence. "Delgado" is discovered to be the real head of the thieves but before Roy and "Gabby" can prove it "Delgado" has them framed and locked in a wine vault in the hacienda. "Jean" hearing of their plight pleads with "Don Jose" to hear their story. Roy explains the situation but "Delgado" fearing the outcome kills "Don Jose." Roy and "Gabby" escape from the vault, lay a trap and capture "Delgado" and his gang.

The plot is cleverly interlaced and the events follow in orderly continuity. Under the direction of Joseph Kane, who is also associate producer, and with good photography the picture has more than enough to hold the attention of the audience.

Reviewed in the Republic projection room in New York at a screening for the trade press.—GEORGE SPIRES.

Produced and distributed by Republic. Associate producer and director, Joseph Kane. Original screen play by Norman Houston and Gerald Geraghty. Production manager, Al Wilson. Photography, William Nobles. Film editor, Edward Mann. Musical direction by Cy Feuer. Release date, June 19, 1939. Running time, when seen in New York, 57 minutes. P.C.A. No. 5388. General audience classification.

CAST

Roy ..... Roy Rogers
Jean ..... Mary Hart
Gabby ..... George "Gabby" Hayes
Delgado ..... Jack La Rue
Rita ..... Katherine DeMille
Don Miguel Vargas ..... Frank Puglia
Curly Calkins ..... Harry Woods
Carlos ..... Paul Marian
Felicia ..... Ethel Wales
Pedro ..... Merrill McCormick

Mr. Wong in Chinatown

(Monogram)

Melodrama

Few and far between are murder mysteries so well plotted and suspensefully produced as this third in the Wong series offering the competent Boris Karloff as the keen Oriental detective and the capable Grant Withers as the cooperative captain of police. To both of these actors a nation of mystery fans owe a special debt, to Mr. Karloff for portraying a Chinese sleuth in becoming understatement and to Mr. Withers for playing a police officer without making him fantastically stupid. Out of their combined temperateness in the handling of these commonly mutilated characterizations emerges a seemingness of reality which multiplies the melodramatic impact of the picture.

The screen play directed by the veteran William Nigh in his customary commonsense fashion is an original by Scott Darling, a likewise veteran writer expert in the composition of screenworthy plots and dialogue. This is as neat a piece of point planting and punch placement as the most devout devourer of detective fiction meets up with in a season of cinema attendance.

A definite timeliness is achieved for the film by representing the first murder victim as a Chinese princess secretly in America to buy planes for her brother's army. The second victim is her traveling companion and the third is a dwarf, their several deaths being accomplished by means of poison darts from a Chinese sleeve gun. Suspicion points to several members of the cast before the cunningly concealed truth comes out.

Marjorie Reynolds plays the inevitable girl reporter with appropriate bounce and Huntly Gordon looks every inch the banker he's supposed to be. William Royle and Peter Lynn carry the burden of suspicion admirably.

Previewed at the Monogram studio, Hollywood.—W. R. W.

Produced and distributed by Monogram. Directed by William Nigh. Supervised by William T. Lackey. Scott R. Dunlap, vice president in charge of production. Screen play by Scott Darling, based on the "Colliers" Magazine stories by Hugh Wiley. Photographed by Harry Neumann. Edited by Russell Schoengarth. P. C. A. Certificate No. 5415. Release date, August 7, 1939. Running time, when seen in Hollywood, 68 minutes. General audience classification.

CAST

James Lee Wong ..... Boris Karloff
Captain Street ..... Grant Withers
Bobby Logan ..... Marjorie Reynolds
Captain Jaime ..... William Royle
Captain Jackson ..... Peter Lynn
Davidson ..... Huntly Gordon
Sgt. Jerry ..... James Flavin
Princess Lin Hwa ..... Lotus Long
Lilly ..... Bessie Loo
Willie ..... Lee Tong Foo
Dwarf ..... Little Angelo
Aged Chinese ..... Richard Loo
Commissioner ..... Guy Usher

Blondie Takes a Vacation

(Columbia)

Series Comedy

Producer Robert Sparks pitched this third of the "Blondie" series at a slightly slower tempo than the second, perhaps to keep the laughs from stumbling over each other, and gave it a bit more weight in the story department. Consequently, if a Hollywood preview audience may be depended upon as indicative, he offers a picture capable of collecting more laughs, but quieter ones, more hold on adult interest, perhaps less on juvenile attention. Considered by and large, the step is probably in the right direction, a means of grooving the series for the all-age popularity series pictures thrive upon or languish without.

Master Larry Simms, as the precocious "Baby Dumpling," divides with Daisy, the dog, the best laughs of the picture. Some of these come from dialogue, some from situation, several from unabashed use of camera deception. Penny Singleton and Arthur Lake display firming command of the principal characterizations, both having high moments in this stanza. Donald Meek, Donald McBride and young Danny Murmert are the others responsible for merriment.

Richard Flournoy's screen play, from a story by himself, Karen DeWolf and Robert Chapin, is at its best when viewed as a series of well spaced gags, not so hilarious when boiled down to such plot ingredients as a frustrated pyromaniac and a hotel fire touched off by the landlord, the explosion point of the plot and treated seriously by director Frank R. Strayer. It's some moments before the audience remembers the picture's all in fun.

The vacation mentioned in the title takes the family to a summer resort where two hotels are in death-grip competition. "Blondie" and "Dagwood" enlist on the side of the losing hotel, but it is "Baby Dumpling's" handiwork with a litter of skunks introduced into the prosperous hostelry's air conditioning system that makes things come out right.

Previewed at the Pantages theatre, Hollywood, where it induced a steady stream of smiles, chuckles and guffaws.—W. R. W.

CAST

Produced and distributed by Columbia. Producer, Robert Sparks. Directed by Frank R. Strayer. Screenplay by Richard Flournoy. Story by Flournoy, Karen DeWolf and Robert Chapin. Photographed by Henry Freulich. Edited by Viola Lawrence. P.C.A. certificate No. 5495. Release date, July 30, 1939. Running time, when seen in Hollywood, 68 minutes. General audience classification.

CAST

Blondie ..... Penny Singleton
Dagwood ..... Arthur Lake
Baby Dumpling ..... Larry Simms
Daisy ..... Himself
Alvin Fuddle ..... Danny Mummert
Jonathan Gillis ..... Donald Meek
Harvey Morton ..... Donald MacBride
Matthew Dickerson ..... Thomas W. Ross
Mrs. Dickerson ..... Elizabeth Dunne
John Larkin ..... Robert Wilcox
Holden ..... Harlan Briggs
Mailman ..... Irving Bacon

Waterfront

(Warner Brothers)

Melodrama

For all its virile implications and promises of lusty action and melodramatic background, this seaside selection of men who go down to the waterfront gives the appearance of being rather staid. More concerned with personal problems rather than with anything approaching martime transactions, the plot troubles itself with a consideration of a feud betwen a pair of dock roustabouts. To a set of action fans, seated behind this reviewer, the picture was disappointingly actionless.

Marquee material is peopled with personalities from the stock player roster. The initial appearance of Dennis Morgan in his first feature length role may be productive of effecting additional clientele consumption for that female sector of the audience who like their screen heroes tall, dark and handsome. Previously

(*Continued on page* 52)

"ON BORROWED TIME" GETS GREAT PRESS REVIEWS!

Use them!

"One of the outstanding pictures of the current season."
—KATE CAMERON, N.Y. *Daily News*

"One of the most unusual pictures to come to the screen." —M. P. HERALD

"A daring and unusual photoplay . . . Immensely novel and intriguing . . . Fascinatingly different from the general run of screen offerings."
—HOWARD BARNES, N.Y. *Herald Tribune*

"For people who value the unexpected in movies, 'On Borrowed Time' will be an absolute command performance..."
—ARCHER WINSTEN, N.Y. *Post*

"A beautiful and exhilarating picture... High above the run-of-the-mill movie entertainment. You will be proud of it."
—BLAND JOHANESON, *Daily Mirror*

"Very definitely a 'must'. Right up near the top of the 10 best pictures of 1939. There won't be very many more to beat it."
—LEO MISHKIN, *Morning Telegraph*

"Beautiful entertainment...vital, alive and penetrating . . ."
—WILLIAM BOEHNEL, N.Y. *World-Telegram*

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"Surely this is one of the first-rate movies, a kind too seldom seen."
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with Lionel Barrymore, Sir Cedric Hardwicke, Beulah Bondi, Una Merkel, Bobs Watson, Nat Pendleton, Henry Travers, Grant Mitchell. Screen Play by Alice D. G. Miller, Frank O'Neill and Claudine West. Directed by Harold S. Bucquet. Produced by Sidney Franklin. An M-G-M Picture



(*Continued from page 50*)

to his present commitment, Mr. Morgan, nee Stanley Morner, was identified as a singing protegee of the glamorous Mary Garden and served an interneship for future picture work by appearing in some short subjects. The actor is not called upon to evidence vocal ability but merely manifests a monochromatic portrait of a rugged and rather pigheaded wharf worker. Supporting players number Gloria Dickson, who gives to her stereotyped role more talent and conviction than it deserves, Marie Wilson, as a comedy foil next door neighbor, Ward Bond, as the maritime menace, and Sheila Bromley as his faithful "moll." Terry Morse directed from the collaborated screen play of Lee Katz and Arthur Ripley.

"Ann," a credulous creature, believes that marriage is a sure cure for the bellicose disposition of "Jim." But, when "Hendler," a local tough, kills "Jim's" brother, the newly made benedict forgets his honeyed promises and goes gunning for the murderer. "Ann" has him arrested on the charge of carrying a concealed weapon but with the aid of an accomplice he breaks jail. "Ann" goes to the hunted man's hideout to see that the murderer's departure from the country comes off as scheduled. "Jim" follows; "Ann" is slugged by the thug who suspects a plot and is dumped in a closet. "Hendler" hangs out of a window when "Jim" fights his way into the room but discloses his presence when "Jim" is about to shoot into the closet.

Seen at an afternoon performance at the Globe Theatre on Broadway, where a minor sized midafternoon audience, mostly on the male side, seemed not too excited or interested in the doings along the dock front.—Joseph F. Coughlin.

Produced and distributed by Warner Brothers. Director, Lee Morse. Screen play, Lee Katz and Arthur Ripley. From the play by Kenyon Nicholson. Cameraman, James Van Trees. Art director, Charles Novi. Dialogue director, Arthur Ripley. Film editor, Louis Hess. Gowns by Milo Anderson. Soundman, Stanley Jones. P.C.A. Certificate No. 5226. Running time when seen in New York 59 minutes. Release date, July 15, 1939. General audience classification.

CAST

Ann Stacey	Gloria Dickson
Jim Dolan	Dennis Morgan
Ruby Waters	Marie Wilson
Frankie Donahue	Larry Williams
Marie Cordell	Sheila Bromley
Father Dunn	Aldrich Bowker
Skids Riley	Frank Faylen
Mart Hendler	Ward Bond
Dan Dolan	Arthur Gardner
Joe Becker	George Lloyd

Way Down South

(Principal-RKO)

Pre-Civil War Story

Life on a Louisiana plantation of pre-Civil War times is the essence of "Way Down South," seventh Bobby Breen vehicle produced by Sol Lesser's Principal Productions for RKO release. The youngster is supported by a capable cast of known players who include Alan Mowbray, Ralph Morgan, Clarence Muse, Steffi Duna, Sally Blane, Edwin Maxwell, Charles Middleton, Lillian Yarbo and Stymie Beard. Contributing no little to the general effectiveness of the music and background is the Hall Johnson choir, noted group of colored singers.

By its simplicity and with its music "Way Down South" is a pleasant addition to any bill of entertainment and affords exploitation possibilities mostly by virtue of its old southern songs. Muse in addition to having an important role in the film, wrote the original story and screenplay with Langston Hughes, and again with Hughes wrote two new songs, "Louisiana" and "Good Ground." Included among old favorites in picture are "Oh Dem Golden Slippers" "Nobody Knows de Trouble I See," "Peter Go Ring Dem Bells," and "Sometimes I Feel Like a Motherless Child." Bernard Vorhaus directed tersely, telling the story in a few words and giving the music full sway. Hall Johnson did the vocal arrangements.

"Tim," orphaned by an accident to his father, finds to his dismay that "Martin Dill," executor of the estate, has ordered a slave beaten and also has plans to sell most of the plantation's slaves. He goes to "Bouton," New Orleans cafe proprietor, to enlist his aid and "Dill" is exposed as a thief. Although the plot is thin, it is enacted convincingly enough.—V. K.

Produced and distributed by R.K.O. Director, Bernard Vorhaus. Produced by Sol Lesser. Original story and screen play by Clarence Muse and Langston Hughes. Photographer, Charles Schoenbaum. Film editor, Arthur Hilton. Sound technician, Richard Van Heffen. Special effects, Vernon L. Walker. Ensemble staged by Clarence Muse. Vocal arrangements by Hall Johnson. Release date, July 21, 1939. Running time, 63 minutes. P. C. A. Certificate No. 5414. General audience classification.

CAST

Tim	Bobby Breen
Jacques Bouton	Alan Mowbray
Timothy Reid	Ralph Morgan
Uncle Caton	Clarence Muse
Pauline	Steffe Duna
Claire	Sally Blane
Martin Dill	Edwin Maxwell
Tass	Charles Middleton
Judge Ravenal	Robert Greif
Janie	Lillian Yarbo
Gumbo	Stymie Beard
Luke	Jack Carr

Hall Johnson Choir

Winter Carnival

(Wanger-UA)

Romance at Hanover

Walter Wanger, an alumnus of Dartmouth, this winter revisited the college and while the 1939 winter carnival, traditional high spot of the Dartmouth year, was in progress supervised the filming of the skiing and of the snow covered Green Mountains of New Hampshire which serve as background here for an original story by another alumnus of Dartmouth, Budd Schulberg, son of B. P. Schulberg. Authenticity, then, is the keynote of producer Wanger's latest United Artist release.

The story is a light concoction of several component parts, all of which have romance as the basic theme. The principal one concerns the meeting of two former sweethearts, the boy has become a professor at the college, and the girl, an American heiress, is just back from a trip to Reno and divorce from a duke. Ann Sheridan plays the glamour girl and Richard Carlson, the professor. Another of the threads is the romance between Helen Parrish and James Allen, which is more on the undergraduate side.

In support are Robert Armstrong as a newspaper reporter on the WPA; Alan Baldwin, who plays the reporter's son and is editor of the college newspaper: Joan Brodel, Virginia Gilmore, Robert Allen, Marsha Hunt and Morton Lowry. Direction is by Charles F. Riesner.

"Jill," returning to New York from Reno after divorcing "Duke Alexi," boards the train which is bound for Hanover and the winter carnival to avoid reporters. On the train she joins her younger sister "Ann." "Jill" plans to change trains at Hanover and continue on to Montreal, there boarding a boat for Europe, but at the Hanover station she meets "John," an old flame, and decides to postpone her trip to midnight.

"John" and "Jill" are invited to dinner by "Rockey" and "Lucy Morgan," friends since college days. Later while the "Morgan's" are out watching the ski contests, "John" and "Jill" are unable to come to a understanding and "Jill" prepares to leave for Montreal. Meanwhile, "Ann," who has been chosen queen of the carnival, is infatuated with "Count von Lundborg," "Jill" hears about it and to protect her sister plays up to the "Count." "John" admires her for the good deed and as "Jill" is about to leave Hanover he joins her.

Reviewed in a projection room in New York —Paul C. Mooney, Jr.

Distributed by United Artists. Produced by Walter Wanger. Directed by Charles F. Riesner. Original story by Budd Schulberg. Editorial supervisor, Otho Lovering. Photography, Merritt Gerstad. Musical score and direction, Werner Janssen. Art director, Alexander Toluboff. Special effects photography, Ray Binger. Screenplay, Lester Cole, Budd Schulberg and Maurice Rapf. Film editor, Dorothy Spencer. Production manager, Daniel Keefe. P.C.A. Certificate No. 5424. Running time, when seen in New York, 100 minutes. Release date, July 28, 1939. General audience classification.

CAST

Jill Baxter	Ann Sheridan
John Weldon	Richard Carlson
Ann Baxter	Helen Parrish
Mickey Allen	James Corner
Tiger Reynolds	Robert Armstrong
Don Reynolds	Alan Baldwin
Betsy	Joan Brodel
Margie Stafford	Virginia Gilmore
Miss Ainsley	Cecil Cunningham
Rockey Morgan	Robert Allen
Lucy Morgan	Marsha Hunt
Their Baby	(The McCash Twins, Susan, Molly, 18 months)
Count Von Lundborg	Morton Lowry
Larry Grey	Jimmy Butler
Male Soloist	Kenneth Stevens
Bartender	Benny Drohan
Pullman Porter	Martin Turner

La Inmaculada

(UA - Atalaya Films)

Tragedy with Music

A beautifully told, though lengthy love story which ends tragically, "La Inmaculada" ushers in the new production company of Atalaya Films which will produce a series of Spanish pictures for United Artists release. Starring Fortunio Bonanova and Andrea Palma, both of whom are widely known in the language market at which this is aimed, the picture concerns the unhappy domestic career of a woman whose life is ruined by a wastrel husband and whose chance at happiness comes too late.

Supporting Bonanova, who with Maurice M. Cohen produced the picture, and Miss Palma, are Milissa Sierra, Tana, Luis Diaz Flores, Daniel F. Rea, Julia Montoya, Felipe Turich, Raquel Turich, and Carlos Villarias. Louis Gasnier directed from a screenplay by Paul Perez and adaptation by Gabriel Novarro, based on the novel by Catalina d'Erzell.

Bonanova sings six songs in the film, all of which have exploitation possibilities.

"Consuelo," a country girl, comes to Mexico City to find employment and marries "Rene," a millionaire playboy. Shortly after the honeymoon, "Rene" wastes his fortune and becomes ill, taking to drink. Cast out by his inamorata, and his wife no longer in love with him, "Rene" commits suicide, but in the meantime, the man with whom "Consuelo" has fallen in love, becomes married to another.

Previewed in a Hollywood projection room where a professional audience became quite enthusiastic concerning its potential draw.—V. K.

Produced by Atalaya Films for United Artists release. Produced by Maurice M. Cohen and Fortunio Bonanova. Directed by Louis Gasnier. Screenplay by Paul Perez. Adaptation by F. Paul Sylos. Based on a novel by Catalina d'Erzell. Photographed by Arthur Martinelli. Production manager, Melville Shyer. Edited by Robert B. Warwick. Musical director, Albert Colombo. Original songs by Fortunio Bonanova, Pilar Arcos, Nilo Menedez, Cecil Burleigh, Lorenzo Reyes Felix, Jr., and Ramiro Gomez Kemp. Gowns by Irene Saltern. P.C.A. certificate No. 5502. Running time, when seen in Hollywood, 95 minutes. Adult audience classification.

CAST

Rene	Fortunio Bonanova
Consuelo	Andrea Palma
Concha	Milissa Sierra
Maria Luisa	Tana
Luis Angel	Luis Diaz Flores
Homobono	Daniel F. Rea
Severina	Julia Montoya
Nacho	Felipe Turich
Dona Rosa	Raquel Turich
Doctor Torres	Carlos Villarias

Indianapolis Speedway

(Warner Brothers)

Romance and Action

Keeping faith with the promise of action pictures Warner Brothers here chalk up another credit towards that goal. "Indianapolis Speedway" is crammed full of action with most of it occurring on the dirt track circuit frequented by auto racing enthusiasts and climaxed in the annual Memorial Day 500 mile Indianapolis race. There is a story that serves to tie the

(*Continued on following page*)

(*Continued from preceding page*)

loose ends together but the crux of the film is the action, the thrills and heartbreaks of the track.

Pat O'Brien and Ann Sheridan play the leads with John Payne, Gale Page and Frank McHugh in principal support. Others in the cast include Grace Stafford, Granville Bates, John Ridgeley and Regis Toomey. Lloyd Bacon directed the screen play by Sig Herzig and Wally Klein which they adapted from a story by Howard Hawks.

Probably the most exciting of the moments of the film are those in which "Joe Greer" (Pat O'Brien), a famous driver, causes his best friend's car to catch fire. The car somersaults several times leaving oil and gasoline blazing clear across the track, a wall of fire for the other drivers to speed through.

"Joe," who has accumulated money and fame as a driver of racing cars, is anxious to send his brother "Eddie" to college. But "Eddie" is eager to become a famous driver himself so "Joe" decides to take him in hand and teach him to race. They travel over the dirt track circuit and "Eddie" proves himself a good pupil. "Eddie" meanwhile has fallen in love with "Frankie" who rooms with "Lee," "Joe's" fiancee. "Joe" despises her and forbids "Eddie" to see her.

Without "Joe" being aware of it the two continue to meet. At a night club in Los Angeles "Joe," finding them together, creates a scene and the brothers split up. When they meet again in a race "Joe" attempts to pocket "Eddie" but "Spud," fearing an accident, tries to keep "Joe" away from the brother. "Spud's" car catches fire and he is killed. "Joe" travels the downward path while "Eddie" continues on to fame.

When the Indianapolis classic comes around again "Eddie " is favored to win but near the end of the race, is injured, "Joe" offers to drive, the brothers are reunited, and they go on to win.

Reviewed at the Strand theatre, New York. A large afternoon audience found the racing exciting.—P. C. M., Jr.

Produced and distributed by Warner Brothers. Directed by Lloyd Bacon. Story by Howard Hawks. Screen play by Sig Herzig and Wally Klein. P. C. A. Certificate No. 5083. Running time when seen in New York, 82 minutes. Release date, August 5, 1939. General audience classification.

CAST

Joe Greer	Pat O'Brien
Frankie Merrick	Ann Sheridan
Eddie Greer	John Payne
Lee Mason	Gale Page
Spud Connors	Frank McHugh
Martha Connors	Grace Stafford
Mr. Greer	Granville Bates
Ted	John Ridgeley
Dick Wilbur	Regis Toomey
Red	John Harron
Duncan Martin	William Davidson
Tom Dugan	Ed McWade
Fred Haskill	Irving Bacon
Haskill's son	Tommy Bupp
Edward Hart	Robert Middlemass
Mayor	Charles Halton

I Stole A Million

(Universal)

Character Melodrama

"I Stole A Million," in theme, is the case history of a criminal. Yet it is entertainment. Documentary in its melodramatic phases, its love story is natural and human. Paradoxically, the show, while being grim and bitter, is warmly appealing.

The basis of the picture, and original story written by Lester Cole which Nathanael West adapted is a logical tracing of events and incidents that might happen in any man's life. What happens seems all the more logical when the character of the central figure in the photoplay is understood. And with George Raft, Claire Trevor, Dick Foran, Henry Armetta, Victor Jory, Joe Sawyer and Irving Bacon contributing convincing performances, director Frank Tuttle was smart enough to let the story tell itself and make no effort to embellish the fundamental melodrama with artificial or mechanical theatrics.

Early episodes in the film let audiences know that "Joe Lourik" is an aggressive independent-minded fellow. The queer quirks that dominate his mentality become evident when sharp business tactics defraud him of his savings. A circumstantial enemy of the law, he turns criminal only to be made the fall guy for shrewder criminals.

Then there comes a pause in his dangerous desperate career when he finds love with "Laura" whom he marries and after which he turns honest and respectable for a while. But relentless law continues to trail him while gangster vengeance menaces him. Loving "Laura" and their baby deeply "Joe," like a frightened wild animal, thinks only of their happiness and safety, and when that is imperiled to the point where "Laura" is jailed for complicity in shielding a criminal, he really becomes a scourge of law and order. One sensational crime follows another until he climaxes his outlaw career by stealing $1,000,000. But the loot is worthless and as law enforcement draws its iron ring tighter around him, "Joe," knowing that "Laura's" future with him would only be a life of dodging policemen and bullets, runs into a storm of bullets.

"I Stole A Million" is a meaty story and as such is told in honest straight-from-the-shoulder fashion. No punches are pulled; no attempt is made to soften things up and yet it is not unpleasant for it simply is the fictional detailing of factual circumstances which strew the records of every law enforcement agency. In substance, it is an exposition of the creed "Crime Does Not Pay," yet while being thought-provoking entertainment, it is not a preachment.

Previewed in RKO-Hillstreet theatre, Los Angeles. The audience was impressed.—G. M.

Produced and distributed by Universal. Burt Kelly associate producer. Directed by Frank Tuttle. Screen play by Nathanael West. Original story by Lester Cole. Ed Curtis film editor. Photographed by Milton Krasner. P. C. A. certificate number 5507. Running time, when seen in Hollywood 75 minutes. Release date: July 21, 1939. General audience classification.

CAST

Joe Lourik	George Raft
Laura Benson	Claire Trevor
Paul Carver	Dick Foran
Nick	Henry Armetta
Patton	Victor Jory
Patton	Joe Sawyer
Peterson	Robert Elliott
Verne	Tom Fadden
District Attorney	John Hamilton
Attorney Downs	Stanley Ridges
Double Hat	George Chandler
Flower Shop Customer	Mary Forbes
Charley	Phil Tead
Jenkins	Wallis Clark
Simpson	Irving Bacon
Jenkins' Assistant	Hobart Cavanaugh
Logan	John Butler
Mrs. Loomis	Mira McKinney
Camera Reporter	Jerry Marlowe
Bank Teller	Jason Robards
Police Matron	Claire Whitney
Blind Woman	Sarah Padden
Jewelry Clerk	Harold Minjir
Mail Clerk	Ed Chandler
Woman Prisoner	Frances Morris
Jail Matron	Mary Foy
Special Policeman	Edmund MacDonald
Hobo Wrestler	Constance Romanoff
Hobo Jockey	Lee Murray
Railroad Mooch	Ernie Adams
Post Office Guard	Al Hill
Post Office Customer	Hal K. Dawson
Personnel Manager	Henry Roquemore
Croupier	Mike Lally
Gambler	Jim O'Gatty

SHORT SUBJECTS

The Giant of Norway

(MGM)

Passing Parade

The distressing and world wide refugee problem of today occupies a great deal of newspaper space, lecture and fund raising activity and legislative enterprise. In this presentation from the Passing Parade group, previous fugitives from persecution, although victims of past acts of man's inhumanity to man, serve to highlight and center attention on the current exodus of human flotsam and jetsam. The subject's title is applied to that commendable humanitarian, Fridtjof Nansen, the explorer, who laid aside all personal endeavor in order to offer succor and a haven of safety to the victims of persecution and war, particularly the Russian refugees and the innocent folk implicated in the war between Greece and Turkey. The material offered in this inspiring vignette should make any gathering the better for having witnessed it.

Rhythm on the Reservation

(Paramount)

Betty Boop-Swing Ambassadress

Miss Betty Boop continues to be ambassadress of swing in her latest installment of musical evangelicism. Previously, Betty had sounded the blessing of jitterbug jazz among the backward and uncivilized hillbilly districts. Now she moves on to spread further manifestation of white man culture to the redskins. Noting the text of her musical gospel message, anti swing addicts may breathe a sigh of sympathy for the downtrodden braves, such as "Lo, the poor Indians." On the other hand, the natural way that the aborigines take to swinging it may prove that there is a terpsichorean kinship between the shag and the war dance. All in all, paleface Betty and her Indian pals have a right, ripe jam session. The sequences showing the braves' introduction to the various musical instruments and the adaptations to which the redskins put them carry some amusing moments of cartoon business for any audience, no matter on what side of the fence they may sit on the question of swing music.—Running time, seven minutes.

Ghosks Is the Bunk

(Paramount)

Boo!

That formidable proponent of muscle over mind, Popeye, having met in mortal combat almost every obstacle devised by man or nature, now matches his prowess with the supernatural or at least other world heckling as devised by his arch rival, Bluto. During a scary reading session of ghost stories, the sailor man protests his disbelief in disembodied creatures as Bluto lures Popeye and the girl friend, Olive, into a deserted hotel and thereupon proceeds to give the pair the spooky works. But, when the butts of the joke find out the identity of the human element behind all the mysterious happenings, they turn the tables on the practical joker without the aid of any spiritualistic assistance. More amazing than the creepy horseplay and the commendable resistance offered by the peerless Popeye is an until now undreamed of possibility for the sailor's special elixir of spinach. During one section, Popeye has made himself invisible through the courtesy of a can of "invisible paint" and it is at this moment that the audience witnesses a can of the dynamite greens being used to succor the non-material eater.—Running time, seven minutes.

Goldilocks and the Three Bears

(MGM)

Cartoon

The child fable about the visiting little girl with the blonde tresses, who visited the cozy family setup of the three bears is related sprightly, colorfully and entertainingly in this cartoon translation. There is no need to relate the tale's spinning for the pattern is known to both young and old alike. The drawings follow the main theme of Goldilock's fictional visit to the bruins' abode, the eating of the porridge and the use of the bears' bedroom. In addition to all this, there is added a welcome bit of jazzed up horseplay as depicted in the family scenes of papa, mama and baby bear. The color and the musical background add to the charm of the portrait. The children should be enthralled with the fable side of the business, while the elders of the audience, too grown up now for fairy stories, should get some amusement from the rough and tumble antics of Mr. and Mrs. Bear and offspring.—Running time, 11 minutes.

"They Shall Have Music" Lets Violin Tones Talk for Heifetz

Music Expert Finds Drama in Famous Fiddle

by JOSEPH O'SULLIVAN

Not since Charlie Chaplin in "City Lights" has the dominant character in a sound film spoken less and expressed more than does Jascha Heifetz in "They Shall Have Music," the Samuel Goldwyn Production released through United Artists.

While Charlie said it with gestures and mimicry, Heifetz says it with his violin; and how eloquently the Stradivarius speaks under the magic bow of the Master.

Impersonating himself in the picture, the great Russian violinist is as convincing proof of the old adage that silence is golden as that music speaks a universal language, for throughout the entire production the Maestro articulates but a few laconic sentences, while his violin speaks—volubly—with the tongue of angels, more moving and convincing than any words.

Goldwyn Discovered Something

Mr. Samuel Goldwyn seems to have discovered something, and having discovered it, proceeded to carry out the idea. He persuaded the greatest living exponent of the art of Paganini to act as the Interpreter of the Idea. He then surrounded the Master Interpreter with a story involving a variety of human beings from various strata of life, among them some kids of the Dead End species and another group of youngsters of the underprivileged class who were finding just as much excitement, under the benign mentorship of a musical idealist, in playing on fiddles and blowing into trombones and other instruments, as they might in shooting craps or cops.

Into this symphony of "dirty faces and hungry hearts" is woven the principal theme of the Great Master and his priceless Stradivarius; a sinister counter theme when the Dead End neophytes unwittingly kidnap the Strad; and a dominant *motif* which is voiced in the newly-awakened musical consciousness of the young would-be Dead End leader and in his efforts to save the music school from the clutches of a hard-boiled creditor.

Music, the Common Denominator

What Mr. Goldwyn really discovered was not that Jascha Heifetz was one of the greatest of all violinists and that on the screen he would be a terrific box office draw. That was self-evident. But the "discovery" of Mr. Goldwyn was the principle that music, of all the arts, is the great common denominator of human emotions and aspirations—the most revealing medium of the inner life—and that it breaks down all barriers. That under its spell the heart of the plutocrat and the pauper, the realist and the Utopian, the take-it-all and the share-it-all beat in unison; that the unreal takes on the aspect of the real—and even such an Algeresque story as "They Shall Have Music" seems credible when interpreted in terms of music.

This accounts for the phenomenon that in the Carnegie Hall scene when Heifetz plays the Saint-Saens "Rondo Capriccioso," the motion picture auditor inevitably identifies himself with the same audience as does Frankie, the potential Dead End leader who has wandered into the Hall and is under the spell of the great virtuoso. And the phenomenon recurs in the scenes at the Lower East Side music school when Heifetz plays the enchanting "Melodie" of Tschakowsky, the last movement of the Mendelssohn Concerto, the "Hora Staccato" by Dinicu-Heifetz, and the "Estrellita" by Ponce-Heifetz, to enthralled audiences of the underprivileged. The re-creation of the great works by the Master Interpreter makes the whole world kin.

Closeups Reveal Technique

An evaluation of Mr. Heifetz's art is not the point of this commentary. He is the recognized perfect violinist—flawless in technic, lucid and illuminating in his enunciation of the music and its meaning. It is what the screen does for Mr. Heifetz and what his art in turn contributes to the musical screen, that concerns us.

Apart from the purely inspirational aspects of his role in "They Shall Have Music," the exposition of his amazing technic as revealed by the camera close-ups, is a rhapsody of fleeting fingers and rhythmic mic bowing that is as fascinating to the eye as the tones they evoke are to the ear. To the teacher and the student of the violin, these intimate shots are a vivid exposition of perfected technical art as practised by the greatest violin executant since Paganini, at the peak of his powers. If shown in slow motion, these close-ups should prove priceless to violin virtuosi aspirants. In preserving tonally and visually this impeccable art, the sound screen can be credited with a notable contribution to musical literature and pedagogy.

But Heifetz, the incomparable artist, the star, the moving spirit of "They Shall Have Music" is not the only musical feature of this screen symphony. The story revolves around the tribulations of a musical school for the poor, with Walter Brennan playing the role of director of a children's orchestra with which Heifetz appears as soloist in the climax of the picture.

Orchestra of Children

The children who compose this orchestra are members of the famous California Junior Symphony Association, most of them from poor homes. They range in age from 9 to 14, and each is accounted a musical prodigy. Recruited and trained in Hollywood by an altruistic Russian musician, Peter Meremblum, these youngsters give an amazing display of their talents in accompanying Heifetz in the Mendelssohn Concerto. They are also heard in the "Italian Symphony" of Mendelssohn and in Rossini's "Barber of Seville" overture in earlier sequences in the music school.

Whimsical Touch

A whimsical touch—a naive and appealing interlude in the stress of conflicting motifs—is a scene where Frankie corrals some of the children of the orchestra, takes them up to Carnegie Hall and stages a sidewalk concert for the benefit of the music school. The youngsters are playing Mozart's "Eine Kleine Nacht" as Heifetz, coming out of the Hall with his manager after the concert, is attracted by the talent and enterprise of the juvenile group and promises to send to their school a motion picture reel of his playing. This reel is the recording of "Hora Staccato" and "Estrellita," subsequently shown in a school sequence.

A special word of commendation is due to those responsible for the sound recording. It is magnificent throughout.

NBC CITES FIGURES ON SERIOUS MUSIC

The National Broadcasting Company this week cited figures to point up the contention that Samuel Goldwyn's production "They Shall Have Music" will bring out millions of new box-office patrons and prove a stimulus to theatre business through the drawing power of Jascha Heifetz and his violin. The figures:

In 1938, NBC devoted 2,000 hours —or 111 broadcasting days to serious music. 23 per cent of radio music last year was light—20 per cent was dance music—57 per cent consisted of operatic, classical and semi-classical compositions.

"Music" Preview Tuesday

A private preview performance of Samuel Goldwyn's "They Shall Have Music" will be held at the Rivoli theatre, New York, next Tuesday for the benefit of the Greenwich House music school and the High School of Music and Art. Mr. Goldwyn will arrive in New York Monday and will attend the preview performance, which is sponsored by a committee consisting of Mayor LaGuardia, Mrs. Vincent Astor, Mrs. Mary Simkhovich, Mrs. H. R. Stern and Commissioner of Licenses Paul Moss.

IN THE CUTTING ROOM

Blackmail (Tentative)

(MGM)

Melodrama

If spectacular production effects, action, excitement and genuine suspense-packed thrill, are entertainment elements interesting to people, exhibitors can look forward to the release of this picture with a more than ordinary confidence. The thematic occasion for what will happen on the screen, while not entirely new, nevertheless, is a type of human interest material that has often proved its commercial and entertainment worth. In substance this psychological melodrama will present the picture of an innocent convict who escapes jail to enter upon a respectable life.

Incidents that will emphasize the melodramatic aspects of the plot, locale of which is in an oil-well field will be the dynamiting of an oil-derrick fire, sensational escapes from jail, the firing of an oil field and the grim manner in which the hero entices his enemy into an inferno of heat where he extracts a confession from him and his courageous rescue of his wife from a pit of boiling mud. Yet all this thrill stuff should prove a secondary value to that which shows the final extinguishing of the raging fire.

Edward G. Robinson playing his second role for MGM ("The Last Gangster" was the first) will be seen in the leading role. The support enumerates Ruth Hussey, last in "Maisie" and "The Women," Guinn Williams, Gene Lockhart, young Bobs Watson, Art Hohl, John Wray, Esther Dale and Mitchell Lewis.

H. C. Potter, who has made such films as "The Adventures of Tom Sawyer," "Shopworn Angel," "The Cowboy and the Lady" and "The Story of Irene and Vernon Castle" during the past couple of years with John Considine, whose high mark picture is "Boys Town" is producing.

Release date: Not determined.

The Day the Bookies Wept

(RKO Radio)

Comedy

Farce comedy will be the showmanship substance of Joe Penner's first picture for RKO-Radio in almost a year. The story basis of the production is a yarn by Daniel Fuchs, "Crazy Over Pigeons," which appeared recently in Colliers. Bert Granet did the screen play and Leslie Goodwins, who handled Penner's last film "Mr. Doodle Kicks Off," will again direct.

For additional names, the picture will offer Betty Grable, Tom Kennedy, Richard Lane, Thurston Hall, Jack Arnold, Earl Hodgins, Max Wagner and Billy Newell.

In theme the yarn concerns a group of Brooklyn taxi drivers who buy a race horse and make a killing at the expense of bookmakers. The subsidiary theme concerns the adventures of the driver who has to train the horse and who must neglect his hobby of pigeon fancying as well as interest in his forthcoming marriage. Major locales used are Brooklyn and environs, a Kentucky horse auction and the Belmont race track.

Release date: Not determined.

$1,000 A Touchdown

(Paramount)

Topical Sport Comedy

It undoubtedly will occur that showmen, upon assaying "$1,000 A Touchdown" for its exploitation values, will concentrate all their efforts on the name value in the fact that Joe E. Brown and Martha Raye are bracketed as the co-stars. During all his career on the screen, Brown has represented certain wholesome entertainment, as a result of which he built up a large following. In almost every picture in which she has appeared, Miss Raye has been presented as a comic zaney. Both won fame and made money for themselves and those who played their productions by simply being funny. They will be typically funny in this forthcoming production.

The farce is about football. It will have to do with the misadventures, experiences and exploits of a frustrated Shakespearian actor who, although he has never seen a football game, has read a book—"How To Train A Football Team"—and thereupon organized the world's greatest eleven merely for the purpose of saving his girl friend's college. Such adjectives as "hilarious," will automatically be applied in advertising copy.

Such performers as Eric Blore, Susan Hayward, one of Paramount's most promising young feminine players, John Hartley, Matt McHugh, Syd Sailor, Joyce Matthews and Joseph Swickard will be among the Brown-Raye supporting troupe. James Hogan is the director and William C. Thomas, the producer.

Release date: Sept. 22. (Tentative).

Full Confession

(RKO Radio)

Personal Melodrama

Victor McLaglen's record is studded with pictures in which he has been called upon to play unsympathetic roles, yet he won the Academy acting award a few years ago for his portrayal of a coward in "The Informer." In "Full Confession" he will delineate a weak-minded murderer who recants a confession made to a priest to whom he owed his life. He maintains his denial despite all reason and prayer, even though it jeopardizes the life of another, until the priest, in a last minute application of psychology, following a melodramatic chain of circumstances, succeeds in awakening the murderer's conscience.

Nobody can promise that in "Full Confession," McLaglen will again be as he was in "The Informer," but the chances are in favor of a repetition and should that circumstance occur, exhibitors undoubtedly will have a valuable picture property.

For support McLaglen will have the services of Joseph Calleia, usually seen as a pretty bad man himself, yet an actor who is endowed with all the talents to play the role of a wholesouled priest, Sally Eilers, Barry Fitzgerald, Bud McTaggart, and Elizabeth Risdon.

The picture is based on a story written by Leo Birinski and Jerry Cady did the screen play. Direction is in the hands of John Farrow whose latest credits are "Five Came Back," "Sorority House" and "The Saint Strikes Back."

Release date: Not determined.

Quick Millions

(20th Century-Fox)

Comedy

The complete title for this production, the fourteenth in the series is "The Jones Family in Quick Millions." It will again present the regular members of the family, Jed Prouty, Spring Byington, Ken Howell, George Ernest, June Carlson, Florence Roberts and Billy Mahan with the fixture in the series, Marvin Stephens and also feature Eddie Collins, Robert Shaw, Helen Ericson, Paul Hurst, John T. Murray, Peter George Lynn and Horace MacMahon. Malcolm St. Clair who has directed several recent "Jones Family" films as well as one of two Jane Withers' productions is again in charge with John Stone serving as associate producer.

Enjoying the benefit of an exploitable title the picture will also make many other items of showmanship consequence in addition to name values and entertainment prestige available to exhibitors. The Grand Canyon of Arizona forms the principal background for this new domestic comedy adventure. The showmanship importance of the production continues into the story based on an original by Joseph Hoffman and Buster Keaton which Hoffman and Stanley Rauh adapted.

Just back from their Hollywood escapade, the family is led to believe that it has been bequeathed a rich mining property in the famous National Park. There, the whole pack becomes involved with romantic rangers, quaint western characters and big city gangsters who are using the mine as a hide-out. All will become involved in situations promising to provide laughter and slam bang excitement.

Release date: Not determined.

Career Man

(Warner)

Spy Ring Expose

"Career Man" is being plotted to engage the attention of exhibitors and their patrons who appreciate an appealing love story interlaced with situations which are melodramatic and topical. With Morocco at the time of the outbreak of the Spanish Revolution, Washington and various European capitals as the locales, this picture will trace incidents and experiences in the lives of a young man who has been forced to resign from the U. S. diplomatic service, and his wife, who are successful in breaking up an international spy ring

Based on the novel, "Glitter," by Katherine Brush, the story was prepared for the screen by a quartette of Warner's ablest photoplay writers and it is being directed by Lloyd Bacon, under whose guidance some of the studio's most successful timely pictures such as "Give Me A Child," "Wings of the Navy," and "Submarine D-1" were made.

Joel McCrea, now in "They Shall Have Music," Jeffry Lynn, who was featured in "Four Daughters" and "Daughters Courageous," and a newcomer from the stage, Brenda Marshal, are the name players. Their support will include Frank McHugh, Martin Kosleck, Stanley Ridges, Howard Hickman, Nancy Bryant and Henry Victor.

Release date: Not determined.

"SECOND FIDDLE" is

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IN THE BRITISH STUDIOS

by AUBREY FLANAGAN
in London

Arabian Nights

Two units are now shooting on what is probably the most ambitious film production in Britain at the moment, Alexander Korda's "The Thief of Baghdad."

On location at the Denham Studio lot, known as "City Square," Michael Powell is directing the secondary unit on a set which represents the harbor of Baghad. Meanwhile, Ludwig Berger, assistant producer and director of the film, is shooting scenes in the Palace of Basra under the immediate supervision of Alexander Korda.

The whole of City Square is being used for the Baghdad harbor set, and hundreds of carpenters, plasterers, painters and others have been working for a month in erecting Giafar's ship and the 16 other craft which ride in the harbor. The harbor set is surrounded by white fronted shops, where the treasures of the East will allegedly be on sale.

For color purposes extra lighting is employed on the interior sets of the Palace. Lighting used is claimed to be the most powerful yet used in the history of the industry. It is also claimed that no set as large as the Basra Palace set has yet been filmed in color.

Leading the cast are Conrad Veidt as Giafar, Sabu as the Thief, John Justin the Prince and June Duprez as the Princess. Miles Malleson has the role of the Sultan, collector of mechanical toys and automatons, to whom Giafar brings a flying horse to trade for his daughter the Princess. The horse, made up in six parts, each carried by an attendant guard, is full of clockwork and winds with a key. When the Sultan mounts it takes him for a flight into the sky and returns whence it started.



Delegates to the United Artists European sales convention visit the set of Alexander Korda's new color picture, "The Thief of Baghdad." In the center foreground are Mr. Korda and Merle Oberon with the cast of the picture.

In the Mines

After considerable location work at the British mining town of Workington in Cumberland, whither a unit went to film pit head scenes and sequences around the colliery, as well as football matches between local teams of miners, production has now started at Twickenham on the Grafton Film version of A. J. Cronin's "The Stars Look Down."

Carol Reed is directing the picture, and the leading roles are being played by Michael Redgrave and Margaret Lockwood, who has recently returned from Hollywood to play in the film.

Studio sequences are being filmed at the Twickenham Studios, but exteriors will be filmed on the open air lot of Sound City a few miles away. There, a complete replica of the pit head at Workington, complete with pit gear, railway sidings, shunting engines, tub ramp, slurry tanks, etc., have been set up over a coverage of three hundred square yards, and occupying the whole available Sound City lot. Before this set is completed it will have taken a month to build.

In the studio at Twickenham underground scenes representing work at the coal face are being shot. Elsewhere in the studio sets have gone up representing the interiors of miners' cottages and so forth.

Apart from the leading roles of David and Jenny, by Michael Redgrave and Margaret Lockwood, Emlyn Williams, leading English actor, has the part of Joe and the remainder of the cast include George Carney, Edward Rigby, Nancy Price, Desmond Tester, Allan Jeayes and Ivor Barnard.

Mr. I. Goldsmith, managing director of Grafton Films, has appointed Fred Zelnik to supervise production. The film will be distributed in this country by Grand National.

Casting

Leueen MacGrath has been placed under contract by RKO Radio to play the feminine lead opposite John Loder in "Archer Plus Twenty," an adaptation of Hugh Clevely's novel which is being directed by John Paddy Carstairs.

"Archer Plus Twenty" is the story of a lone adventurer engaged in a desperate fight against a notorious spy ring, and is being produced by William Sistrom.

Sistrom and Carstairs were asociated in their respective capacities on the production of "The Saint in London," recently completed by RKO in this country.

MGM Sets Three

Robert Montgomery will star in the new MGM British production "Busman's Honeymoon," adapted from Dorothy Sayer's novel, which will go into production in London this month. Richard Thorpe, director of "Night Must Fall" and "Huckleberry Finn," will direct, and he will also direct the second Montgomery subject in England "Earl of Chicago," from the story by Brock Wiliams.

These will be followed by "Yank at Eton," in which Mickey Rooney will play under the production of Norman Taurog, and "Ruined City" and "Beau Brummel" two Robert Donat subjects to be produced by Victor Saville. Also on schedule but not yet cast is "National Velvet."

Production Team

Reunited at the Ealing Studios during the last few days, the team responsible for the successful "The Ware Case" has joined hands on "Goodness! How Sad" screen version of Robert Morley's comedy. The team is composed of Michael Balcon, producer, Robert Stevenson, director, and Clive Brook, star.

The cast includes Anna Lee, in her third film this year at Ealing, Garry Marsh, Dame May Whitty, Arthur Margetson, Hartley Power, David Tree, Milton Rosmer, Olga Lindo, Frank Pettingell, O. B. Clarence, Molly Rankin and Eliot Makeham. The title will not be retained for the screen version.

Oriental

In an Oriental setting, with thirty Malayans and Chinese to provide atmosphere, George King, independent producer, has begun production at Beaconsfield on "The Chinese Bungalow."

This popular Matheson Lang play was one of the first half dozen talkies made in Britain.

King has got together a cast headed by Paul Lukas, Jane Baxter, Robert Douglas and Kay Walsh.

The producer has had built into the studio part of a palatial bungalow, standing in a garden filled with luxuriant flowers and plants, rockeries and archways, with a pool containing lilies and golden carp. A fanciful touch is added by half a dozen fantails flitting about the garden. The whole setting is enclosed by a wall into which massive gates are set.

Cooperating with Mr. King as technical adviser on the Oriental settings is Charles H. Hoare, who has lived in China 15 years and spent 18 months in the Hainan Island among semi-aboriginal tribes.

COAST UNION CHARTER IS RESTORED; NEW YORK UNION CHARTER REVOKED

Hollywood Studio Local Regains Disputed Identity, and Five New IATSE Locals Set to Supplant It Ordered Dissolved

Studio technicians' Local 37, of the International Alliance of Theatrical Stage Employees, this week regained its former identity, by a court order which dissolved five newly created IATSE locals which had been intended, by international officers, to absorb the membership of Local 37.

The strong court decision held that the revocation of the Local 37 charter was illegal; it belonged to its members, the court said. However, Superior Court Judge Henry M. Willis also held that the international officership was within its rights in revoking the autonomy of the local union, which it had done prior to revoking the charter, and in suspending the local's officers.

Battle for Control Starts

Meanwhile, Hollywood production crafts were witnessing the start of what may turn out to be a battle between the American Federation of Labor and the Committee for Industrial Organization, for jurisdiction over film workers. While the IATSE has been battling the insurgent members of Local 37, and the issue has been taken to several courts, and to the newspapers, and while studios have held up agreements over working conditions until the battle is settled, a new organization, claiming jurisdiction over all film workers in a "vertical union," the United Studio Technician's Guild, has sprung up, backed by CIO money.

Judge Willis' oral decision was one of the longest ever handed down in a Los Angeles court. It came after nine weeks of acrimonious testimony in the suit by Local 37 members against the international officers of the IATSE and their union, for a return of their autonomy and charter.

The decision returned the studio unit to its status, as of March 21. Under the ruling, officers of the local union remain suspended.

In deciding that the charter of Local 37 belongs to its members, Judge Willis pointed out that revocation of the same had been effected without "due process of law"; and that, therefore, the action of international representatives John Gatelee, and Frank Stickling, in summary intervention, was contrary to state and federal constitution.

Hailed as IATSE Victory

Nevertheless hailing Judge Willis' decision as a "great victory for the IATSE," Mr. Gatelee declared the IATSE will immediately seek a new working agreement with the producers, for its crafts. Parenthetically, he minimized the entrance of the new CIO Technicans' Guild, as a threat to IATSE ranks.

In Judge Willis' three-hour decree, it was emphasized that, while the intervention of Mr. Gatelee and Mr. Stickling in the affairs of the local union was in accordance with the constitution and by-laws of the IATSE, the remedy sought by local officers lies in the hands of members, and that the constitution and by-laws can be changed at the next convention.

"IATSE president George Browne was given dictatorial powers in the 1936 convention," the judge observed, adding, "If union membership wants to switch from democratic automony to single individual autocracy, under the by-laws, Browne is authorized to take over all of his locals if he chooses."

Judge Willis' decision leaves the status of Joseph W. Carpenter, president, and other officers of the Local 37 who were suspended when international officers took over, unchanged. Mr. Gatelee has declared himself undecided whether to cite them before a union trial board on charges which, if upheld, might bring about their ouster from the IATSE.

The IATSE will maintain supervision over Local 37, until its general executive board decrees that the state of emergency under which autonomy was suspended, is ended.

The state of emergency was declared several months ago, after Local 37 officers had asked for an accounting of their dues, had charged mishandling of such, and had further charged that the IATSE was a "company union" and its officers were "racketeers." The international officers, immediately converging on Hollywood, and attempting to enlist the aid of Attorney General Frank Murphy and Congressman Martin Dies, of the Congressional un-Americanism committee, charged that Local 37 rebels were inspired by "Communism."

CIO Influence Seen

At the time, it was felt that the CIO might be making its hand felt. It has been charged that the new CIO vertical unit has among its members the insurgent Local 37 members; but a membership list, either of officers or rank and file, has not been made public yet.

The new CIO guild, challenging the domination of the Hollywood studio crafts by the IATSE, claims an approximate 3,000 members possessing IATSE cards.

IATSE members were circularized over the weekend with postcards bearing the printed signatures of business representatives of IATSE's 10 locals, subjointed to a printed test, which declares that the purpose of the new Technician's Guild is "to destroy real unionism in studios for the selfish gain of a few.

"While it is doomed to certain failure," the text reads, "it will cause serious delays in negotiations now proceeding with the employers—if you permit it to use the NLRB for its nefarious schemes."

Membership Meeting Sunday

The Guild last week filed a plea with the National Labor Relations Board for certification as the bargaining agent for Hollywood studio craftsmen, who are now members of the IATSE. This week, the new unit's spokesman

(*Continued on following page, column 2*)

NO STATE THEATRE CHAIN TAXES YET

Of 23 states where chain store tax laws were still in effect at the close of the late legislative season, none had such legislation affecting theatre operations, a survey discloses. The Pennsylvania chain store tax, affecting theatres, passed in 1937, was declared unconstitutional by that state's Supreme Court on June 19, this year.

The Montana, New York, and Iowa legislatures this year defeated or eliminated Theatre Chain Tax measures.

In Wisconsin, this week, a chain theatres tax was pending.

"Four A's" Cancels Charter of Federation of Actors; New American Guild of Variety Artists To Take Its Place

A brand new actors' union—the American Guild of Variety Artists—has emerged from the trials and tribulations of the Ralph Whitehead-Sophie Tucker leadership of the American Federation of Actors, the charter of which was revoked last week by its parent, the Associated Actors and Artistes of America, after that body had heard biting testimony of AFA mismanagement, during trial of the AFA leadership on charges of mismanagement preferred by an AAAA investigating board.

Headed by Cantor

The new organization is captained by Eddie Cantor, a past president of the AFA, and since resigned, in protest, from the AFA Council. It is also headed by Belle Baker, and Edgar (Charlie McCarthy) Bergen. It represents the rebellious Federation element, which, after the investigating board had named Mr. Whitehead and Miss Tucker in mismanagement charges, demanded a greater voice in union control, and petitioned the AAAA for redress. It also represents those actors of stage, screen, and radio who are also members of the Association "dominants" the Screen Actors' Guild, the American Federation of Radio Artists, and the Actors' Equity.

On Monday, the governing boards of the first two organizations ordered those of their membership engaged in variety entertainment, to resign from the AFA, and to join the new actors' organization.

On Tuesday, Actors' Equity ordered its members working in night clubs, vaudeville, and all other entertainment classed as "variety," to join the guild. But it deferred, until next week, a vote on appropriation of money towards organization of the new unit. The delay in this latter vote, also causes the SAG to hold up its appropriation, contingent upon Equity action.

On Friday, the AAAA granted a charter to the new unit.

Meanwhile, Miss Sophie Tucker, president of the AFA, Ralph Whitehead, its executive secretary, and its other officers moved in court to enjoin the parent actors' body from the charter revocation; and the new actors' guild from enrollment of dissident Federation members.

Injunction Asked

On Wednesday, in New York Supreme Court, Abraham Halprin, attorney for the AFA, sought an injunction against Associated Actors and the new guild. The complaint which is part of the injunction petition includes lengthy allegations concerning Eddie Cantor, temporary president of the new unit; and demands that Associated Actors and the new organization be enjoined from soliciting or "threatening" Federation members, from "threatening" employers of Federation members, from seizing the records of the union.

The Federaiton also asks for judgment to set aside its charter revocation which resulted after a short trial last week by the special trial board. The petition asking for the judgment is based upon allegations that the trial board was biased, that the parent Association is without authority, under its constitution, to pass such judgment upon a member union; and that

(*Continued on following page, column 1*)

ENTERTAINERS REBEL

(*Continued from preceding page, column 3*)
the Association is dominated by the Actors' Equity, and that the Actors' Equity seeks, by the charter revocation, to gain control of the Federation membership.

In the "AFA Reporter," Mr. Whitehead this week warned employers of AFA members that contracts held with the Federation were inviolable; and that any employees discharged must be replaced with Federation members.

On Tuesday, the AFA withdrew from the Theatre Authority, which was to meet on Thursday to "hear complaints and charges of mismanagement against the AFA." The Theatre Authority is in charge of actors' benefits. Chief among charges against the Federation officership were those alleging misuse of monies derived from benefits. In withdrawing his union from the Theatre Authority, Mr. Whitehead charged it was dominated by a "hostile" Associated Actors clique.

Twenty-five minutes after the special union trial began, in the Bar Building, New York City, last Monday, Miss Tucker, Mr. Whitehead, and other Federation officers walked out. They immediately petitioned William Green, president of the American Federation of Labor, for a counter-investigation of the Association.

Nevertheless, the trial proceeded last week, terminating on Wednesday. Testimony was taken from Kenneth Thomson, president of the Screen Actors; Mrs. Florence Marston, its eastern representative, accountants, officials, and others.

Previously the squabble was marked by almost daily issuance of blasts and counter blasts, starting several months ago, when Mr. Whitehead, of the Federation, asked the parent body to investigate his management of the Federation, in order to clear up ugly rumors.

The investigating board returned an indictment against Mr. Whitehead's and Miss Tucker's management, and ordered the Federation officers to stand trial on July 10, last Monday. They also asked a written reply to the charges.

Rally Effort Brings Riot

Miss Tucker and Mr. Whitehead, in one of their initial moves to rally support of their membership against the charges, held a membership meeting a month ago at the Hotel Edison, New York. The meeting was to result in a vote of confidence in the Tucker-Whitehead administration. Instead, it resulted in a near riot, when rebellious rank-and-file members claimed the Federation leaders had never offered them support against inequitable working conditions, and had unfairly used union monies. The affair also resulted in newspaper headlines, and crystallized the opposition within the Federation ranks, to the Tucker-Whitehead leadership. The following week, a rump meeting of the Federation, called by a dissident organization known as "The Ferrets," was held. This meeting resolved that the Federation officers abide by the decision of the parent body; that they give the rank-and-filers additional voice in the management, and other things.

The new organization—the American Guild of Variety Artists—is the outgrowth of this rebellious sentiment. Mr. Cantor, who heads the new unit, was outspoken since the start of the dispute, in criticism of the Tucker-Whitehead administration. After his resignation from the Federation Council, there was a vigorous—and suitably public—interchange of letters between him and Miss Tucker.

The new group gathered strength and organization fast this week. Its executive committee met on Monday. Alex McKee was named treasurer. Locals were chartered for New York, San Francisco, Los Angeles, and Chicago. A Los Angeles membership meeting was held on Tuesday, and one in San Francisco, on Friday. The Four A's will give the new union financial assistance.

Temporary governing board of the Guild is as follows: Ralph Morgan, president of the Screen Actors Guild; Kenneth Thomson, executive secretary of the Screen Actors; Bert Lytell, first vice-president of Actors' Equity; Paul Dulzell, executive secretary of Actors' Equity; Ruth Richmond, of Chorus Equity; Jean Greenfield and Reuben Coskin, president and business manager, respectively, of the Hebrew Actors' Union; Mr. Cantor (temporary president), and Emily Holt, president and excutive secretary, respectively, of the American Federation of Radio Artists; Lawrence Tibbett and Leo Fischer, president and executive secretary, respectively, of the American Guild of Musical Artists.

William Green, president of the American Federation of Labor, attempted conciliation two weeks ago, before the trial of the Federation leaders. Meeting at the Hotel Edison, New York, with the leaders of both factions, he offered mediation by the parent labor body, in an attempt to stave off a trial. The AAAA refused the offer, on the grounds that it could not be legally binding, and was not necessary.

Studio Technicians Back in IATSE

(*Continued from preceding page, column 2*)
stated their activities would be held in abeyance, pending the outcome of the IATSE trial; but they qualified this with a statement that a mass meeting of all studio workers would be held on Sunday, at which time a membership drive would be launched, formally.

The new guild seeks jurisdiction over lamp operators and gaffers, grips, property men and swing gangs, prop makers, miniature men, special effects workers, Class B grips, nurserymen, projectionists, upholders, drapers, laboratory technicians, sound technicians, assistant cameramen, wardrobe workers, makeup artists, hairdressers, and studio utility employees.

The IATSE inter-union bickering, and the new threat if the CIO have the effect of holding up the negotiations between the producers and the studio crafts unions. The IATSE withdrew several months ago from the basic studio labor agreement with the studios, in which the teamsters, electrical workers, and carpenters unions also shared.

ASCAP Files Bill

The American Society of Composers, Authors and Publishers has filed in the current Florida action a supplementary bill and motion under the new state statute as a preliminary to the expected hearings before a statutory court which will set in October for determination of ASCAP's future status in Florida.

Leases Studio Space

United States Film Service, which made "The River" and "The Plough That Broke the Plains," has leased space at the General Service Studio in Hollywood to complete the narration and sound recording for the documentary film "Fight for Life," which deals with maternal welfare and emphasizes improved obstretical care. According to Pare Lorentz, Film Service does not intend to make Hollywood its headquarters.

Alliance Sets New Program

Alliance Films Corporation will release not less than 12 pictures this season, Budd Rogers, vice-president and general manager, said this week in New York. Mr. Rogers is setting up an exchange at the New York Film Center, 630 Ninth Avenue, under the direction of Arthur Greenblatt. Home offices of the company are already established in the RKO Building, same city.

Mr. Rogers is now negotiating with established independent distributors for territorial rights, on a franchise basis, for the rest of the country.

The 12 subjects will be action-melodrama, Mr. Rogers said, adding that they were selected by him as especially suitable for the market.

The first Alliance release will be "The Warning." This recently played the Loew circuit. It will be sold independently of the other 12.

The others are "Black Limelight," starring Raymond Massey; "Dead Men Tell No Tales," with Emlyn Williams and Hugh Williams; "Housemaster," with Otto Kruger; "The Terror"; "Mystery of Room 13"; "The Hidden Menace," with Otto Kruger; "Black Eyes," with Otto Kruger; "Spies of the Air"; "Just Like a Woman"; "One Night in Paris"; "Little Miss Molly"; "Luck of the Navy."

Mr. Rogers also announces that in addition to "The Warning" and the 12 specials, Alliance will release special shorts and featurettes, including "Bonnie Scotland Calls You," "Come Back to Erin," "March of the Movies," "Trail Waggers," and "Pathetone Pictorials."

Cardenas Helps Picture

President Lazaro Cardenas, of Mexico, has promised his government's full cooperation to Miguel Torres, producer, for the production of "Cortex and Montezuma," to be made in English and Spanish.

The National Bank of Mexico will finance the Spanish version; and a Hollywood major studio may back the English version. President Cardenas will allow Hollywood equipment and technicians to enter Mexico for work, and also will allow the Army, Mexican Youth Association, and the National Museum to participate in the production.

Ross Federal Transfers

Ross Federal Research Corporation has transferred R. L. Biggs, former supervisor and research salesman at Portland, Ore., to the Seattle branch as research salesman. Rico D. Tully, former national supervisor, has been named branch manager and director of research at Portland, replacing F. B. Gamble, forced to resign because of poor health.

Sets Two Features

Franklyn Warner, head of Fine Arts Pictures, will start production on two new features shortly, he said last week prior to his departure from New York for the coast. Mr. Warner was in New York for conferences with E. W. Hammons, Educational-Grand National executive.

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

DISCLOSURE BY Mr. Darryl Francis Zanuck's Twentieth Century-Fox Studio at Movietone City that the Life of Stephen Foster is on the production list, under the title "Swanee River," reminds of the piece we read some time ago, by Merle Crowell, of the great emotional appeal springing from the story of the derelict who died 75 years ago last January in the charity ward of New York's charity hospital called Bellevue, leaving behind him, as an imperishable national heritage: "Old Black Joe," "My Old Kentucky Home," "Swanee River," "Oh, Susanna!" "Massa's in the Cold, Cold Ground," et al.

A few days before Stephen Foster's death, the police of New York found him almost naked and unconscious in the hallway of a Bowery lodging-house, his head bleeding from an unexplained wound—a wound still unexplained. He was not yet 40, but already was adrift and done for—done for mostly because of loneliness and despair.

His folks came on from Pittsburgh in time to prevent his burial in Potter's Field, and the hospital authorities turned over to them all he had left in the world: a suit of clothes, a pair of shoes, an overcoat, a hat, a purse. In the purse was his entire fortune—38 cents. . . .

Thirty-eight cents he left—and something else. When the late Justice Holmes died a few years ago, there was found in his desk a will written in his own hand—a will in which he bequeathed the bulk of his fortune to the United States of America. So, too, the hapless Foster left to his fellow countrymen, something which only in our time has been fully recognized as a legacy beyond price . . . an incalculable part of the national wealth. . . .

Foster had poured out most of his great torrent of songs before he was 30. For them all he wasn't paid much. But in that purse he left behind him was, in addition to the 38 cents, something else. A slip of paper. On it were penciled five words in Foster's handwriting. Read those words now and you will know what they must have been. The title—or perhaps just the refrain—of a song he didn't live to write. The name of the tune that was singing itself to him when his story came to an end. The five words were: "Dear Friends and Gentle Hearts." There can't be any doubt, can there? "Dear Friends and Gentle Hearts." A Foster song as ever was. But a Foster song you and I won't hear this side of heaven.

▽

Lew Lehr, who says funny things for Truman Talley's Fox Movietonews, has written a little ditty, entitled, "Penthouse in the Basement."

▽

If the Bell Laboratories, the Radio Corporation, Klangfilm-Tobis, Gaumont Sound and others of the world's developers of sound recording of today only knew when they started what they really started.

Pierre Amas, a confectioner in Paris, told a court there, the other day, that his wife nagged him privately, but was as sweet as could be when other persons were around. Finally he found a means of gathering evidence for vindication, recording her nagging on phonograph records without her knowledge.

Hollywood newspapermen, the other forenoon, were visited in their homes and offices by two tall men, wearing the habiliments of 17th Century musketeers.

After doffing their plumed hats and tilting their swords the cavaliers presented the astounded reporters with scrolls inviting them to "the wedding of Louis XIV, King of France, and Maria Theresa, Infanta of Spain and Princess of Austria, and other events of historical and romantic importance."

It was the doings of Murphy McHenry, publicity director for Edward Small, for sending preview invitations for his "Man in the Iron Mask."

▽

Meyer Berger writes back from the World's Fair grounds on Flushing Meadow to Times Square that Jackson C. Deagan, a rather cynical young man who is in charge of the world's largest carillon, in the tower of the Florida Building on Fountain Lake, has started a one-man campaign to convince the public of the secular as well as the sacred possibilities of carillons.

Mr. Deagan, general manager of J. C. Deagan, Inc., of Chicago, world's largest manufacturer of bells, chimes, carillons and other percussive musical instruments, pointed out that "Melancholy Baby" sounds just as well as "In a Monastery Garden" on the instrument whose chiming can be heard seven miles from the Fair Grounds. Mr. Deagan played "My Heart Belongs to Daddy" for Fred Snite, Jr., of Chicago, twenty-nine-year-old infantile paralysis victim who has lived in an iron lung or respirator for three years.

"The people who go to the Fair want Billy Rose as much as Billy Sunday," Mr. Deagan explained, "and we aim to give them what they want."

▽

One exhibitor, far in the inlands, has written J. A. Tanney at Sales on Sound Cinema Supply headquarters in New York, that he is interested in a used "ampfire." Another wants Mr. Tanney's catalogue on "theatre surprise."

And, keeping up his reputation of being one of this column's most consistent contributors, he sends along the following paragraph, taken from a report on an applicant for credit:

> **" . . . As I informed you in my last letter, he is financially broke and I cannot recommend him as a good risk. He runs two small town theatres and bought them on a shoestring because they were not paying propositions. He lives on the stage in the theatre with his family. . . . "**

▽

Remindful of that "Goona Goona" picture of Harry Thomas's back in '32 is Lagoona Goona, the official "yacht" of the Lagoon of Nations' workmen at New York's World's Fair.

▽

And our old friend Irving (Filmack Trailer) Mack is pining away out in Chicago because, he says, "neither my enemies or my friends have said unkind things about me lately."

▽

Scanning some page proofs of our Motion Picture Almanac, as O'Brien's Press started rolling on the first forms of the 1939-40 *edition, Floyd Stone happened across the biography of Soledad Jiminez, Spanish-born actress, who, at age* 65, *listed: Hobby: Bullfighting.*

WHEN Lawrence Copley Thaw, Wall Street broker, goes a-filming in the wilds beyond the seas, he does it in a style befitting the luxuries of a king, as witness the equipment now en route with him to Europe, the Near East and the Khyber Pass and India.

One piece of equipment is a $100,000 "land yacht," a streamlined creation with an overall length of 40 feet, containing a dozen modern marvels that are still lacking in many a modern castle.

Among the fittings and equipment on the covered wagon of 1939 are these items:

A salon finished in primavera wood and upholstered in royal blue mohair with pigskin welt, the latter matching the pigskin backs of modernistic chromium chairs, which in turn match a dining table that folds out from a recess.

Bathtub and shower of stainless steel.

A self-contained lighting and power plant which runs an air-conditioning system, electric fans, reading lamps and automatic cigarette lighters.

A telephone in the rear section.

Two-way radio for talking by voice.

A kitchen equipped with an electric refrigerator, running ice water, electric outlets and a hot-water heater.

A canopy, 10 feet by 20, which may be erected outside one door to provide a fitting marquee for visiting notables.

An electrically-lighted step outside each door, which appears at the press of a button.

A dining table is equipped with "a glow bar that imparts to all glassware a beautiful Neon-tube glow, that should do much to enhance a dinner in India."

There are two sleeping compartments in the car. A sofa in the front makes up into two beds for the driver and the camera man. The bedroom in the rear has a bed on each side, each fitted with a special table that raises at an angle to provide the proper surface for reading in bed.

Departing with Mr. and Mrs. Thaw were Earl Fahrney, who was with the automobile manufacturing company until Mr. Thaw hired him for driver and mechanic, and John W. Boyle, motion picture camera man. At Le Havre, France, the party was joined by six Indian servants who bring up the rear of the expedition in two supply trucks and a passenger car with a small trailer attached. From Paris the expedition will pass through Budapest, Istanbul, Damascus, Baghdad, Teheran, Herat, Mazar-I-Sherif, the Khyber Pass, Delhi, Assan, Calcutta, Hyderabad, Madras, Colombo, Mysore, Bombay, then Broadway.

▽

Hollywood player Charlie Ruggles has a monkey which he calls "Shlemeil." "Shlemeil" is "dope."

▽

Gilbert Wright, in Hollywood, son of the novelist, Harold Bell Wright, has discovered a process by which he says animal sounds may be converted into words through the mouth of a human. He calls it "talking sound."

Mr. Wright played a record of barnyard noises, while his wife held a gadget at her throat and moved her mouth. Through her the donkey said. "I am so lonely. Oh, so lonely."

The cow mooed, "Ezra, milking time." A locomotive whistle shrilled, "Farewell, Hollywood, farewell!"

THE NEW

BLONDIE PICTURE IS HERE!

The Bumsteads take the whole nation on a roaring vacation...in the newest, best and funniest of their sensational string of family comedy hits!

Blondie TAKES A Vacation

Based upon the comic strip created by CHIC YOUNG

Played by the same inimitable trio of "naturals",

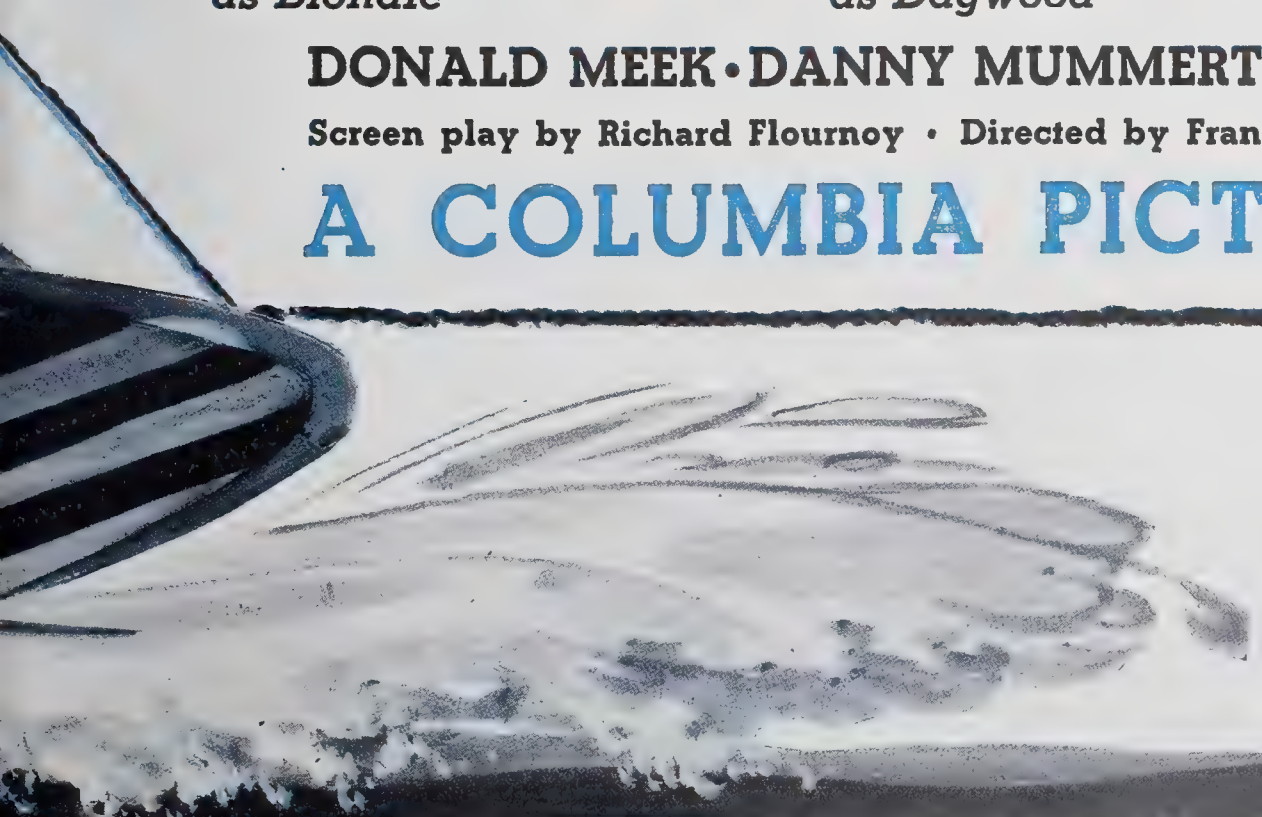
PENNY SINGLETON · ARTHUR LAKE · LARRY SIMMS

as Blondie *as Dagwood* *as Baby Dumpling*

DONALD MEEK · DANNY MUMMERT · DAISY

Screen play by Richard Flournoy · Directed by Frank R. Strayer

A COLUMBIA PICTURE



COLUMBIA PICTURES

RIGHTS OF DISPUTANTS ANALYZED IN FIFTH DE-CODING THE CODE SERIES

Nizer Discusses Special Boards, Types of Disputes Subject to Arbitration, Manner of Choosing Boards, Arbitrators' Oaths

by LOUIS NIZER

Clause IV—Special Arbitration Boards

(1) *Appointment of Panels.* In addition to the Permanent Arbitration Boards, there shall be Special Arbitration Boards. They, unlike the Permanent Arbitration Boards, shall be appointed by the individual litigants. In each Exchange territory, the distributors and affiliated exhibitors shall appoint a panel of ten arbitrators. Each organized exhibitor group shall appoint a panel of ten arbitrators. The exhibitor or distributor may appoint his arbitrator from these panels but he need not do so. His appointed arbitrator need not be a member of any panel.

(2) *Two Party Disputes.* Where the dispute is between two parties, the Special Arbitration Board shall consist of three arbitrators selected as follows:

(a) Two arbitrators designated one each by the litigants. They may be members of the panels but they need not be.

(b) The two arbitrators so designated shall choose a third arbitrator who may be a member of the panel of neutral arbitrators but need not be. If the two arbitrators are unable to agree upon a third arbitrator, he shall be chosen by them by lot from the panel of neutral arbitrators.

Chairman. The third arbitrator shall be Chairman of the Special Arbitration Board.

(3) *Disputes Relating to Clearance.* If the dispute refers to clearance, the Special Arbitration Board shall be constituted of five members as follows:

(a) The complaining exhibitor shall designate one arbitrator.

(b) The exhibitor complained against shall designate a second arbitrator.

(c) The distributors, who are the third party to the dispute, shall, by unanimous action, designate a third arbitrator.

(d) The three arbitrators so designated shall, by unanimous action, select two arbitrators who may but need not be members of the panel of neutral arbitrators. If they are unable to agree upon either or both of the two arbitrators, one or both shall be chosen by them by lot from the panel of neutral arbitrators.

Chairman of the Board. The Chairman of such Special Arbitration Board relating to clearance, shall be one of the two additional arbitrators so selected.

(4) *Right to Eliminate Arbitrator.* Where a neutral arbitrator is chosen by lot, each arbitrator of the Special Arbitration Board selected by a party has the right to reject one neutral arbitrator so chosen. In such case, another neutral arbitrator shall be chosen by lot from among neutral arbitrators not so rejected.

Clause V—Parties to Disputes

There are three categories of disputes: those between distributor and exhibitor; those relating to overbuying; and those relating to clearance.

(1) *Disputes Between A Distributor And An Exhibitor.* All disputes which are subject to arbitration under the Code shall be between a distributor and an exhibitor and shall be considered a two party dispute, except those disputes relating to overbuying and clearance.

(2) *Overbuying Disputes.* Overbuying disputes shall be between a complaining exhibitor and an exhibitor complained against and shall be considered a two party dispute.

Distributor. However, each distributor who has signed the Code and at the time has a contract with the exhibitor complained against, shall be entitled to notice of all hearings and shall have all rights of a party except to designate an arbitrator.

Decision Binding On Distributor. Such distributors shall be bound by the award as if they were parties to the dispute.

(3) *Clearance Disputes.* These disputes shall involve three parties:

(a) The complaining exhibitor.

(b) The Exhibitor complained against.

(c) Distributors as a group who have contracts with complaining exhibitors and grant clearance to the exhibitor complained against.

Notice to Distributors. Each such distributor shall receive notice of hearings and shall have all the rights of a party except the right individually to designate an arbitrator.

Other Exhibitors Affected. If an exhibitor who is not a party to the clearance dispute may be prejudiced by any award made in favor of the complaining exhibitor, any party may file such a written claim with the Arbitration Board.

No Power To Proceed. In such a case, the Arbitration Board shall have no power to proceed unless within the time fixed by it, there have been filed written consents by such exhibitors of their willingness to be bound by any award which may be made in such dispute.

Rights Of Other Exhibitors. Exhibitors who have filed such written consents, are entitled to notice of all hearings and have a right to be represented at the hearings and to examine or cross-examine all witnesses.

Award Binding. The award of the Arbitration Board shall be binding upon such exhibitors to the same extent as if they had been parties to the dispute.

Clause VI—Jurisdiction of Parties, Choice of Permanent or Special Boards

No arbitration Board (either Permanent or Special) shall hear a dispute unless each of the parties has done three things:

(a) Signed the Trade Practice Code.

(b) Complied with the "Agreement to Arbitrate" provision of the Code (see Article XV).

(c) Signed the agreement of arbitration annexed to these rules.

List of Signatories. The Secretary of each Arbitration Board shall keep a list of the names and addresses of distributors and exhibitors in the Exchange territory who have agreed to arbitrate.

List Available. This list shall be available for inspection during ordinary business hours by any interested party.

Choice of Special Arbitration Board. Every dispute under the Code shall be submitted to the Permanent Arbitration Board unless one or more of the parties request a Special Arbitration Board. It is the intention that any party shall feel free to have a dispute submitted to a Special Arbitration Board.

Arbitration In The Interim. Until a Permanent Arbitration Board is established in an Exchange territory, all disputes shall be submitted to Special Arbitration Boards.

Powers Of Board. An Arbitration Board shall have only the powers conferred by the Trade Practice Code and the Rules of Arbitration and every award shall conform with these documents.

Clause VII—Oaths of Arbitrators

Each person appointed an arbitrator or a member of a panel, shall sign the form of oath required by law in his jurisdiction. If no form of oath is provided by law, he shall sign the following form:

> "I, ..., having been duly appointed (an arbitrator) (a member of the ..... panel of arbitrators) for the ..... exchange territory, do solemnly swear that I will faithfully and fairly hear and examine the disputes brought before me and will determine each such dispute in accordance with the spirit and intent of the provisions of the Trade Practice Code of the motion picture industry and the Rules of Arbitration annexed thereto, and will make a just award to the best of my understanding."

Additional Oaths. Each arbitrator shall sign any additional oaths which may be required by law in connection with the hearing of any dispute.

Signing Awards. Each arbitrator shall sign all papers necessary or convenient to make their awards binding.

Filing Oaths. Each oath shall be filed in the

(*Continued on opposite page, column* 1)

DE-CODING THE CODE

"De-coding the Code"—the majors' new trade practice program for self-regulating distribution-exhibition—as analyzed by Louis Nizer, motion picture lawyer in New York, continues with a study of additional clauses of the arbitration agreement which is an integral part of the code.

The first installment of this series, appearing on page 31, June 24th, interpreted Clauses I and II, covering exclusion privileges, cancellation and trade announcement.

The second of the series, on page 30, July 1st, covered the six clauses from public demand for exceptional feature to score charges.

Six more clauses were covered on page 30, July 8th, including allocation, contract form, selective contracts, order of release, coercing contracts and other subjects of arbitration.

The three final clauses of the code proper were covered on page 32, July 15th, and the first three articles of the rules of arbitration were analyzed.

In the fifth installment, appearing herewith, five more clauses of the arbitration agreement and rules of arbitration are analyzed, as follows:

IV—Special Arbitration Boards
V—Parties to Disputes
VI—Jurisdiction of Parties, Choice of Permanent or Special Boards
VII—Oaths of Arbitrators
VIII—Terms of Office, Removals, Vacancies
IX—Arbitration Proceedings

(Continued from preceding page)
office of the Permanent Arbitration Board and in such other places as required by law in any jurisdiction.

Clause VIII—Terms of Office of Arbitrators, Removals and Vacancies

(1) *Term of Office.* The members of each panel of arbitrators shall serve for six months.

(2) *Removals.* An arbitrator in the panel appointed by distributors and affiliated exhibitors may be removed at any time by a majority of them who are at the time entitled to participate in the appointment or abritrators to such panel.

An arbitrator in a panel appointed by an organized exhibitor group or groups may be removed at any time by the action of them who are at the time entitled to participate in the appointment of arbitrators to such panel. A majority is necessary to remove an arbitrator appointed by distributors and affiliated exhibitors. No reference is made to a majority in the case of an arbitrator removed by exhibitor group or groups.

(3) *Vacancies.* A vacancy in any panel of arbitrators may occur by reason of:

(a) Death.
(b) Resignation.
(c) Removal.
(d) Disqualification.

Filling Vacancy. Such vacancy shall be filled in the same manner as the original appointment was made. The arbitrator appointed shall serve for the balance of the term of his predecessor.

Clause IX—Arbitration Proceedings

(1) *Statement of Claim.* To begin an arbitration, the complaining party must deliver or mail to the Secretary of the Permanent Arbitration Board a statment of the claim and a copy of it.

Contents Of Statement. The claim must set forth in non-technical language:

(a) Name and address of the complaining party.

(b) Name of theatre involved in dispute and name of the party against whom the claim is made.

(c) If the dispute involves overbuying, the name of the distributors entitled to notice.

(d) A brief statement of the claim and the relief sought. If a contract is involved, the date of the contract and the names of the parties to it.

(e) A demand for arbitration and, if the Permanent Arbitration Board is not desired, a request that the dispute be submitted to a Special Arbitration Board.

(f) The designation of an arbitrator to serve if the complaining party requests a Special Arbitration Board, or if the party complained against should make such a request. If the case relates to clearance and there are, therefore, three parties involved, the third being the distributors as a group (see Article V (3)), then the distributors may also request a Special Arbitration Board.

Filing Fee. Every statment of a claim must be accompanied by a filing fee of $5.

(2) *Notice of Claim.* The Secretary shall promptly deliver or send by registered mail a copy of the claim to the party complained against. If the dispute involves clearance, such notice must also be sent to the distributors as a group (see Article V (3)).

Acknowledging Claim. Within seven days after the delivery or mailing of such claim, the party who receives it shall deliver or send by registered mail to the Secretary, a written acknowledgement of its receipt.

Designating Arbitrator. If the complaining party requests a Special Arbitration Board, or if any party complained against requests a Special Arbitration Board, then the written notice of acknowledgement shall also contain a designation of the arbitrator.

World Pictures Corporation will release "Hatred," starring Harry Bauer, in September.

COURT BACKS BONDY ON HIS RKO PLAN APPROVAL

Election of Board, Officers for New Company Set; Minority Holders to Appeal

The United States Circuit Court of Appeals in New York Tuesday unanimously affirmed the action of Federal Judge William Bondy in approving the amended plan for the reorganization of Radio-Keith-Orpheum Corporation which was submitted by Atlas Corporation in 1938.

The amended plan does not interfere with first lien claims amounting to only $50,000, but offers debenture holders with $12,500,000 in securities preferred cumulative dividend stock for their principal, with the choice of preferred or common stock with interest to the date of reorganization.

It also offers general creditors, with claims amounting to $12,000,000, and common stockholders, common stock in the reorganized corporation for their claims.

Federal Judge William Bondy was scheduled on Thursday to hear a petition by the Irving Trust Company, as trustee of RKO, for permission to call a meeting of the remaining directors of the present company in order to elect the new members of the board already approved by the court.

Management Continuity Sought

The petition states that immediate election of the new board would give its members an opportunity to familiarize themselves with company operations pending completion of the reorganization, and would provide a continuity of management between dissolution of the old and formation of the new company.

Of the 19 directors elected at the last stockholders' election on March 23rd, 1932, only two, James G. Harbord and Lunsford P. Yandell, both representatives of the Radio Corporation, will be members of the new board.

The proponents of the reorganization plan will proceed with its consummation despite any appeal to the U. S. Supreme Court which might be taken following the U. S. Circuit Court of Appeals decision upholding the order confirming the plan, according to Hamilton C. Rickaby of counsel for the Atlas Corporation, proponent of the reorganization plan.

However, Mr. Rickaby also pointed out that an appeal to the Supreme Court might delay submission of the $1,500,000 underwriting agreement, now in preparation, to the Federal Court for its approval. This would have the effect of delaying the company's final discharge from court supervision despite consummation of the reorganization plan.

In the matter of the U. S. Circuit Court of Appeals decision rendered Tuesday, appeals had been taken by minority debenture holders, stockholders and creditors on conflicting claims that the stockholders received too much recognition, that the debenture holders' claims should be cut down at least 45 per cent and that various minor items should be adjusted otherwise than was done in the amended plan.

The Appellate Court in its opinion, written by Judge Robert P. Patterson and concurred in by Judges Learned Hand and Harrie B. Chase, stated:

"The District Court was not called on to say that the plan was the best or fairest that could be drafted. The problems confronting the parties were not easy of solution.

"The corporate structure was intricate. The demands of the secured creditors, unsecured creditors, and stockholders were conflicting. The demands were satisfied in a way that met with the approval of the requisite majorities of each group. The plan did not break the priority of the debentures over unsecured creditors and stockholders. In the circumstances, we cannot say that the right of the debenture holders were sacrificed in favor of junior parties."

The court noted in its opinion that the plan was not weighted in favor of old stockholders.

Concerning the demand that the debentures be cut to the extent of 45 per cent, which was backed by claims that heavy discount was paid at a time when RKO needed money, Judge Patterson wrote:

"The debentures, it is true, were issued at a heavy discount, but we are referred to no provision of law forbidding the issuance of bonds by a corporation at a discount, and the general rule is that corporations may borrow at a discount."

Judge Patterson noted that the debentures had been offered at a discount to the debtor's stockholders and concluded:

"We see no reason to doubt the validity of the debentures for full face value."

United Artists Signs Three Large Circuits

United Artists has completed three circuit deals for 1939-40 product, with Fox Metropolitan, the Durkee circuit, and the Rome circuit.

The first deal was negotiated with John Denas and William White, of the Fox Metropolitan. Charles Stern and Clarence Eisman represented UA. The territory is New York.

The second deal, involving the Baltimore territory, was negotiated with Frank Durkee, of the circuit bearing his name. Charles Stern and Fred Rohrs represented UA.

The third deal was negotiated with Lou Rome, of the Rome circuit. Mr. Stern and Mr. Rohrs represented UA.

Williams-Griffith Partners

In the purchase of four Nebraska theatres, H. J. Griffith has as his partner H. F. Williams of Minneapolis, and the purchases were affected in the Williams-Griffith name. However, the four theatres, two at Auburn and two at Nebraska City, will be operated out of the Griffith-Dickinson office in Kansas City.

Goetz Reelected

Joe Goetz, assistant division manager of RKO in charge of personnel, was unanimously reelected president of the Cincinnati Bookers Club for his fourth successive term. Mrs. E. L. Shakespeare, a Cincinnati exhibitor, and E. H. Mayer, Motion Picture Herald correspondent in that city, were elected honorary members.

Freshman Leaves ASCAP Post

Earl Freshman, head of up-state activities for the American Society of Composers, Authors and Publishers, has resigned and will be succeeded temporarily by Richard Power. Mr. Power will work at the Rochester office, through which office all ASCAP business will clear.

GN HAS NEW PRODUCT AND FINANCING PLANS

RFC Loan and Participation by Brokerage Firm Set; Thirty-six Features on Program

With new financing in the amount of $1,000,000 virtually arranged, Grand National-Educational moves forward this week with plans for 36 features, 18 or less westerns, a series of color cartoons, reorganization and implementation of its sales staff, payment of its many debts, and hope that it will again be among the great company names of the motion picture industry.

Stockholders Meet

All of the above seems assured as the result of the meetings in New York, on last Friday, of the stockholders of the two companies. The Educational stockholders authorized officers of the company to accept a loan of $400,000 from the Reconstruction Finance Corporation. Stockholders of both companies then approved the proposed deal whereby Felt & Company, representing a group of private investors, will advance up to $950,000 in new financing. This latter sum may be reduced when the RFC deal goes through, which is expected in about two weeks.

With the new money, Educational is expected to pay $260,000 to Electrical Research Products, which holds a mortgage on the West Coast Educational studio,; and then to advance the mortgage and other collateral, as security for the RFC loan. Felt & Company would have second liens on all the assets pledged with the RFC.

Irving M. Felt, of the brokerage firm bearing his name, declared this week that his company would have "substantial" representation on the boards of both companies, and in their operating staffs. However, the brokerage firm had an "open mind" about management of the refinanced companies, he emphasized.

While the RFC loan was expected shortly to be consummated, the Felt deal this week was faced with some obstacles, it was indicated by general comment.

The two former producing companies will not re-enter production, Earl W. Hammons, president of the two companies, said at the stockholders' meetings, over which he presided. They will finance independent producers, to avoid heavy commitments, and assure immediate product, he explained.

Thirty-six features, 12 to 18 westerns, and a color cartoon series are expected for release by the newly financed company. Among the independent producers' names mentioned as likely for the Grand National-Educational banner was that of Jack Skirball, who resigned from the company last week as vice-president in charge of production.

Mr. Hammons this week was expected to name, shortly, a sales head to replace Edward Alperson, resigned; and a permanent treasurer to replace T. R. Williams resigned. Harold Saxe has been holding the latter post. There will be a reorganization, and additions to the sales staffs.

Pocket Books

Motion picture titles are prominent in the list of books lately placed on sale in the New York City area. The books are pocket sized, cardboard covered, priced at 25 cents each, called "Pocket Books," and published by Robert F. DeGraff. The motion picture titles are "Lost Horizon," "Wuthering Heights," "Topper," 'The Bridge of San Luis Rev."

MONOGRAM SALES ARE UP OVER LAST YEAR

Monogram Pictures' sales this year are 40 per cent ahead of last years', George Weeks, vice-president in charge of sales, said this week in Hollywood, where he stopped while on a nation-wide exchange tour.

Mr. Weeks said the new season would be "without doubt" the biggest in the history of the company.

"Our budgets are higher; we will have more pictures; and, consequently, we are able to make better deals," he said.

Fox West Coast and Republic Heads Meet

Booking by the Fox West Coast circuit, of Republic's 1939-40 product was the subject of conferences this week in New York between Republic executives and Fox West Coast circuit chieftains, Charles Skouras, president; Andy Krappman, his assistant; and Arch Bowles, northern California division manager.

In New York also this week were Moe Siegel and Sol Siegel, Republic production heads, for conferences with Herbert Yates, before his departure for England.

Elect Council Officers

Mrs. J. D. Woodward has been installed as the new president of Cincinnati Better Motion Picture Council. Other officers elected are Mrs. Neal Ahern, first vice-president; Miss Hattie Ochs, second vice-president; Mrs. Nicholas Lodwick, third vice-president; Mrs. Frank L. Bluestein, corresponding secretary and Mrs. Harold Dine, treasurer.

Shift Salesmen

James Handle, United Artists salesman, has been transferred to Columbus, Ohio, from Toledo. He replaces George Jefferies, who has gone with Universal at Albany N. Y.

Signs RCA Service

Six theatres of the Morris Wax group and a similar number in the A. Sabloski circuit were among several deals closed in and around Philadelphia in June for RCA sound service, according to Edward C. Cahill, Photophone division manager.

Religious Films Company

Bible Picture Management Corporation has been incorporated at Albany, New York; its purpose, to distribute motion pictures of religious subjects. Authorized capital stock is $5,000. Bertram Reshkin, Bronx; Orville C. Sanborn, and A. Wallace, New York, are directors.

Griffis Marries Whitney Bourne

Miss Whitney Bourne, daughter of Mrs. Harvey D. Gibson and George G. Bourne, was married Wednesday morning to Stanton Griffis at the home of Mr. and Mrs. Harvey D. Gibson in Locust Valley, N. Y. Mr. and Mrs. Griffis sailed that afternoon on the SS *Queen Mary* for a honeymoon in Europe.

The bride's stepfather, Harvey D. Gibson, is president of the Manufacturers Trust Company and chairman of the finance committee of the New York World's Fair.

Miss Bourne, born in New York, studied with various teachers of the stage at New York, and in Paris studied at L'Atelier Charles Dulan, later appearing in repertory for a year. In New York her first Broadway engagement was as understudy to Rose Hobart in "Eight Bells," followed by a role in Gilbert Miller's "Firebird" and the lead with George Abbott in "John Brown." The young actress then devoted two years to stock. Ben Hecht and Charles MacArthur persuaded her to enter films.

Miss Bourne played the lead in two Hecht-MacArthur productions, "Crime Without Passion" and "Once in a Blue Moon." After this she went to London for the Gaumont-British "Head Over Heels." She next signed with RKO and made her debut in Hollywood in the lead in "Flight from Glory," followed by "Love in a Basement," "Double Danger" and "The Mad Miss Manton."

Mr. Griffis is chairman of the executive committee of Paramount Pictures, chairman of the board of directors of Madison Square Garden Corporation and chairman of the finance committee of Cornell University. He also is a special partner in Hemphill, Noyes and Company and is a director in various other corporations.

Says American Pictures Dominate South America

Native Spanish language film production can never hope to replace American films on that continent, in the opinion of Clemente Lococo, a leading exhibitor and producer in Buenos Aires, who is in New York on a visit. He plans to go to Hollywood for a visit of several weeks, looking at production and visiting the studios.

Mr. Lococo said native production is improving and, all told, they produce in the Argentine about 15 pictures annually, at an average of about 150,000 pesos, or approximately $40,000. He said there are certain theatres in that country which cater to a particular type of clientele which demands native production. However, in general drawing power, he says, the native pictures are not up to the standard of American productions.

Warner Puerto Rico Deal

Teodulo Llamas, head of the Empresa Teatros Modernos Circuit in Puerto Rico, has signed for the entire Warner Brothers-First National product for the 1938-'40 season. The Warner product will play the circuit's 12 theatres in San Juan, Santurce and Rio Piedres.

OPENING AT RADIO CITY MUSIC HALL NEXT WEEK!

TWO REELS of the world's most famous birthday party . . . showing the Dionne darlings at childhood's cutest age! . . . And who's their playmate?...None other than Alexander Woollcott, world-famous wit and man-about-the-world . . . highlighting the things they do with the sort of glowing comment that rates him millions of readers and radio listeners! . . . THE ONE BIG EXTRA ATTRACTION FOR EXTRA MONEY FOR EVERY THEATRE THAT PLAYS IT!



The DIONNE QUINTUPLETS

CELEBRATING THEIR FIFTH BIRTHDAY

FIVE TIMES FIVE

with

ALEXANDER WOOLLCOTT



RKO PATHE PRODUCTION

PRODUCED BY FREDERIC ULLMAN, Jr.

DIRECTED BY FRANK DONOVAN

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NIGHT BALL, CONCERTS DRAWING FILM CROWDS

Chicago Theatremen Worried by New White Sox Schedule; Other Attractions Popular

by WILLIAM CROUCH
in Chicago

The advent of night baseball here is being looked upon by Chicago theatremen as an added headache among the many that now beset the motion picture exhibitor, not the least of which are the new civic night concerts, which attract up to 500,000 an evening.

At a cost of $200,000, the White Sox ball park is being outfitted with lights for night baseball games. This will give American league fans a chance to see their favorites in action during the evening hours.

Capacity Crowds Expected

Approximately 50,000 people can be accommodated in Comiskey Park the home of the White Sox. It is expected that the night games will play to near capacity, an assumption based upon records of night games played in other cities. Most feared by exhibitors, however, is the possibility that in addition to the 50,000 potential customers several hundred thousand fans will stay at home to hear the games over the radio. Already the radio stations are clearing time to put the broadcasts on throughout the evening hours and when the games start next month radio stations will be ready for the event.

Theatremen who are alert to this emergency are already planning to set up apparatus whereby the theatre patron can keep in touch with the baseball results while attending the theatre. Scoreboards that give a play-by-play account of the games will be installed in the lobby of some theatres while in others the radio broadcasts will be available to those who wish to divide their time between the film and the game. Another plan that may be worked out is the flashing of scores on the screen from time to time.

Some exhibitors feel that to give out any baseball information is only to arouse more interest in the sport and for that reason they expect to offer no added inducements to the ball fans.

Soft Ball Growing

A check-up with the National Softball Association headquarters here shows that this game continues to grow at an impressive rate. Most development in the sport of late is shown in the increasing number of girls teams. The ratio of girls teams to the men's is now about one to five. Needless to say it is the increasing number of the girls teams that bring out the fans. The scantily clad young ladies who play softball in rather expert fashion draw hundreds to their games at the neighborhood sand lots, here as well as in other cities. Each year one finds the softball parks increasing in size and number and many of them have bleachers for the fans who pay no admission charge to see the games. Their only concession being to listen to advertising pleas made by the sponsors of the teams over a public address system.

Next in line to attract the attention of the seekers of free amusements are the music concerts given in the various city parks. The largest of these are the Grant Park concerts. Crowds from 10,000 to 50,000 gather here nightly along the lake front to sit under the stars and hear fine music. Many big name musicians and their groups appear here during the summer months.

Chicago's newspapers in their promotion activities stage a number of free or low admission events during the year, which attracts millions of persons. Last Sunday the Chicago Tribune sponsored a Police and Fire department show that drew 70,000 to Soldier's Field. Boxing contests like the Golden Gloves and the CYO International matches also bring out huge throngs. The All-Star Football game each year is played to standing room only. Loop theatre business suffers greatly on the night of the game but gains a great deal if the game is postponed a day and many thousands of visitors are forced to stay over for a day. This has happened—and Loop exhibitors hope to see it happen again.

Other Sports Draw

A dance carnival in Soldier's Field every year attracts from 150,000 to 250,000 persons. This is sponsored by the Chicago *Times* and is free to the public.

Auto races, ski meets and baseball championship contests are other events that make the need for showmanship among the theatremen something keener than it has been. The newspapermen have been expert at getting out huge crowds.

Horse racing is also to be found during six months of the year in around Chicago. This year night horse racing on one of the tracks was planned but at the last minute the innovation was dropped and another threat to theatre business went by the boards.

Reports published this year show that yachting and boating activities of various kinds have increased ten fold during the past eight years. Some $50,000,000 is spent here annually for new boats of all kinds and repairs to those already in operation. The many yacht harbors that lie along the lake front are fast becoming inadequate to handle the rapidly increasing number of boats. Government funds are being sought to augment the city's appropriations for more harbor space.

Archery ranges by the hundreds and outdoor bowling games are the latest fads to spring up around here and while not so prevalent as the miniature golf courses of some years ago they draw sizeable crowds that are looking for divertissement.

NIGHT BASEBALL IN UPSTATE NEW YORK

Night baseball is proving a serious competitive factor in Albany, Troy and Utica, N. Y. In the last named city the Candian-American Baseball League is now playing regularly, and with the installation of lights for night games, the park is drawing approximately 3,000 fans each night.

In Troy and Albany, exhibitors complain that their business is affected seriously by the nightly baseball attendance of 3,000 to 5,000 as well as the regular broadcasts of the night ball games.

Pekras to Build

John Pekras, owner of three theatres in Elyria, Ohio, has announced plans to build a 1,500 seater, to be called the Elyria.

Colonel Jenkins Discovers Oil In Casper, Wyo.

Casper, Wyoming

Dear Herald:

If your readers have never visited the wide open spaces we would advise that they come to this country and get a view of what an important part of the United States looks like.

This town of Casper is located in the midst of these wide open spaces and out here one man is just as good as any other man so long as he behaves himself, regardless of the size of his bank account.

In her heyday Casper had something like twenty-five thousand folks, mostly Americans, but today twenty thousand would come near being correct and stock and oil are the chief source of her revenue. Besides being the division point of the Burlington and Northwestern railroads it is here that the oil is refined from the Lance creek, Salt creek and Big Muddy fields. Formerly there were five refineries in operation but today three refineries seem to be all that is in operation.

Casper is where the office of a branch of the Gibraltar Theatre Co. is located, which branch includes three theatres here in Casper, one in Wheatland, one in Douglas, one in Gillette, one in Graybull, one in Powell, one in Basin and one in Midwest, all in Wyoming, and this chain is being operated by Mr. Russell Schulty. There is also a part of this chain in western Nebraska which is being managed by our old friend, Billy Ostenburg, of Scotts Bluff, Nebraska, and we are told that there are approximately 37 theatres in the Gibraltar chain, which chain is managed by Mr. C. R. Gilmour of Denver, Colorado, who is the president of the chain. Billy Ostenburg, you may remember, is the Mohegan who skinned the hide off of us playing golf once, and we have had it in for him ever since.

* * *

A man told us yesterday that he drove across twelve miles of prairie and he saw from one to three grasshoppers on every blade of grass. Our guess is that the grass was very thin or that was a lot of hoppers. We are pretty strong on this hopper stuff ourself.

Colonel J. C. Jenkins

The HERALD *covers the field like an April shower.*

F. Wesley Huss, Jr., president of Associated Theatres, Inc., has been elected president of the Greater Cincinnati Independent Theatres Association, succeeding Harold Bernstein, who was elected secretary. A. J. Holt was named vice-president and Herman Bley, treasurer.

Visit Universal Exchanges

James Jordan, contract department manager for Universal, and Tom Murray, branch operations assistant to William Scully, general sales manager, are visiting the various branch offices of the company to effect a closer cooperation between the home office and exchanges. They are expected to end their visits by September.

menace

If a hunted beast could write a diary . . . it would read like the story of this man!

The laws of civilization were twisted into the furies of life for him . . . Each bid for love, for peace, thwarted, twisted, to sink him deeper into living hell!

MORE PICTURE-POWER FROM UNIVERSAL!

I STOLE A MILLION

George RAFT · Claire TREVOR

with **DICK FORAN · HENRY ARMETTA · VICTOR JORY**

Screenplay by NATHANAEL WEST · Original story by Lester Cole

Directed by FRANK TUTTLE · Associate Producer: BURT KELLY

Industry in Ohio Acts on Tax Suits; New Levy Viewed

Further action in the two suits of John V. Bostwick, a taxpayer, against the Ohio Tax Commission, at Columbus, challenging authority in exempting film rentals from state sales tax, and urging collection of an estimated $1,250,000 due for taxes since inception of the law, will be demanded by the industry instead of the Commission through a strategic move arranged by consent of plaintiff's counsel.

Universal exchanges, Frank J. Ferguson, operating the Avondale, a Columbus neighborhood house, and group known as Cleveland Theatres, have been named to represent the industry in the defense action.

Answers Due August 1st

Concurrently with the change, the Franklin county court of appeals granted until August 1st for filing answers to the suits, thus making the fourth continuance since the action was instituted. Meanwhile, the new defendant is preparing briefs pending decision by the court as to acceptability of the change in the defense setup.

The defendant is represented by Aubrey Wendt, assistant attorney general of Ohio, while the Motion Picture Producers and Distributors of America has retained Bricker, Power and Barton to protect interests of distributors. Mr. Bricker, elected governor of Ohio last November, is an inactive member of the law company.

See New Tax Bill

There is a strong likelihood that a new revenue measure, including a tax on theatres, will be introduced in the Wisconsin Assembly, in the opinion of observers there.

The Assembly has rejected the Alfonsi-Grobschmidt amendment to the administration's tax measure, which provided for an occupational and gross income tax on theatres. It is pointed out that a new measure probably will be introduced to compensate for an $8,241,569 revenue shortage not provided for in the present bill. The measure has passed the Assembly and will go to the Senate for action.

Some confusion attended the introduction last week of the new "bracket system" of collecting the Kansas two per cent sales tax. As was the case when the levy first went into effect, some customers refused to pay the tax; others figured out ways of avoiding it, by making purchases in small amounts, if they could get under 15 cents, or by buying in groups, theatre tickets, for example.

The bracket system provides no tax from one to 14 cents; one cent from 15 to 65 cents; two cents from 66 cents to $1.24; three cents from $1.25 to $1.74; four cents from $1.75 to $2.24; five cents from $2.25 to $2.74, etc.

Governor Lloyd C. Stark has signed the bill extending Missouri's two per cent sales levy in its present form for another two years, to December 31, 1941.

Retail sales tax collections in Ohio for the first six months of this year totaled $21,205,184, an increase of $2,890,801 over the corresponding period of 1938, according to figures just released by Don H. Ebright, state treasurer. Ohio theatres pay the three per cent impost on grosses, which, in the majority of cases, is added to the admissions.

Berke Is Autry Producer

William Berke has been named producer of Republic's Gene Autry westerns for 1939-40, with George Sherman directing.

MGM GETS LION AND PUBLICITY

Fifteen lion cubs were to match points of beauty and brawn Thursday at the annual convention of Lions International at Duquesne Gardens, Pittsburgh, with an "animal jury" selecting a mascot for Metro-Goldwyn-Mayer's short subjects. The winning cub will be known as Leo Jr., to act as an audible trademark. His duties will thus parallel those of Leo Sr., whose roar introduces all of M-G-M's feature productions.

The "animal jury" to sit in judgment on the leonine contestants included J. J. Lyons, borough president of the Bronx, "Bugs" Baer, Carl Crow, author of "Four Hundred Million Customers"; Lyn Swann, New York stage actress, Dr. George Bull, Lions' Club delegate from Durham, N. C., and Jacquelin Tyger, fashion model.

The cub selected as possessing "most pulchritude and personality" will go on from Pittsburgh to New York, and will be officially crowned on Saturday, which has been designated as Lions' Day, at the World's Fair. After the ceremonies there, Leo Jr. will embark by plane for the Coast, ready to become the immediate impresario of M-G-M short subjects.

William R. Rodgers, general sales manager for Metro, was to discuss matter of shorts on the theatre program.

Southwest Area Changes

Ted Jones, district manager for R. E. Griffith Theatres in the southwest, has relinquished management of the Roswell, New Mexico, theatres of the circuit and will devote his entire time to superintending theatres in the New Mexico district. Wayne Patterson, formerly manager of the Reel and Rig theatres at Hobbs, N. M., becomes manager of the Yucca and Pecos at Roswell. J. A. Sanders, formerly manager in Gallup, N. M., assumes managership of the Reel and Rig at Bobbs, Marlin Butler, formerly manager at Portales, N. M., will assume charge of the Chief and Navajo at Gallup, and Jack Baldock, formerly in Roswell, will manage the Yam and Kiva theatres at Portales.

MGM Branch Revisions

As a result of David A. Levy's resignation from Metro-Goldwyn-Mayer as New Jersey branch manager to head Universal's New York branch, several staff changes have been made. Herman L. Ripps, former Albany salesman, has taken over the sales post in New Jersey with headquarters in New York. He succeeds Ben Abner who was promoted to New Jersey branch manager. William Williams has been advanced from office manager in Albany to salesman. Sidney Stockton, former cashier at the New York branch, has been promoted to Albany office manager.

The Griffith Amusement Company has purchased the Whiteway and the Klock, at Fredonia, Kansas.

Exhibition As a Career Analyzed By Researchers

The Institute for Research, in Chicago, an organization devoted to vocational research, has completed a monograph on "Motion Picture Theatre Operation as a Career," which it started last winter.

Starting with a brief history of the business, the monograph discusses types of theatres, staffs, duties of manager and assistants, program preparation, operation details, requirements and training, requirements of capital, costs, policy and earnings, and gives some highlight estimates of exhibition.

Payroll: $260,000,000

Average weekly payroll for all theatres is placed at $5,000,000—$260,000,000 a year, the Institute says, adding: A theatre receives approximately one and one-half per cent of every dollar of the community's money circulated among retail merchants; 400 theatre circuits operate 6,000, or about one-third of the total theatres; operating staff sizes run from five employes for the average 300-seat theatre, 15 for a 1,500-seater, up to more than 100 for the big de luxe houses.

Salaries of theatre managers are said to run from $25 to $45 per week at theatres seating 500 and under, $50 for the average seating 750, $60 for one with 900 seats and $70 for a 1,000-seat house, running upward at larger places.

"An accepted objective in the division of every dollar" of box office income is set at: Rent, 12 per cent; program cost, 30 per cent; salaries, 17; advertising, 6; other operating expense, 15, and gross profit, 20.

Capital requirements for owner-operation are estimated at $6 per seat for a 250-seat theatre, plus an additional $1,500 for equipment. Operation expenses are said to run between $350 to $450 a week for a house seating from 300 to 500 persons, representing all expense items.

It is said that the prospective owner of a small house should not start in business with less than $7,500 capital, and preferably with $10,000, and should carry a $50,000 liability insurance protection minimum.

The cost of feature pictures are estimated to average between 15 to 40 per cent of a theatre's gross receipts—and over a year's time, rental of all film, features, shorts and newsreels combined, are said to cost about 35 per cent of the gross.

Usually, it is said, competent theatre owners earn from $4,000 to $10,000 a year, and small circuit owners may have incomes running as high as $35,000 a year.

DeVilbliss Joins Circuit

Temple DeVilbliss has joined the Griffith-Dickinson Theatres, Inc., Kansas City, as construction engineer in charge of the circuit's $300,000 modernization program, already well under way. Mr. DeVilbliss for several years has occupied the same position with the Griffith Amusement Company in Oklahoma and with R. E. Griffith in Texas and the southwest.

Dixie Exchange Moves

The Dixie Film Exchange, Atlanta, has moved to new and larger quarters at 145 Walton Street. Dixie operates in nine southeastern states, has affiliated exchange connections in Charlotte, New Orleans and Memphis.

Trust Fund Taxes Will Be Argued In U. S. Courts

A controversy involving $53,338 between Bobby Jones, former golf champion, and the Bureau of Internal Revenue will have its repercussions upon both the Federal revenues and numerous individuals in the motion picture and other fields who have set up trust funds for themselves or others, it is disclosed this week in Washington.

Ruling in October

The importance of the case became apparent when Mr. Jones, appealing from an adverse lower-court ruling, sought to have the Supreme Court review the issue. His petition for certiorari will be passed upon when that court resumes sittings next October.

The suit involves an assessment by the Internal Revenue Bureau of $53,338 as taxes on $156,200 which Warner Brothers paid Mr. Jones' father under a contract for the making of 18 shorts on golf. The golfer claims he gave his father an "exclusive right" to his film income for a period of six years, from which he himself drew only a nominal income of $1,000 a year. The money turned over to the senior Jones was put into trust for the younger Jones' three children.

The importance of the matter lies in the fact that a number of film personalities, film company officers and individuals in other fields have set up more or less similar trust funds, both as a means of providing financial protection and as a way to reduce their tax liabilities. The recent investigation by the Department of Justice of the tax status of Darryl F. Zanuck, Joseph M. Schenck, William Goetz and three other persons is said to have been based on a similar trust-fund set-up to which was transferred profits from certain film transactions involved in the Twentieth Century-Fox merger.

Laughton Case Precedent

In a number of instances, screen actors have formed corporations of which they became employees, their film earnings being collected by the corporations, which in turn paid them salaries. These corporations are, in effect, trust-fund method, but the Board of Tax Appeals has ruled in one case at least, that of Charles Laughton, that the set-up involved no tax evasion.

The Internal Revenue Bureau, however, has not abandoned the fight to have such arrangements held to be tax evasions. In the aggregate, it is said, the additional revenue which would be derived as a result of a final decision favorable to the Government would run into millions of dollars.

Sacks Forms Company

S. D. Sacks, for the past 14 years associated with Robert Teller, lithographers, has formed his own organization, the Saxon Offset Litho Corporation with headquarters at East 45th Street in New York. The Saxon company has taken over the Acme and Reid offset plant and has enlarged their quarters. The company will specialize in motion picture accessories.

Sign Monogram Deal

T. R. Williams, who recently resigned as treasurer and a director of Educational-Grand National, has signed a deal with Monogram to produce four pictures. Mr. Williams was associated with E. W. Hammons for a number of years.

FOUR MILLION SEE DISNEY ORIGINALS

Four million people in June viewed exhibitions of Walt Disney's original sketches and celluloids in galleries from coast to coast, according to a report from the Courvoisier Art Gallery. The pictures were exhibited in 53 art galleries, 27 museums and 11 universities.

The pictures shown, and in many instances purchased by art collectors, were originals from "Snow White and the Seven Dwarfs," "The Ugly Duckling," "Ferdinand the Bull" and several other Disney cartoons released by RKO Radio this year.

Ad Films Found Cut from Features

A new copyright violation—snipping sequences from feature motion pictures, to make commercial advertising reels—has been stamped out by the Copyright Protection Bureau, of New York, according to Jack Levin, of the Bureau.

The cases occurred in towns of the south, east, and west, but the Bureau is withholding names. However, the typical example occurred in a southern town, where the projectionist, over a period of a year, had cut enough footage from features, to offer the combination as a commercial short, to local merchant advertisers. He used additional film for titles. In some cases, the feature sound track was backed by added narration including the commercial plugging. The separate clips were sponsored by separate advertisers, in the combination short.

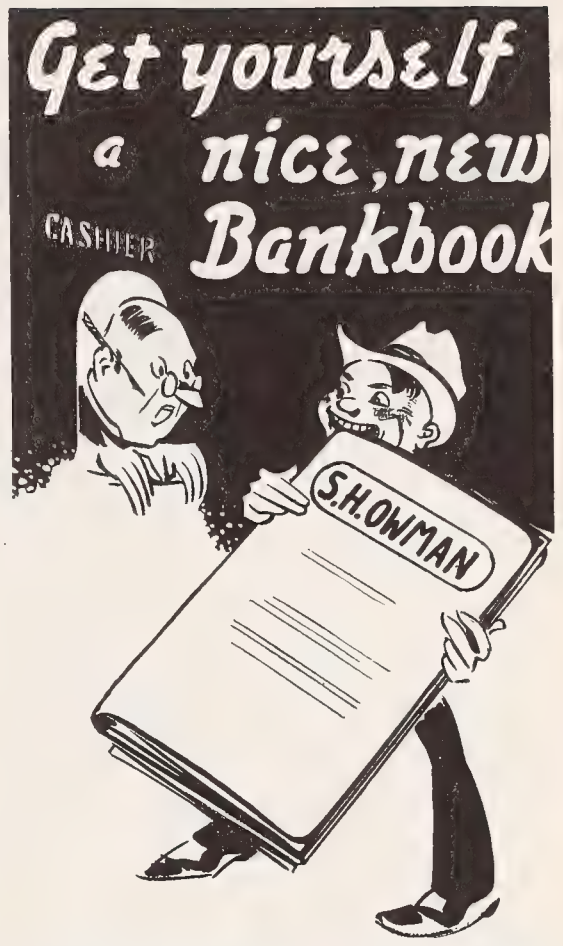
Warners' Best Year in London Says Milder

Warner Brothers had its best year in London in the past season, Max Milder, managing director for Warners and First National in England, said on his arrival in New York this week on the *Queen Mary*. Mr. Milder is here on a vacation trip. He estimated that "Confessions of a Nazi Spy," now in its fifth week at the Warner, London, would gross $1,500,000 in the United Kingdom.

Mr. Milder denied any knowledge of possible changes in Warners foreign personnel, and said that trade reports concerning changes were without foundation as far as he knows. Mrs. Milder accompanied her husband. They plan to be in New York for several weeks.

Miss De Havilland To Be Citizen

Olivia de Havilland has filed papers in federal court in Los Angeles seeking citizenship. Miss de Havilland, who with her mother came to the United States when she was two years old, was educated in California. A British subject, she was born in Tokio, of English parents, on July 1, 1916.



And be sure it's big enough to hold those plump and juicy figures that showmen eyes love to feast on. You'll be jotting them down week after week when

MET-ROSE

COPYRIGHT 1939. M.P. CO.

The absolutely brand new gift attraction hits your theatre.

METRO
PREMIUM CO.
THEATRE DIVISION
Offices and Warehouses in all Principal Cities

HOLLYWOOD BOUGHT 319 STORIES IN SIX MONTHS, 89 MORE THAN 1938

43 Purchased Last Month by Majors Bring Total Above 1938 Period; MGM, Warners Lead in Number Acquired

With the selling season well under way for 1939-40, Hollywood last month bought 43 more stories and plays, keeping up the high percentage of properties acquired since the first of the year. Last June 59 purchases were made.

Originals Steady

In the six month period from January through June, 1939, 319 properties were bought, while in the corresponding period last year, 230 purchases were made, nearly 100 less. In both years, originals accounted for approximately the same amount of the total: coming to 205, or 64 per cent of all properties purchased in the first six months of 1939; and to 138, or 60 per cent, in the same period last year.

Last month, originals accounted for 51 per cent of the total.

Metro-Goldwyn-Mayer, with 11 properties, led the list of buyers in June; the 11 including eight originals, two novels and a magazine story. Next came Warner Brothers, with nine properties, including four originals, three novels, a play and a radio script.

Included in the Warner purchases were "Lost Beauty," the John Van Druten novel, and "Man of the Hour," the George Broadhurst play which had its debut in 1905.

Other notable properties acquired were "The Man on Half Moon Street," an English play now running in London, by Barre Lyndon, who wrote "The Amazing Dr. Clitterhouse." The play was bought by Paramount; while RKO purchased "Enchanted Cottage," Sir Arthur Wing Pinero's play which was produced as a silent film in 1924, with Richard Barthelmess and May McAvoy. Also purchased by RKO for Ginger Rogers was "Primrose Path," based on the dramatization of Victoria Hill's novel, "February Hill."

The month's purchases, with all available production credits, follow:

ASSIGNED TO ADVENTURE, autobiography by Irene Kuhn, purchased by Paramount. The book's locale is in China. Anthony Veiller will produce.

BONANZA, original by Fred Zimmerman and Henner Rodakiewicz, purchased by Metro-Goldwyn-Mayer.

BURTON OF ARABIA, original by Lord Castelross, purchased by Twentieth Century-Fox.

CARVING A TURKEY, original by Thornton Sargent, purchased by Metro-Goldwyn-Mayer.

CASE OF THE DANGEROUS DOWAGER, THE, novel by Erle Stanley Gardner, purchased by Warner Brothers.

CHILDREN OF GOD, novel by Vardis Fisher, purchased by Twentieth Century-Fox.

CHRISTOPHER COLUMBUS, original, purchased by Edward Small (United Artists).

CITY OF IRON MEN, original by Ted Reeves, purchased by Warner Brothers for James Cagney.

DAYS BEFORE LENT, THE, novel by Hamilton Basso, purchased by Metro-Goldwyn-Mayer.

ENCHANTED COTTAGE, stage play by Sir Arthur Wing Pinero, also made as a silent film in 1924, purchased by RKO for Ginger Rogers.

FIGHTING RENEGADE, THE, original by William Lively, purchased by Victory for Tim McCoy.

GENTLEMAN OF SOME IMPORTANCE, A, magazine story by William C. White, purchased by Metro-Goldwyn-Mayer.

STORY PURCHASES OF YEAR COMPARED

Month	Originals	Books	Plays	Totals
July, 1938	11	5	2	18
August	44	43(a)	6	93
September	39	10(b)	2	51
October	23	28(c)	1	52
November	34	19(d)	6	59
December	27	14(e)	2	43
January, 1939	42	14(f)	1	57
February	33	21(g)	1	55
March	30	15(h)	8	53
April	47	12(i)	7	66
May	29	15(j)	1	45
June	24	15(k)	4	43
TOTALS FOR 12 MONTHS	383	211(l)	41	635

(a) Including 5 published magazine stories and 1 newspaper serial.
(b) Including 2 published magazine stories and 1 newspaper comic strip.
(c) Including 4 published magazine stories.
(d) Including 13 published magazine stories.
(e) Including 12 published magazine stories.
(f) Including 7 published magazine stories and 1 radio program.
(g) Including 1 published magazine story and 2 radio programs.
(h) Including 4 published magazine stories.
(i) Including 3 published magazine stories.
(j) Including 4 published magazine stories, 3 films and 1 radio program.
(k) Including 3 magazine stories and 2 radio scripts.
(l) Including 64 published magazine stories, 1 comic strip, 1 newspaper serial, 6 radio programs and 3 films.

GHOST BOOK, THE, original by Chandler Sprague, purchased by Metro-Goldwyn-Mayer.

GREEN HORNET, THE, radio serial, purchased by Universal.

GUSHER, original by Jerry Wald and Richard Macauley about the discovery of oil in Oklahoma, purchased by Warner Brothers for Edward G. Robinson.

I MARRIED A NAZI (also known as "Swastika"), magazine story and novel, by Oscar Schisgall, purchased by Twentieth Century-Fox.

IS THIS FREEDOM, magazine story by Harold Shumate, purchased by Columbia.

LEGION OF THE LAWLESS, original by Berne Giler, purchased by RKO for George O'Brien.

LIFE OF HUGO GROTIUS, original by Joseph Ansen, purchased by Metro-Goldwyn-Mayer.

LOST BEAUTY, novel by John Van Druten, purchased by Warner Brothers for Geraldine Fitzgerald and George Brent.

MAN OF THE HOUR, stage play by George Broadhurst, purchased by Warner Brothers for Edward G. Robinson.

MAN ON HALF MOON STREET, THE, stage play by Barre Lyndon, purchased by Paramount.

MERRY AND CONFIDENT CITY, THE, novel, by Jacinto Benavente, purchased by Atalaya Films for a Spanish language film to be distributed by United Artists.

NARROW PATH, THE, original by George Carleton Brown, purchased by Republic.

NEWSPAPER HANDICAPPER, original by James Greene, Dorothy Hoffman and Michael Raymond, purchased by Victory for James Dunn.

NO, I AM NOT A GIGOLO, original by Juan Desclaux, purchased by Atalaya Films for a Spanish language film to be distributed by United Artists.

OLD SIWASH, novel by George Fitch, to be renamed "College Days," purchased by Paramount.

PRIMROSE PATH, stage play by Robert Buckner and Walter Hart, purchased by RKO for Ginger Rogers. Gregory LaCava will produce and direct.

PUBLIC DEBUTANTE NUMBER ONE, original by Elsa Maxwell, purchased by Twentieth Century-Fox.

RED BUTTERFLY, THE, original by George Bricker and Nat Ferber, purchased by Metro-Goldwyn-Mayer.

SEARCH FOR YOUTH, THE, original by Chandler Sprague, purchased by Metro-Goldwyn-Mayer.

SLOT MACHINE RACKET, original by Eric L. Ergenbright, purchased by Metro-Goldwyn-Mayer.

STRAIGHT SHOOTER, original by Basil Dickey, purchased by Victory for Tim McCoy.

THEY FLY THROUGH THE AIR, radio script by Norman Corwin, purchased by Warner Brothers.

TOWER OF LONDON, original by Robert N. and Rowland V. Lee, purchased by Universal.

TWENTY MULE TEAM, original by Owen Atkinson and Robert Dusae, purchased by Metro-Goldwyn-Mayer for Wallace Beery.

TWO SONS, novel by John Fante and Ross Wills, purchased by Warner Brothers for James Cagney and Pat O'Brien.

UNSEEN ENEMY, original by Arthur D. Howden-Smith, purchased by Universal.

UNTITLED ORIGINAL, about Edgar Allen Poe, purchased by Warner Brothers for Claude Rains. Crane Wilbur will direct.

UNTITLED ORIGINAL, by Felix Jackson, purchased by Universal for Deanna Durbin.

UNTITLED ORIGINAL, by Earl Snell, about Kit Carson, purchased by Warner Brothers for Wayne Morris.

VALEDICTORY, novel by McKinlay Kantor, purchased by Metro-Goldwyn-Mayer.

VILLAGE SCANDAL, magazine story, by George Allen England, purchased by RKO for Edward Ellis. Robert Sisk will produce.

National Decency Legion Classifies Seven Films

Of seven pictures reviewed and classified by the National Legion of Decency in its listing for the current week two were approved, four were found unobjectionable for adults and one was condemned. The films and their classification follow.

Class A-1. Unobjectionable for General Patronage: "Million Dollar Legs," "Unexpected Father." Class A-2, Unobjectionable for Adults: "The Man in the Iron Mask," "Spell Binder," "They All Come Out," "Waterfront." Class C, Condemned: "Mad Youth."

Heads Quebec Censors

Herve Roch, K.C., retired Montreal lawyer, has been appointed temporary head of the Quebec Motion Picture Censor Board, replacing Arthur Laramee, K.C., who was recently appointed as juvenile court judge.

Max Golden, who produced eight pictures in the last year at Universal, has completed his contract and will take a vacation before announcing a new affiliation.

Loew, Universal Profits; Columbia Declares Dividend

Official announcement from Loew's, Inc., and Wall Street reports on Universal disclose considerable profits from operations. Loew's reports its earnings for the 40 weeks ended June eighth, after deduction of preferred dividends of subsidiaries, as $14,271,675, as against $14,027,877 for the comparable period in 1938.

Net Profits $8,173,060

After depreciation and taxes, and the setting up of a reserve of $1,620,000 for contingencies, the company's share of net profits for the period was $8,173,060, as compared with $8,352,675 for the same period last year, when the contingency reserve was $500,000 lower at $1,120,000.

This was equivalent to $4.62 per share of the common stock, compared to $4.80 in the same period in 1938.

Representing the longest sustained period of profitable operation for Universal in more than 10 years, the company will complete 12 months in the black on July 31st, with a net profit of approximately $1,000,000 expected to be shown for that period, according to Wall Street reports on the company's current business.

Universal's fiscal year does not end until October 31st, but the company went into the black for the first time in several years during the final quarter of its last fiscal year, reporting a net profit of $161,929 for the period from August 1st to November 1st, 1938. Profit for the first quarter of the current fiscal year was $157,990, and for the second quarter, ended last April 30th, a net of $581,587 was reported.

Thus the profit for the last three quarters amounted to $901,506, and it is expected that the current quarter, ending July 31st, will boost the 12 month earning record over the $1,000,000 mark.

Columbia Pictures, at a board of directors meeting held Monday, declared a quarterly dividend of 68¾ cents per share on the $2.75 convertible preferred stock of the company, payable August 15th to stockholders of record August 1st.

Winik Gets Fair Contract

Official Motion Picture Producers, Inc., headed by Leslie Winik, has been signed as the official New York World's Fair photographer, and will handle exclusively all non-theatrical films of the Fair. Edward Ruby is the producer of the series, assisted by Harold Godsoe.

Miles in Old Post

John Peere Miles, who resigned two months ago as publicity director for Samuel Goldwyn Productions, but retained a job in the department on special assignments, has become head of the department again. He resumed the post following the resignation of Gregory Dickson two weeks ago.

Monogram Biographical

Monogram will make "the Life of Benjamin Franklin," according to W. Ray Johnston, company president.

Cashiers Form Club

Theatre cashiers of Charlotte have organized a club called the "Cassier," which will meet twice weekly.

WISCONSIN EXHIBITORS AND STORES IN TIEUPS

Exhibitors in a number of Wisconsin cities are tieing up with merchants to present free shows for children and adults. At Marinette, a local service station is giving a free Saturday morning ticket to the Fox with the purchase of $1 or more of merchandise or service.

At Manitowoc, the circuit's Strand admits children free to Saturday matinees upon presentation of a top from an ice cream cup. Through a tie-up with a local department store, the Bay in Green Bay admitted children on tickets obtained free from the store to a Saturday morning show.

In the La Crosse, the La Crosse Theatres Company has tied up with the Nash Coffee Company, Minneapolis, whereby purchasers of Nash coffee are given tickets admitting them free to the circuit's Wisconsin, Bijou, Riviera and Strand in La Crosse. The offer is available at more than 100 La Crosse grocery stores.

Product Shortage in Italy Is Windfall for Independents

Independent producers and distributors are gathering a windfall in the Italian market as the shortage of American films available for exhibition there grows more acute. foreign managers recently returned from inspection trips abroad said this week. Independents customarily forwarded prints to Italy for acceptance on approval. This led to the storing of many of their films in Italian customs warehouses for submission from time to time as product was needed in that market.

With the withdrawal of major distributors from Italy, these stores came into their own as the sole supply of American product on hand. They are being drawn on steadily by Italian authorities, according to reports. Income from this source since the withdrawal of the major companies is estimated to have netted independents around $100,000 to date, and is continuing. Republic is mentioned as one of the leading beneficiaries of the development.

New Cagney Contract

James Cagney has signed a new long term contract, replacing his present one which expires next October, it was announced this week by Jack L. Warner, vice-pjresident of Warners. The actor began work Monday on "The Roaring Twenties" by Mark Hellinger.

Altec Gets Renewals

Altec has received renewals for seven theatres and contracts for two additional theatres from the Westland Theatres, Inc., of Colorado Springs.

Lyday Heads District 8

Arthur Lyday, of Indianapolis, was reelected secretary of the District 8, IATSE, at the annual three day convention of the district, at Akron, Ohio.



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MET-ROSE

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Offices and Warehouses in all Principal Cities

Independent Groups Set Meeting Dates

The Independent Theatre Owners of West Virginia and Allied Independent Theatre Owners of Eastern Pennsylvania this week announced meeting dates. The Pennsylvania group is holding a series of six meetings, three of which were held Tuesday, Wednesday and Thursday of this week in Harrisburg, Shamokin and Allentown respectively. The remaining three are scheduled for Hazelton, Wilkes-Barre and Scranton, Tuesday, Wednesday and Thursday of next week.

Meet in September

The meeting of the West Virginia organization, a recent affiliation of national Allied, will be held at Clarksburg in September, with the exact date yet to be set. R. J. Hiehle, president, has appointed Danny Davis general chairman for the convention. The committee includes Mrs. C. P. Church, Mannington; Richard D. Marks, Clarksburg; George W. Sallows, Morgantown and Garland West, Buckhannon.

The organization has passed a resolution which makes any theatre manager eligible for membership, whereby they have full rights at all meetings and may suggest methods and plans, but prohibiting their right to vote as only the theatre owner members are permitted to do so.

Exhibitors joining Allied of New York after September 1st will be required to pay an initiation fee of $50. For that reason a concerted membership drive is to be launched between now and the September date in order to save prospective members the initiation fee. New York Allied will resume meetings in mid-August when sessions will be held alternately in Syracuse and Binghamton.

Danz Signs with Warners

Warner Brothers has closed a deal with John Danz's Sterling Theatres, Seattle, to play the Warner 1939-'40 first run, beginning September 1st.

Brokers Fight Plan To Drop Ticket Tax

Fourteen members of the Associated Theatre Ticket Agencies this week found as "unacceptable" a qualified proposal temporarily to suspend a levy of 3½ cents a ticket, originally presented by the League of New York Theatres and later approved by Actors Equity. The brokers pointed out that the tax had been in effect by unwritten agreement for a three month period ending last December 10th, and that assessments since that time were unauthorized.

The theatre league previously had offered to suspend the tax, which is used to defray the costs of administering the ticket code, for all accredited ticket brokers who were not in arrears as of March 31st.

Vitaphone Winners

Hal Walsh, St. Louis branch manager for Warner Brothers, finished first in the western division of the Vitaphone Decathlon drive which ended April 15th, Norman Moray, Vitaphone sales head, announced this week. Robert Smeltzer, central district manager; Harry Seed, Pittsburgh branch manager, and Bill Mansell, Philadelphia branch manager, competing in the eastern division, were tied for first. Engraved watches will be awarded to the winners.

Burris Leaves B & K

Charles Burris, manager of the Nortown in Chicago and for 16 years with Balaban and Katz, has resigned to enter the publishing business.

Ohio State Taxes Up

Sales tax collections for the year to date in Ohio showed a gain of $2,550,918.11 over last year, according to report released this week by Don H. Ebright, state treasurer, at Columbus.

Breakdown in figures show collections of $18,461,706 this year, compared with $15,910,788 for 1938.

Ohio theatres pay the retail sales tax of three per cent based on gross receipts.



Recommends Use Of Film Encores

The use of screen encores for special musical films was recommended this week to American producers by J. J. O'Connor, RKO Theatres head, in a discussion of the special encore performance of Universal's "The Mikado," held at the Palace theatre in New York last Wednesday.

Mr. O'Connor said that the performance, in which favorite song numbers were repeated in response to applause, was enjoyed by the audience. An increase in business was also noticed despite the fact that no advertising except one lobby display board was taken for the show.

"Any innovation which appeals to the public as this one did to our Palace theatre audience, should be followed by the industry," he said, adding "properly advertised, instead of being put forth on a stunt basis, the encore showing has great sales power when used for the right picture. It can make a good grosser out of an otherwise average picture—especially a musical which has several outstanding good numbers but is just ordinary entertainment for the balance of its footage."

Mr. O'Connor said the Palace demonstration served to prove the mechanical feasibility of providing such encores during a picture without interfering with the continuity of the film.

"The encore footage is simply threaded into a different machine and by use of well-timed change-over is projected when demanded by applause. The balance of the film may then follow on the encore reel or by another change-over the continuity is picked up by the original machine," he said.

Fleischer's Absence Delays Drama Pact

With Sidney Fleischer, Dramatist Guild attorney, having left New York for a two week vacation, further consideration of the pact which would return Hollywood backing to Broadway stage plays will be postponed until his return at the end of the month.

The film companies have not as yet submitted their demands regarding the new pact drawn up recently; and the Guild still has to call a special membership meeting to ratify the action of the Guild Council in accepting the pact as now drafted.

Albany Incorporations

Following are new motion picture industry incorporations and authorizations, at Albany, New York: Official Motion Picture Producers, Inc., 1450 Broadway, New York; Beach Movie Corporation, 270 Madison Avenue, New York; Tilco-Fin, Inc., air conditioning devices; En Route Personal Service, Inc., general broadcasting business, New York. Howard E. Reinheimer of 11 East 44th Street, filed a change of name from Wuthering Heights, Inc., to W. H. Productions, Inc.

Heads NBC Press

William Kostka of the National Broadcasting Company's publicity department has been appointed manager of the press division. He succeeds Wayne Randall, resigned. Edward Curtin continues as news editor.

MOTION PICTURE HERALD

Announces

A GOLDEN JUBILEE EDITION

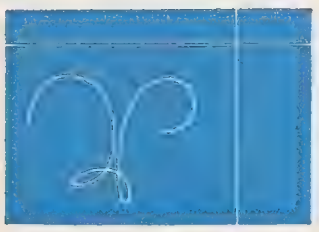
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PROGRESS OF THE MOTION

PICTURE THROUGH ITS FIFTY

EVENTFUL YEARS OF GROWTH



Rockefeller Center
New York City

Judell Company Sets Production Plans

Producers Pictures Corporation, headed by Ben N. Judell, starts production next week on "Texas Renegades," the first of a series of eight westerns starring Jim McCoy. Next on the production schedule for the company will be "The Man from Oklahoma," featuring George Houston. It will be the first of a series of eight "Tales of Billy the Kid," all to star Houston.

Other films set to go into production shortly by Producers are "Wanted for Murder," "The Island of Fear," based on Jack London's "A Thousand Deaths" and "Hitler—The Beast of Berlin," a story of persecution under the Nazi regime which will be a special.

Republic Sets Deals

Republic has closed a deal for its 1939-40 product with the Interstate Theatres Circuit of Boston, Mass., operating 32 theatres in the New England territory. The company also has closed a deal with the Maine and New Hampshire Theatres Circuit, Boston, operating 21 houses in the New England territory.

Universal Has Darrieux

Universal Pictures this week replied to rumors concerning its star, Dannielle Darrieux, by declaring that its contract with her gave it the exclusive rights for her services in all English speaking films, and options on her French speaking films. The statement followed arguments in Paris over Miss Darrieux's contractual status.

Wood Signs Goldwyn Contract

Sam Wood, director, has been signed to a long term contract by Samuel Goldwyn. His first assignment will be "Raffles," with David Niven and Olivia De Havilland. Mr. Wood, who directed "Goodbye, Mr. Chips," has been employed in Hollywood 24 years, 10 of which were with Paramount and 14 with Metro-Goldwyn-Mayer.

SHORT PRODUCT PLAYING BROADWAY

Week of July 15

CAPITOL

Miracles of Modernization.. Pathe Commercial
Kennel King ..... RKO Radio
Story That Could Not Be Printed ..... MGM
Feature: Andy Hardy Gets Spring Fever ..... MGM

CRITERION

Paramount Presents Hoagy Carmichael ..... Paramount
Feature: Bulldog Drummond's Bride ..... Paramount

MUSIC HALL

Donald's Cousin Gus..... RKO Radio
Feature: The Man in the Iron Mask..... United Artists

PARAMOUNT

Watch Your Step..... Paramount
Paramount Pictorial, No. 10. Paramount
Barnyard Brat ..... Paramount
Feature: Man About Town. Paramount

ROXY

Tempest Over Tunis..... 20th Cent.-Fox
Fashion Forecast, No. 4.... 20th Cent.-Fox
Feature: Second Fiddle..... 20th Cent.-Fox

STRAND

Broadway Buckeroo ..... Vitaphone
Witness Trouble ..... Vitaphone
Dangerous Dan McFoo..... Vitaphone
Feature: Indianapolis Speedway ..... Warner Bros.

World Acquires "Betrayal"

"Betrayal," produced by Seymour Nebenzahl, who made "M," "Mayerling," "Comrade Ship," "The Three-Penny Opera" and other continental successes, has been acquired for American distribution by World Pictures Corporation. The film stars Annie Vernay.



500 To Attend Dinner To Clyde Eckhardt

A report on the advance sales of tickets indicates that the testimonial dinner to be given for Clyde W. Eckhardt on Monday night in observance of his Silver Jubilee in films will be attended by 500. It will be held in the Casino of the Congress Hotel.

The dinner is attracting a large number of 20th Century-Fox officials from New York, who will pay tribute to Mr. Eckhardt, branch manager of the Chicago exchange and an executive with the company for the past 25 years. Mr. Eckhardt is the oldest executive in point of service on Chicago's Film Row. He helped start the first Chicago Film Board of Trade and was an executive member during the many years of its duration. He has also been a leader in most of the drives for charity funds.

The date of the banquet also marks the opening of the new 20th-Fox Exchange Building on the corner of Wabash Avenue and 13th Street.

Comerford Changes Made

Matt J. O'Keefe, manager of the West Side theatre in Scranton, a Comerford house, has been transferred to manager of the Capitol, one of the largest houses in the circuit. Other Comerford changes include the transferring of John Mahon from the Globe to the West Side; William Kays, West Side assistant to the Globe; Edward Pash, from the Riviera to the State; Carl Herman, from the State to the Riviera; Al Farrell, from the Irving, Carbondale, to the Granada in Olyphant, and Bud Irwin, from the Granada to the Comerford in Carlisle. Joseph Cawley, an usher, was made assistant manager at the West Side.

Golf Tournament Set

The committee on arrangements for the fourth annual golf tournament, sponsored by the Motion Picture Theatre Owners of Connecticut, August 1st, at Racebrook Country Club, Orange, consists of Irving C. Jacocks, Jr., chairman; Ed Levy, secretary; Edward Raffile, treasurer; Lou Anger, Leo Bonoff, Harold Eskin, B. E. Hoffman, Adolph G. Johnson, Arthur Lockwood, Sam Rosen, Harry F. Shaw and Max Tabackman.

Audio Film Wins Award

"The Story of a House," public relations film produced by Audio Productions for the Public Service Corporation of New Jersey has won the first award in the 1939 Better Copy contest conducted by the Public Utilities Advertising Association Department of the Advertising Federation of America.

Plan "Wind" for Atlanta

Metro-Goldwyn-Mayer is considering holding the world premiere of "Gone with the Wind' at Loew's Grand, Atlanta, probably in November. Atlanta is the locale of the picture.

Curran Joins 20th Century-Fox

Charles Curran, formerly with Donahue and Coe Advertising Agency and Warner Brothers advertising department, arrived from the coast this week to take a position on the home office staff of the Twentieth Century-Fox advertising department.

WHAT THE PICTURE DID FOR ME

Columbia

BLIND ALLEY: Chester Morris, Ralph Bellamy, Ann Dvorak, Joan Perry, Rose Stradner—Played this one day with a stage show. Running time, 71 minutes. Played May 26.—R. W. Hornick, Grand Theatre, Huntington, Penna. General patronage.

ONLY ANGELS HAVE WINGS: Cary Grant, Jean Arthur, Thomas Mitchell, Richard Barthelmess—Wow! What an action drama this turned out to be. Tops of its kind with plenty of suspense and thrills. Good enough for any program. This man Mitchell whom you will see in "Gone With the Wind" is absolutely tops. Watch him. A swell picture. Running time, 120 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

ONLY ANGELS HAVE WINGS: Cary Grant, Jean Arthur, Thomas Mitchell, Richard Barthelmess—Business good. Cary Grant and Jean Arthur did very good. No one should be afraid of this one as it will do business. Patrons enjoyed seeing Barthelmess.—R. W. Hornick, Grand Theatre, Huntington, Pa. General patronage.

RIO GRANDE: Charles Starrett, Ann Doren—A little better than the average western to a slight increase in business. Played July 1.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

SMASHING THE SPY RING: Ralph Bellamy, Fay Wray—Satisfied a small audience. Played June 24.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

First National

CODE OF THE SECRET SERVICE: Ronald Reagan, Rosella Towne—Good program picture and I don't know yet whether they were kidding the Secret Service or not but it got a lot of laughs and some action. When business is bad that is the time that the exhibitor needs quality pcitures. When I look at what I have been able to book in the next forty days I think I might as well close the house and go fishing.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

CODE OF THE SECRET SERVICE: Ronald Reagan, Rosella Towne—Just a small action picture which failed to draw. Designed for the duals. Played July 3.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SWEEPSTAKES WINNER: Marie Wilson, Johnnie Davis, Allen Jenkins—Not much to it but it got the laughs so why complain and it drew average business here on Friday and Saturday. Running time, 59 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

YES, MY DARLING DAUGHTER: Priscilla Lane, Jeffrey Lynn, Fay Bainter, Roland Young, May Robson—Good. Was well liked and was a good draw for small town. It had quite a lot of talk about it which helped put it over.—A. H. Records, Majestic Theatre, Hebron, Neb. General patronage.

YES, MY DARLING DAUGHTER: Priscilla Lane, Jeffrey Lynn, Fay Bainter, Roland Young, May Robson—Did somewhat better than average on this although the picture is just program stuff. Played June 2.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

Metro-Goldwyn-Mayer

HARDYS RIDE HIGH, THE: Mickey Rooney, Lewis Stone, Fay Holden, Cecilia Parker, Ann Rutherford—Here's just what the doctor ordered for small towns. This one sure brought in the business. Although the story, in my opinion, was not as good as "The Hardys Out West." Played June 23.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

IDIOT'S DELIGHT: Norma Shearer, Clark Gable, Edward Arnold, Burgess Meredith, Charles Coburn, Joseph Schildkraut—By now everyone who reads "What the Picture Did for Me" knows all about this delightful (?) offering but I can't resist putting in my nickel's worth. The first half of the title describes the picture perfectly. We didn't make film rental. The airplane sequenes were clumsily done and it was evident even to the most unobserving that it was all done with miniatures. Norma Shearer talked so continuously that it was very tiring. Clark Gable was O. K. except in the dance numbers, where he showed up as an excellent comedian. The best part of the whole thing was the blond dance chorus and they weren't so very good. Played June 13.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

IT'S A WONDERFUL WORLD: James Stewart, Claudette Colbert—Good picture; fair business. Should have done better. No kicks. Played July 5-6.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

KID FROM TEXAS, THE: Dennis O'Keefe, Florence Rice—Excellent fast moving comedy program feature that pleased and did average business. Played June 27.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

LET FREEDOM RING: Nelson Eddy, Virginia Bruce, Lionel Barrymore, Edward Arnold, Guy Kibbee, Victor McLaglen—Business average. All who saw it spoke highly. Comments good. Eddy sings a number of excellent songs. Running time, 87 minutes. Played May 22-24.—R. W. Hornick, Grand Theatre, Huntingdon, Pa. General patronage.

LET FREEDOM RING: Nelson Eddy, Virginia Bruce, Lionel Barrymore, Edward Arnold, Guy Kibbee, Victor McLaglen—One of the best. Did not draw but it pleased all.—A. H. Records, Majestic Theatre, Hebron, Neb. General patronage.

SAN FRANCISCO (reissue): Clark Gable, Jeanette MacDonald, Spencer Tracy—Comment great from all who are seing it again. Biz low, however, due to four day holiday for "Fourth." They'll thank you for returning it. Running time, 115 minutes. Played July 1-3.—W. C. Lewellen, Uptown Theatre, Pueblo, Col. General patronage.

STAND UP AND FIGHT: Wallace Beery, Robert Taylor, Florence Rice, Helen Broderick, Barton MacLane—Very good picture of the rough and tumble type. Beery very good in these parts and would like to see more of him in these kind of roles. Running time, 97 minutes. Played July 4-5.—O. W. Chapek, Annex Theatre, Anamoose, N. D. Rural and small town patronage.

TELL NO TALES: Melvyn Douglas, Louise Platt—More good comment on this mystery drama than we have had in a long time during a season wherein Hollywood seems to have gone mad on dramas. A good picture that did better than average mid-week. Running time, 69 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

TELL NO TALES: Melvyn Douglas, Louise Platt—Good picture; poor business. This picture is well made, well acted, had good action and plenty of suspense but lacks star power. Pleased all. Played July 2.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Paramount

EBB TIDE (reissue): Ray Milland, Frances Farmer—Carried through O. K. by "Heritage of the Desert." With such a supporting feature as "Heritage" don't see how anything could miss. Running time, 90 minutes. Played July 4-7.—W. C. Lewellen, Uptown Theatre, Pueblo, Col. General patronage.

HERITAGE OF THE DESERT: Evelyn Venable, Donald Woods, Sidney Toler—Sneaks up on your house record. It broke our all time July 4th figure. Deserves first consideration from first class showmen. Worthy of everything you do for it. A masterpiece of author, producer and cast. Running time, 67 minutes. Played July 4-7.—W. C. Lewellen, Uptown Theatre, Pueblo, Col. General patronage.

TEXANS, THE: Randolph Scott, Joan Bennett, May Robson, Walter Brennan, Robert Cummings—For week-end a natural. Play it if you do well on western pictures. Everybody liked it. Business below par due to heat.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

UNDERCOVER DOCTOR: Lloyd Nolan, J. Carroll Naish, Heather Angel—Another little gangster picture from Paramount which failed to draw. Wonder if Paramount will ever run out of gangster stories. Played July 4.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

UNION PACIFIC: Barbara Stanwyck, Joel McCrea, Robert Preston, Brian Donlevy, Akim Tamiroff, Lynne Overman—Played this on a week-end date to applause from every patron and good news at the box office. Paramount pictures are undoubtedly on an upgrade. Good performance by Joel McCrea and Barbara Stanwyck. Be sure and play this. Business above average. Running time, 125 minutes. Played June 30-July 1.—Jean L. George, Jubilee Theatre, Deloraine, Manitoba, Canada. Town and rural patronage.

Republic

BLUE MONTANA SKIES: Gene Autry, Smiley Burnette, June Storey—Gene Autry just the same actor as when he started but still does business. Smiley Burnette says "whoopee" and all the audience yells.—C. L. Niles, Niles Thetare, Anamosa, Iowa. General patronage.

MOUNTAIN RHYTHM: Gene Autry, Smiley Burnette, June Storey—Good picture; good business. I played two MGM's, a Paramount and a Warner picture this week and this is the first one which did me any business. Too much Fourth of July, I guess.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

RKO Radio

LOVE AFFAIR: Irene Dunne, Charles Boyer—We ran up against bad weather both nights and business was discouraging. Excellent satisfaction. Played June 28-29—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

SKY GIANT: Richard Dix, Chester Morris, Joan Fontaine—Very good picture but failed at box office due to excessive heat and old man depression.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Twentieth Century-Fox

JONES FAMILY "IN HOLLYWOOD": Jed Prouty, Spring Byington—One of the best of this series. A laugh riot.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

KENTUCKY: Loretta Young, Richard Greene, Walter Brennan—An altogether satisfactory production in which Walter Brennan walked away with the show. Our patrons complained because the ending was tragic when it easily could have been made a happy one. Played June 21-23.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

MEET THE GIRLS: June Lang, Lynn Bari, Robert Allen—One of the worst ever made. Did not please the roughnecks. Better pay for this and not play it.—A. H. Records, Majestic Theatre, Hebron, Neb. General patronage.

MR. MOTO'S LAST WARNING: Peter Lorre, George Sanders, Ricardo Cortez, Virginia Field—These Chinaman pictures are not so hot. Poor business to a very poor picture.—A. H. Records, Majestic Theatre, Hebron, Neb. General patronage.

RETURN OF THE CISCO KID, THE: Warner Baxter, Lynn Bari, Cesar Romero, Henry Hull—Am I glad that the Cisco Kid returned. The picture was very short footage but with business the way it is there was a definite pickup on this picture. And it was right down the alley for a strike with our small town clientele.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

SUEZ: Tyrone Power, Loretta Young, Annabella—
(*Continued on following page*)

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

(*Continued from preceding page*)

Picture is O. K., but no business. Played June 9.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

WINNER TAKE ALL: Tony Martin, Gloria Stuart, Slim Summerville, Henry Armetta—Played with "The Lady's from Kentucky." Very little enjoyment my patrons seem to have received from either of these nor myself either.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

YOUNG MR. LINCOLN: Henry Fonda, Marjorie Weaver, Alice Brady, Arleen Whelan, Richard Cromwell, Eddie Quillan—Business better than usual. Fonda did an excellent job as Lincoln. Here's hoping we see him starred more. Cromwell and Quillan also turn in good performances. Why is it that we don't see more of Quillan? Running time, 104 minutes. Played June 12-14.—R. W. Hornick, Grand Theatre, Huntingdon, Pa. General patronage.

United Artists

KING OF THE TURF: Adolphe Menjou, Roger Daniel, Dolores Costello—An excellent picture that pleased all.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

PRISON WITHOUT BARS: Corinne Luchaire, Edna Best—Not worth a plugged nickel at the box office. In common with most European produced pictures it moves along too slow. Played June 20.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

STAGECOACH: Claire Trevor, Andy Devine, John Wayne, George Bancroft, Thomas Mitchell, Louise Platt—Was a big western and nothing more. Good for a Friday and Saturday.—A. H. Records, Majestic Theatre, Hebron, Neb. General patronage.

THERE GOES MY HEART: Fredric March, Virginia Bruce, Patsy Kelly—Fair picture. Was very well received by the few who came.—A. H. Records, Majestic Theatre, Hebron, Neb. General patronage.

TOPPER TAKES A TRIP: Roland Young, Constance Bennett, Billie Burke—This picture got a lot of laughs but the disappearing stuff didn't click as it was impossible. The picture was good entertainment nevertheless. Running time, 80 minutes. Played June 23-25.—O. W. Chapek, Annex Theatre, Anamoose, N. D. Rural and small town patronage.

TRADE WINDS: Fredric March, Joan Bennett, Ralph Bellamy, Ann Sothern—This was a very good picture and was well taken. The advance trailer on this was poor and did not depict the picture the way it really was. Running time, 95 minutes. Played June 30-July 2.—O. W. Chapek, Annex Theatre, Anamoose, N. D. Rural and small town patronage.

Universal

MY MAN GODFREY (reissue): William Powell, Carole Lombard—Still packs the audience wallop of old. However, failed to create added excitement at B. O. Played July 8-11.—W. C. Lewellen, Uptown Theatre, Pueblo, Col. General patronage.

YOU CAN'T CHEAT AN HONEST MAN: W. C. Fields, Edgar Bergen, "Charlie McCarthy"—This picture brought a lot of laughs but there was not much to it. In my opinion "Letter of Introduction" was far the better show of the two. Running time, 79 minutes. Played July 7-9.—O. W. Chapek, Annex Theatre, Anamoose, N. D. Rural and small town patronage.

Warner Brothers

DODGE CITY: Errol Flynn, Olivia de Havilland, Ann Sheridan, Bruce Cabot, Alan Hale, Frank McHugh, Victor Jory—An excellent production that did fine business. Played June 30.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

DODGE CITY: Errol Flynn, Olivia de Havilland, Bruce Cabot, Ann Sheridan, Alan Hale, Frank McHugh, Victor Jory—Here's a picture for all you thrill seeking theatre goers, and should please any average audience. Some very good photography and color in this one. A new role for Errol Flynn but he handles it with ease and gives us a splendid performance. A good many laughs throughout as well as a spicy touch of heartbreaking drama and romance. Above average business at the box office. Running time, 104 minutes. Played July 3-4.—Jean L. George, Jubilee Theatre, Deloraine, Manitoba, Canada. Town and rural patronage.



NEW AND PRODIGAL CONTRIBUTORS WRITE

A new reporter joins the ranks of the What the Picture Did for Me contributors this week. He is:

JEAN L. GEORGE, Jubilee Theatre, Deloraine, Manitoba, Canada.

Returning to the ranks after an absence of some time is:

R. W. HORNICK, Grand Theatre, Huntingdon, Pennsylvania.

Read the reports from these and other exhibitors in these columns.

DODGE CITY: Errol Flynn, Olivia de Havilland, Ann Sheridan, Bruce Cabot, Alan Hale, Frank McHugh, Victor Jory—One of the best. Pleased all and they all came. You can pay off the mortgage with this kind of picture.—A. H. Records, Majestic Theatre, Hebron, Neb. General patronage.

THEY MADE ME A CRIMINAL: John Garfield, Ann Sheridan, "Crime School Kids," Claude Rains—Good. Was well done.—A. H. Records, Majestic Theatre, Hebron, Neb. General patronage.

Short Features

Columbia

CANINE CAPERS: Scrappy Cartoons — Scrappy only fair.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

CHUMP TAKES A BUMP, THE: Charley Chase—Very good Chase comedy as it got plenty of laughs. Very good. Running time, 17 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

COMMUNITY SING: No. 4—Play this one. You'll enjoy the songs.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

HOUSE THAT JACK BUILT, THE: Color Rhapsodies—With such a title a good cartoon could have been made and this was very disappointing. Not so hot. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

SCREEN SNAPSHOTS: No. 8—Very good. Always interesting.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

THREE MISSING LINKS: Broadway Comedies—Very good. Played on week-end to enthusiastic audience.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

WE WANT OUR MUMMY: Broadway Comedies—A good Stooge slapstick comedy. Played in the right place there are no better comedies.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Metro-Goldwyn-Mayer

CLOWN PRINCESS: Our Gang—The best Gang this year. More people, more action, better comedy.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

GRID RULES: Pete Smith Specialties—Just a filler; will interest only football fans.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

PROPHET WITHOUT HONOR: MGM Miniatures—Another excellent historical reel. Very entertaining and educational. Our audiences like these Metro miniatures.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

RADIO HAMS: Pete Smith Specialties—Excellent short on amateur radio operators that was very interesting. Running time, nine minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Paramount

BARNYARD BRAT: Color Classics—Good cartoon in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

FISHERMAN'S PLUCK: Paragraphics—A fine Zane Grey fishing reel. Beautiful scenery and pleased all.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

GHOSTS IS THE BUNK: Popeye the Sailor—Average Popeye cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

RKO Radio

ROMANCING ALONG: Headliners—A very good Phil Harris two reel band act.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Twentieth Century-Fox

MOVIETONE NEWS: Shots on the King excellent.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Universal

GOING PLACES: No. 61—All on Rio de Janeiro and too much on one subject. Not so good. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

GOING PLACES: No. 63—A very clever reel about the stars but over the head of the average movie patron.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Vitaphone

CHICKEN JITTERS: Looney Tunes—This Porky comedy is about as funny as possible and rolled 'em in the aisles. What more can we ask for.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

DOG GONE MODERN: Merrie Melodies—A very clever colored cartoon.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

PORKY'S TIRE TROUBLE: Looney Tunes—This series has gone from bad to worse. Skip it. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

PRESTO CHANGO: Merrie Melodies—Good cartoon in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

ROLLIN' IN RHYTHM: Broadway Brevities—A very good Brevity on roller skating that had several clever acts. Better than average. Running time, 18 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Fair Film Showings

The Hays organization reported Tuesday that "because of popular interest," the motion picture industry's film, "Land of Liberty," will be shown three instead of two times daily in the theatre of the Federal Building at the New York World's Fair.

"Land of Liberty" is a pictorial history of the United States, containing approximately 1,000 sequences from 125 released pictures of the eight majors.

The new starting times will be 2 p. m., 4:15 p. m., and 6:30 p. m.

Waldo Shows Foreign Films

The Waldo Theatre, in Waldoboro, Maine, shows foreign language pictures, and has played "Grand Illusion," "Mayerling," "Moonlight Sonata," "Storm in a Teacup," "Life and Loves of Beethoven," among others.

Producers Pictures Move

The executive and producing staff of Producers Pictures Corporation, recently organized by Ben N. Judell, have moved to 1436 North Beachwood Drive, Hollywood. "Negotiations for stories and stars for the 1939-'40 program are being concluded," said an announcement Monday.

Set Cobian Option

Twentieth Century-Fox has taken an option on three more Spanish language pictures to be made by Cobian Productions. The deal was signed last week between Ramos Cobian and 20th-Fox. Mr. Cobian, who also is a large circuit operator in Puerto Rico, recently completed his first Spanish picture for 20th-Fox under the title of "Los Hijos Mandan." He also made one pictur for Paramount release.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor GERTRUDE MERRIAM, Associate Editor

IT'S CONVENTION TIME

National exhibitor conventions have come and gone, but as concerns the theatreman directly, convention time has just arrived. On July 24, at Niagara Falls, Ontario, Can., Famous Players-Canadian will convene to celebrate the first coast-to-coast gathering of all the circuit's managers. On August first, Schine Theatres manpower assembles for an extended program at headquarters in Gloversville, New York. National Theatres begins the annual manager pow-wows in Kansas City, August 8; in Los Angeles, on August 14. Other circuits are also scheduled for similar gatherings throughout the summer, including Fox Midwest, at Excelsior Springs, Mo., August 15 and 16.

According to the reaction noted by your Chairman in attendance at such meetings, the annual get-together is properly regarded by managers as a highlight of the year. It is a time for celebration when even hard-pressed executives throw off the cares of office and join in the fun. The long-separated meet again; new friendships are made, profitable hours are filled with meaty discussions on every phase of operation.

No more commendable procedure has yet been devised to strengthen circuit prestige; to give the manager an added respect for the company he represents. The enthusiasm generated by convention procedure and atmosphere serves long into the future in stimulating the well-intentioned theatreman to greater effort on his own behalf and to more productive campaigns at the boxoffice.

▽ ▽ ▽

EDITORIAL THAT WRITES ITSELF

When the Findlay, Ohio, high school was being remodelled, it seemed that certain important courses were about to be discontinued for lack of space. That is, until Glenn Nelson saved the day by turning over the auditorium of the Harris Theatre for morning classes. It involved a lot of extra work on the part of the entire staff, and was it worthwhile? Listen to Nelson:

"Of greatest benefit, was the decision of the school board to change their plans for projection equipment in the new addition from the previously agreed upon 32 mm. to 16 mm. This eliminated any possibility of local groups or outside sources using the new auditorium to present 32 mm. shows in competition with the Harris."

Out in Sycamore, Ill., Stuart Tomber is always standing by to offer his services and the facilities of the Fargo for the benefit of community, fraternal, or other activity of merit. His good will and institutional endeavors are always to the fore, and are they appreciated? Listen to Tomber:

"As an indication of the fine spirit of cooperation built up through these various activities, the park board recently vetoed a measure to place lighting equipment on the softball diamonds because 'it would enter into a competitive field, i.e., the Fargo Theatre'. This was done without a bit of pressure being exercised from this source."

▽ ▽ ▽

AIMING AT CUSTOMERS' LIKES

Comparable theatres in comparable but widely separated spots play the same picture day-and-date. One newspaper campaign is entirely different from the other in treatment of stars or type of story. But both are effective. There are important "reasons why" for the difference in advertising approach.

A revealing cross-section of customer-acceptance and an invaluable manual of advertising might be had if the newspaper campaigns on the same picture from every key city were brought together. The series by individual ad men inaugurated by Pat Patchen and continued by Dinny Dinerman in this issue is intended to point somewhat in that direction.

▽ ▽ ▽

KIND OF A SHORT STORY

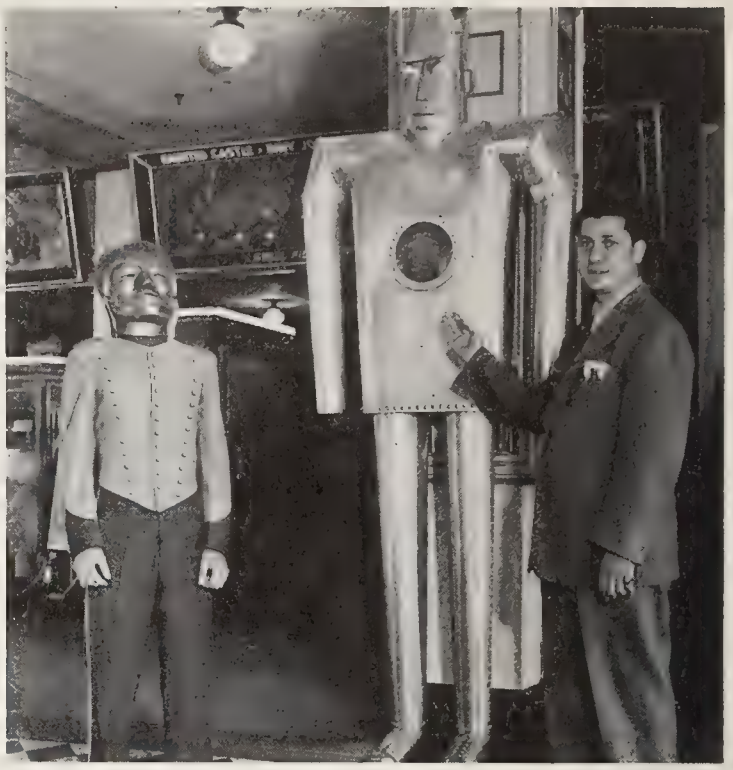
The Round Tabler who tells the story had been touring. Stopping off for a theatre visit, he noted a number of Heralds, still in their wrappers. Asking if he could look through them to catch up with industry affairs, the manager replied they were not current issues. The manager said he expected to get to them just as soon as his work allowed, the main work at the moment proving to be the construction of a small wooden box upon which the localite confessed he had lavished many hours.

The visitor asked for what particular advertising purpose the receptacle was intended. The manager answered it was to be used to store nails and other odds and ends.

A-Mike Vogel

Round Table in Pictures

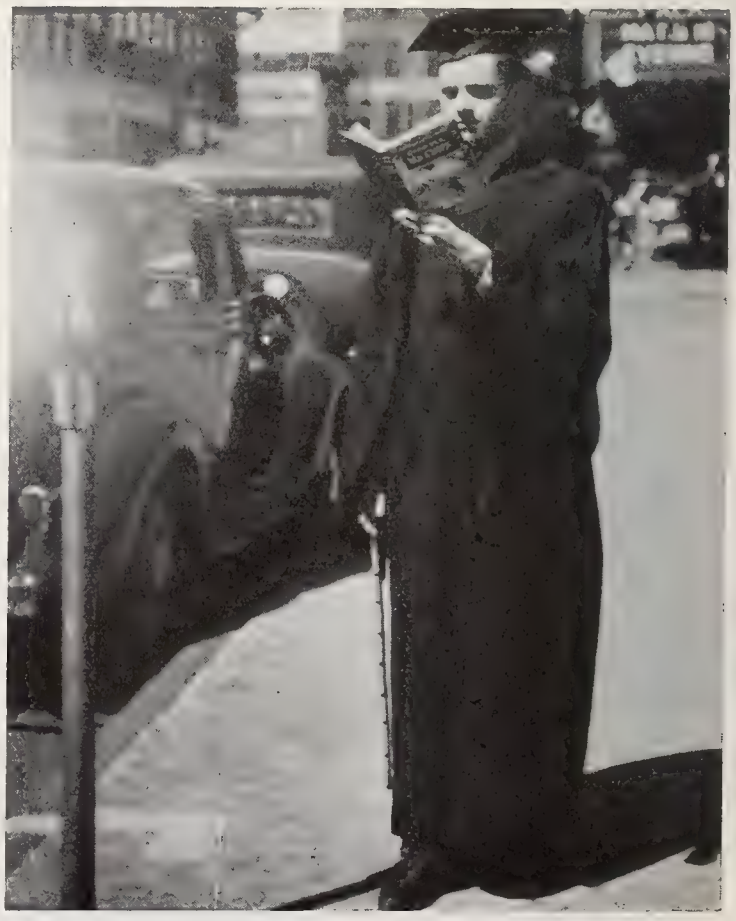




Above left is reproduced a photo of Bessie Bovine, who toured the city of Waterbury, Conn., as an advance for the opening of Ed Fitzpatrick's "Maisie" engagement at the Poli. Gag copy to the effect that since everyone was looking for Maisie, she, too, might as well join in the hunt was plastered on either side of the truck. . . . Talking automaton in the lobby of the Apollo Theatre, in Atlantic City, was crowd-stopper promoted by publicity director Nate Cohen to help build opening of "The Man in the Iron Mask." That's Cohen pointing to the iron man.



Illustrated above may be seen the entire staff of the newly built Panama Theatre, in Panama, wearing "Gunga Din" helmets in advance of that opening. Cutout title letters were hung from marquee and Manager Edmundo Molino may be seen at the extreme left in the picture.



Boy dressed in student's cap and gown paraded downtown shopping center daily three days ahead of opening reading a copy of "Mr. Chips" as street bally arranged by Manager Wally Caldwell at Loew's Valentine, in Toledo. For lobby display giant book with scene still, cuts of stars, cast and playdates was used. In addition, leading bookstore came through with leading window display of books with appropriate tiein copy.



Situated directly across the river from Juarez, El Paso was a natural spot for publicizing the opening of "Juarez" at the Interstate Plaza Theatre. One of the numerous stunts arranged for that date by Manager Carlton Glenn was the giant arrow covering entire street in front of theatre which pointed to title letters. Also arranged for by City Manager John Paxton was special screening several weeks ahead in Juarez for President Cardenas, which brought advance newspaper publicity.

To sell the kids on "Dodge City," Bob Fulton at the Paramount, in Waterloo, Iowa, promoted a covered wagon, which properly bannered was drawn by two ponies and driven by a six-year-old lad dressed in cowboy costume. Inasmuch as the ponies were performing ones, the showman arranged for the boy to make personal appearances on the grounds of various schools about town, where the colts were released to do their act. Bob reports the stunt created plenty of interest in the picture.

The new miniature Crosley has become overnightly popular for unique advertising and especially among theatremen. Most currently reported is the use made of the model on behalf of the Western premiere of Alexander Korda's "Four Feathers" at Grauman's Chinese, Los Angeles. Working with the Fox West Coast ad department Russell Birdwell had costumed messengers distributing invitations to the opening.



In order to build up local interest in his "Flying G-Men" serial, Round Tabler Harry Sweet, at the Genessee Theatre, in Buffalo, promoted truck reproduced above. Bannered on both sides with 24 sheets carrying complete cast and playdates, ballyhoo covered city and surrounding area ahead and during run.





"FORTNIGHTS" BREAK ALL RECORDS AS SECOND AWARDS QUARTER ENDS

Appointments in Final Period Total 39; Judges' Selections for Quarter-Master Honors To Be Announced Next Week

by A-MIKE VOGEL

WHIPPING into the final Fortnight period of the Second Quarter with a promotional frenzy to top all previous returns in the Quigley Awards, 39 theatremen hit the line well bunched to win preliminary Appointments. The number, set down on this page, reaches a new all-time high for the 1939 Competitions.

As is usual, the highlights of the various entries are set down on this page and next. Results of the judges' decisions for the Second Quarter-Master Plaques, Medals and Citations will be carried in the issue of July 29.

Winston Promotes 4,500-Mile 'Phone Call With Eleanor Powell for "Honolulu"

Reported as a first time in Santurce, Puerto Rico, was trans-Carribean hookup arranged for "Honolulu" by Harold Winston, at the Metro Theatre when the local queen of Ponce de Leon Carnival of 1939 talked via long distance to Eleanor Powell, at the M-G-M studio, a distance of some 4,500 miles. Telephone company prepared equipment and loud speakers so that entire two-way conversation could be heard by all. Another highlight of the campaign was a "Honolulu Night" at leading beach club whereby Winston presented a Powell trophy to dance contest winners.

School Features "Mikado" Selections By Local at Graduation Exercises

A "Mikado" record album was presented by Erle Wright, at the Paramount, Syracuse, to the honor student of local school, which was paid for by the school and presented at the graduation exercises with speech about the picture opening at the Paramount soon. One of the members of the local Board of Education, who had had a leading role in three professional "Mikado" companies, rendered several numbers at the exercises and boosted the picture generally. Syracuse Journal interviewed the gentlemen, which brought story breaks.

Tompkins' Campaign for "Stagecoach" Clicks Without Newspaper Aid

Without the aid of newspapers and only by regular theatre methods such as screen, heralds, ballyhoo, etc., Chick Tompkins at the Voge in East Chicago, Ind., sold his "Stagecoach" opening to smart returns. Unique feature of the campaign was the preliminary and teaser ballyhoo with the appearance of a stagecoach with complete cast of cowboys and Indians. Two girls in cowgirl garb distributed handbills and 30 leading merchants were promoted for prizes and sales events during run, carrying signs inside and outside their stores. For a contest, each store was alloted a "Stagecoach Station" number which was conspicuously posted. In this connection lucky numbered heralds were distributed and to each recipient holding number which corresponded with that listed in any one store, prizes were awarded.

27 Circuits Represented by Winners; Many Major Operations Included

GEORGE BANNAN
Van Wert, Van Wert, O.

CARL BENEFIEL
LaNorva, Pampas, Tex.

RAY BELL
Loew's, Washington, D. C.

E. R. BRENNAN
Orpheum, Green Bay, Wis.

MARLOWE CONNER
Rhodes, Chicago, Ill.

MOON CORKER
Palace, Athens, Ga.

FRANCIS DEERING
Loew's, Houston, Tex.

TED DE GRAZIA
Lyric, Bisbee, Ariz.

GEORGE DOWDLE
Luna, Deming, N. Mex.

TED EMERSON
Omaha, Omaha, Neb.

ED FITZPATRICK
Poli, Waterbury, Conn.

KEN GRIMES
Warner, Erie, Pa.

BILL HARWELL
Ohio, Canton, O.

BILL JOHNSON
Opera House, Millinocket, Me.

A. J. KALBERER
Indiana, Washington, Ind.

GUS LAMPE
Keith's, Syracuse, N. Y.

GUY MARTIN
Colfax, South Bend, Ind.

ED MILLER
MANNY PEARLSTEIN
Hippodrome, Cleveland, O.

P. E. McCOY
Georgia, Athens, Ga.

WELDON PARSONS
Interstate, Houston, Tex.

JAMES REED
LaScala, Glasgow, Scotland

JIMMY REDMOND
Bonham, Fairbury, Neb.

MORRIS ROSENTHAL
Majestic, Bridgeport, Conn.

F. B. SCHLAX
Bay, Green Bay, Wis.

SAM SHAFER
Liberty, Herkimer, N. Y.

C. A. SKELLY
New Arcade, Newark, O.

CLYDE SMITH
Paramount, Hot Springs, Ark.

TOM SORIERO
United Artists, Los Angeles, Cal.

BILL SORRENSEN
Arlington, Santa Barbara, Cal.

F. TICKELL
Capitol, Calgary, Canada

STUART TOMBER
Fargo, Sycamore, Ill.

CHICK TOMPKINS
Voge, East Chicago, Ind.

RALPH TULLY
Central, Biddeford, Me.

JERRY URELES
United Artists, Pasadena, Cal.

WALTER VAN CAMP
DON ALEXANDER
Paramount, St. Paul, Minn.

ART WARTHA
Roxy, LaPorte, Ind.

FRED WEIMER
Orpheum, Sioux Falls, So. Dak.

HAL WINSTON
Metro, San Turce, Puerto Rico

ERLE WRIGHT
Paramount, Syracuse, N. Y.

Reed Offers Trip to "Algiers" In Cooperation With Newspaper

An all-expense trip to Algiers was the prize offered by Manager James Reed through the sponsorship of the local *Evening News* in connection with a contest planted on that picture prior to its opening at the LaScala, in Glasgow, Scotland. For three days cooperating paper ran scene stills from earlier pictures and to those correctly placing them and adding a last line to a limerick run on day contest closed, the boat trip and promoted prizes from merchants were awarded.

Warnerites Invite Public Suggestions On Advertising Slant for "Angels"

Contests highlighted the "Only Angels Have Wings" campaign which was conducted by Ed Miller and Manny Pearlstein at Warner's Hippodrome, in Cleveland. Through cooperation of the Cleveland Plain Dealer contestants were required to write what they believed to be the appropriate advertising copy to be used for this picture. Another contest was planted in the Heights-Shaker Press based upon what entrants considered the screen appeal of Carey Grant to be. Radio tieup was effected in cooperation with WGAR also in the nature of a contest with prizes awarded for the best reviews received on the picture. Abundant newspaper coverage was secured in addition to tieup with the Junior Aviation Squadron of the Cleveland Press which brought art and text breaks on the comic page ten days ahead, subsequent breaks following daily through to opening.

Rosenthal Stresses Music Tieins For Bridgeport Date on "Mikado"

Various musical organizations about town were circularized by Morris Rosenthal, Majestic, Bridgeport for "The Mikado" with a special announcement elaborately gotten up in double envelope similar to a wedding announcement. Station WELI which has a special request program for an hour cooperated by featuring a Mikado recording with appropriate tiein plugs. The Post devoted a half page illustrated feature story on the woman's page and the Telegram ran an editorial, all reviewers heaping praise on the attraction. All music stores in the city used 40 by 60 displays and pushed sale of Kenny Baker's records, while full cooperation was received from all branch libraries for cards and still displays.

STRESS CIVIC TIEINS

Under a proclamation issued by Mayor Alex Biemeret, Lincoln Days were celebrated locally on June 10, 11 and 12 as part of E. R. Brennan's campaign for "Young Mr. Lincoln" at the Orpheum, in Green Bay, Wis. The Neville Public Museum cooperated by arranging a display of Lincolnia for the occasion to coincide with the opening. Another highlight of Brennan's campaign was a special Saturday afternoon matinee at which admission was gained only on presentation of ten Lincoln pennies at the boxoffice. In addition 500 Lincoln pennies each mounted in aluminum good luck charm were given away through distribution of lucky numbered heralds.

Theatre front was dressed with scene stills, replica of Mayor's proclamation and list of clubs and organizations which acclaimed the picture. For his lobby, replica of wooden shack where Lincoln first practiced law was constructed. Also featured in the lobby was a miniature of cabin and rails made from wood cut on Lincoln's birthplace farm. Unique was Brennan's want ad idea asking for men who resembled Lincoln's build, over six feet and slender. Smart newspaper publicity was gained by a group picture of eight of the most likely in Lincoln costume, with the one bearing the closest resemblance used for extensive street work.

Benefiel Appointed General Chairman Of Local Top O' Texas Celebration

Having just recently completed the ninth annual Top O' Texas Fiesta celebration sponsored by the Chamber of Commerce and serving this year as general chairman, C. F. Benefiel, of the LaNora Theatre, in Pampa, managed to hook in his current showing of "Man of Conquest" to the tune of plenty of extra publicity. A crowd of some several thousand persons saw George "Windy" Hayes, Nellie Walker, stunt girl, Walter Mattox, agent for Smiley Burnette and Gene Autry introduced in front of the theatre. They also witnessed the three impress their hand and shoeprints in a section of the concrete sidewalk freshly laid in front of the house. Theatre was the center of the celebration, employees dressed in costumes.

Jerry Ureles Stresses Novelties For Junior Managers' Week Tieins

Early in June, Manager Stan Meyers, United Artists, Pasadena, Cal., set aside a seven-day period titled, "Junior Manager's Week," in honor of assistant Jerry Ureles, during which time Ureles with his staff was given the operation of the house and all that goes with it. The attraction was "Only Angels Have Wings" and the advertising slant selected by the junior member leaned heavily on the novelty side.

For instance, pencils attached to imprinted cards and distributed to patrons suggested they mark down the date of the picture. Thrills were sold by means of a novelty button-hook card, copy advising the folks to button their shoes and fasten belts. A third novelty was an ordinary nail, copy tied in with the line "we've hit the nail on the head; we've found the perfect summer entertainment." Another idea was a safety-pin that suggested to readers for their own safety they keep their feet on the ground.

Toy metal planes, miniature clothespins, horns, Santa Claus figures were other novelty ideas utilized to call attention to the picture. Free offers of single dancing lessons and music lessons by leading local studios were also extended as a further buildup for the week.

Meyers also made much of the special occasion in his house program "The Showplace" in which the week was brought to the attention of the patrons with requests that in appreciation of the high quality of service given by Ureles and staff, letters of congratulations be addressed to the junior member.

Johnson Stages Three-Day Fete To Encourage Local Trading

A three-day bargain and entertainment festival among local merchants was staged recently by Round Tabler Bill Johnson at the Opera House, in Millinocket, Maine, each store stressing the outstanding array of merchandise available during the festival, theatre featuring special entertainment values. The theatre tieup came about through a special edition of the Millinocket News which, while stressing the three-day sale, also devoted generous space to the coming attractions at the theatre.

Red window cards were placed in local windows and tacked on street poles in surrounding towns within possible trading range of Millinocket. Entire promotion including the newspapers, cards as well as the distribution of both was paid for by merchant advertising. Plan included screen slides and special lobby and out-front displays. Johnson credits Roy Marsh, a newcomer to the circuit who was at the Opera House for a week's training, with aiding in putting over the stunt.

BANNAN ENCOURAGES "MISSOURI" SHOPPERS

The merchandising value of the title "I'm from Missouri" promoted George Bannan, Van Wert Theatre, in Van Wert, Ohio, to sell his merchants on the idea of a full page coop ad, county wide contest and eight full windows at no cost to the theatre. Dubbed a "False Value Contest," passes were awarded to those who read the ads and checked the merchants windows for a false value, which was placed in some inconspicuous place therein.

Merchants approached were picked according to the value of their windows as advertising factors for the picture. Full page ad heading was "For shoppers who say I'm from Missouri, these values are offered." Two column eight-inch space in center was devoted to advertising the picture.



Because plenty of company is coming to your house and it's coming to stay month after month. They'll never leave you when they know that

MET-ROSE

COPYRIGHT 1939. M.P. CO.

The really astonishing premium is the guest attraction at your theatre.

METRO
PREMIUM CO.
THEATRE DIVISION
Offices and Warehouses in all Principal Cities

A Blackboard Discussion of Newspaper Advertising

The Second of An Illustrated Series By Representative Round Tabler Ad Heads

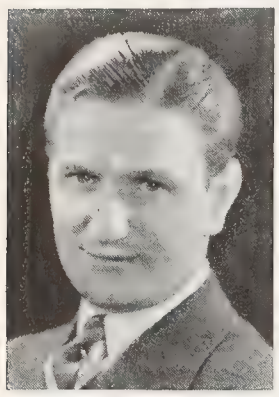
by E. V. DINERMAN

RKO Midwest Theatres, Cincinnati

The interesting article on this page and the ads opposite from "Dinny" Dinerman, ad chief in the RKO Cincinnati zone, under division head, Colonel Arthur Frudenfeld, make up the second of the Round Table series on the work of individual admen, inaugurated by Pat Patchen in last week's issue.

Newspaper displays by Dinerman, frequently published in these pages, indicate the importance of this form of advertising generally for the more than 20 theatres in the zone, and more importantly in the three Cincinnati dailies. "Dinny" knows whereof he speaks.

The various ad practices discussed in the article are illustrated by layouts of different kinds running from one-column to three.



Spending a little over a quarter of a million dollars a year, allocated among three daily newspapers, naturally makes us carefully cautious about how, where and why the money is going. No matter how unique, interesting and arresting the advertising campaign happens to be, if it doesn't bring back its proportionate return, then it's a wasted expenditure. Dealing as we are in a rapidly perishable commodity (individual first run pictures having a very definite time value), we've got to hit hard and fast, get over that selling K.O. for that opening business—or we're sunk. The thing to determine is not how much money to spend on an advertising campaign, but how little to spend consistent with getting the maximum possible return.

The Cincinnati "sales" department is divided into three component parts; publicity, exploitation and advertising. All three are of necessity so closely related that none can function independently of the other. In selling a single commodity, the sales angle must be devised pointedly. Pictures are discussed in the round table discussion before any actual selling is done on them. First, the publicity calculated to whet the appetite, then the exploitation to create curiosity, and then the advertising to hit directly at point of sale.

Ballyhoos Carefully Weighed

Often it becomes advisable to pass by lots of ballyhoos or contests that would garner reams of publicity space, but on the other hand would tend to react negatively as far as selling the picture goes. Naturally all prospective buyers are not alike, but generally, cities or communities as a whole will fall into the same channels of appeal. For instance, on "Goodbye Mr. Chips," we passed up a possible contest that sold the "old man's angle," because we were interested, after discussion, in selling primarily the romance and youthfulness of the picture and its stars. True, a lot of space would have been gathered for the picture, but on the other hand it would have constituted reading matter of a nature calculated to stress an angle that we felt was bad box-office prior to its opening. It is true, of course, that this does not apply en masse to the country, but from previous experience we knew that it would have been a poor selling angle as far as Cincinnati was concerned.

In the actual preparation of our advertising (paid space) Cincinnati operates a little differently from most cities. Primarily we stress layout, operating under the theory that unless the ad attracts attention its entire purpose has been lost. After discussing the angle of attack, the artist prepares his rough layout, which after final revision is made into the finished art layout. Only after this has been done is the copy written. Then the copy is cut and moulded to fit the layout specifications, rather than the procedure followed in most advertising agencies where the copy is first written and then the art work fitted in around the copy. Consequently our ads are primarily geared to attract attention, and then be readable with selling copy. This makes, we feel, for more attractive ads as well as allowing for greater layout variation, since the artist is not handicapped by forceful adaptation of "must" copy.

Finds Velox Process Cuts Costs

Mechanically, we take a great deal of concern in the making up of the ads. For halftones we use the velox process, doing considerable retouching on the original art as well as on the velox prior to the engravings. We find that by using this process we can safely use up to a 70 line screen and still get excellent reproduction despite a poor quality of news paper. This, of course, eliminates much of the coarseness that customarily accompanies combination halftones made by the engravers. The cost of the engravings is kept at a minimum by making our veloxes, wherever possible, in bulk, and the additional saving occurs by shooting all our plates as straight zincs, (through use of the screen veloxes) thus eliminating the high cost of combination line and halftone zincs. We use a typesetting service that functions on a 24-hour basis; consequently we can lay out our copy during the day while the artist is working on the ad; the type is set during the night and is back to us first thing in the morning ready for insertion by the artists. This also allows for further corrections in typography during the day. The same night service applies to our engravers. This allows our ads to go to the engravers during the late evening and they are ready for insertion in the newspapers on the following morning or afternoon. To facilitate the distribution and equal reproduction values, the mats are pulled by a firm that specializes in mats; and further, wherever possible, we even eliminate mats and try to supply the newspapers with the actual metal which, of course, gives the best reproduction of all.

Art Revised to Serve Locally

On some occasions we find that the art supplied by the studios isn't suitable to the angle we wish to use. On such occasions (and we find this to be the case quite often in films that are made abroad) we resort to making our own illustrations; eliminating the deficiency in that manner. For example, in the selling of "The Mikado," the makeup used by star Kenny Baker tended to make him look like he was severely in need of a haircut. We made a wash drawing of our handsome hero, working from a head star still that we had in the files from a previous picture, and attempted to doctor up the illustration as much as possible in keeping with the spirit of the show as we thought we could make it appealing.

Sometimes, instead of wash drawings, we will use pen-and-inks (woodcut treatment) although we do this seldom due to the laboriousness of the procedure as well as the fact that the pen-and-ink style too often fails to convey quickly as much fidelity to the star or stars as is possible under the half-tone process.

Teaser Campaigns Not Ignored

Occasionally pictures come along, where the method of approach is that of the "teaser" campaign. Such a possibility was foreseen in the difficult-to-sell "Pygmalion"; first done excellently by the Metro home office, then followed through on (after proving its efficiency) in its various engagements around the country. It was an excellent attack, well-devised, and sold the picture as probably no other angle could. Its plan was to "kid" the title, using cartoon illustrations, a minimum of copy, and "gagging" author George Bernard Shaw. A plan much along the same lines is now in the process of construction for use on Metro's forthcoming "Maisie." A plan such as this has its merits; however, one of its biggest drawbacks is that you can't use a teaser campaign of this type more than once or possibly twice a year or it automatically loses its novelty and hence its appeal.

The biggest drawback on ads that originate outside of the locale where they are scheduled to run is that what suits one town might not suit another. As a direct ex-

(*Continued on page 86, column 3*)

RKO MIDWEST THEATRES DISPLAYS

STARTS TOMORROW! STARTS TOMORROW!

COME . . . EXPECTING THE FUNNIEST PICTURE YOU'VE EVER SEEN!

MORE REAL FUN THAN YOU'VE HAD IN A MONTH OF SUNDAYS!

The superbly acted, hilarious tale of a self-made failure who was a hero to his kids! . . . You'll howl when Citizen Barrymore finds himself controlling an election and slips the gentle double-cross to political big-wig "Iron-Hat" McCarty!

THE GREAT MAN VOTES

with JOHN BARRYMORE
VIRGINIA WEIDLER
KATHERINE ALEXANDER
PETER HOLDEN

RKO Radio Picture

THE CRITICS RAVE!

"Excellent . . . packs a wallopy appeal" — Lucius Thurber, N. Y. POST

"utterly charming and delightful" — Wm. Boehnel, N. Y. World-Telegram

"tender, rollicking comedy" — Eileen Creelman, N. Y. SUN

LAST DAY! "Yes, My Darling Daughter"

RKO SHUBERT

TOMORROW!



LAST DAY! CLAUDETTE COLBERT in MIDNIGHT with DON AMECHE

RKO ALBEE

BETTE DAVIS

in the role she waited 8 years to play

"DARK VICTORY"

with GEORGE BRENT
HUMPHREY BOGART
RONALD REAGAN · HENRY TRAVERS

A WARNER BROTHERS PICTURE

The drama of a woman who lived life to the hilt and gave her soul to a love few women ever know!

RKO Palace

WE'RE GOING ON RECORD...

ROBERT DONAT in Goodbye Mr. Chips

with the screen's new star GREER GARSON

A Metro-Goldwyn-Mayer Hit

We're telling you right here and now that "Goodbye, Mr. Chips" is as fine a picture as you'll ever see . . . a enjoyable as it will be memorable . . . and as thrillingly romantic as the great story it tells. We urge you to come and see it. We know you'll never forget it.

★

An author's dream fulfilled—a picture that does for him practically all that he would like to do for him self if he owned a studio and hac a million dollars to spare — JAMES HILTON

MGM

5th AND POSITIVELY FINAL WEEK!

RKO SHUBERT

Frank Capra's

YOU CAN'T TAKE IT WITH YOU

JEAN ARTHUR · JAMES STEWART
LIONEL BARRYMORE · MISCHA AUER

HURRY! HURRY! HURRY!

Three out of every five Cincinnatians have seen it! Here's your last chance to enjoy the year's heart-happiest hit!

2nd Smash MONTH!

5TH BIG WEEK!

The colossus of screen musicals goes on! Smashing box-office records! Setting new screen standards!

167,812 CINCINNATIANS HAVE SEEN

Irving Berlin's

"ALEXANDER'S RAGTIME BAND"

with TYRONE POWER
ALICE FAYE · DON AMECHE

RKO SHUBERT

THE FUNNIEST PICTURE THAT YOU EVER SAW!

You'll hold your sides and howl at this comedy of a lovable rogue and his spinster nemesis!

STARTS TOMORROW



The grandest actor on the screen in the picture already of the "10 Best" list!

CHARLES LAUGHTON in "THE Beachcomber"

FEATURING ELSA LANCHESTER

From a story by SOMERSET MAUGHAM

A PARAMOUNT PICTURE

RKO SHUBERT

"I LOOK MY AGE AND I AM MY AGE IT'S THE OLDER PEOPLE WHO LOOK OLDER"

HEAVE HO TO THE SHUBERT—MY HEARTIES!

GEORGE BERNARD SHAW'S ROMANTIC COMEDY... STARTS FRIDAY

LESLIE HOWARD in PYGMALION

WILL KEEP YOU HOWLING!!!

Exciting Adventure!

Pulse-pounding thrills ride high in this land of action where a man is only as strong as the love of the woman who inspires him . . . and where only the strong survive.

DOUGLAS FAIRBANKS, JR.
BASIL RATHBONE
in "THE SUN NEVER SETS"

with VIRGINIA FIELD · BARBARA O'NEIL
LIONEL ATWILL · C. AUBREY SMITH

Cool Comfort

A STAR-STUDDED CAST in a roaring drama that bursts from the screen in a torrent of spectacular thrills!

TOMORROW!

RKO LYRIC

LAST DAY! EX-CHAMP VICTOR McLAGLEN

NOW! IN IT'S 3RD. BIG WEEK!

OH BOY!

CROWDS DEMAND IT!

DON'T MISS IT!

I WROTE IT!

CRITICS ACCLAIM IT!

LESLIE HOWARD
WENDY HILLER
in GEORGE BERNARD SHAW'S
PYGMALION

STILL AT THE RKO SHUBERT

HURRY! HURRY! HURRY!

METRO GOLDWYN-MAYER PICTURE

TOMORROW!

A THRILL FOR CINCINNATI!

Happiest Event In This Season Of Entertainment!

HE MADE A SOCIETY SIREN OUT OF A GIRL HE FOUND IN THE GUTTER!

Any girl can crash society this way if she knows the secret!

Shaw's witty, wise, romantic picture is the talk of America!

G B SHAW'S FIRST AUTHORIZED PHOTOPLAY Already Acclaimed by Nine out of Ten N.Y. Critics as One of the YEAR'S TEN BEST Pictures

RKO SHUBERT

LESLIE HOWARD

in BERNARD SHAW'S

PYGMALION

with WENDY HILLER
WILFRID LAWSON
MARIE LOHR

METRO-GOLDWYN-MAYER PICTURE

REGULAR MOVIE PRICES

35c Till 6 P.M. ALL SEATS

35c And 42c After 6 P.M.

Children-Always 15c

CONTINUOUS FROM 10 A.M.



See the screens newest exciting star WENDY HILLER! Shes a happy surprise!



Crowds roared their acclaim in New York!

Round Tablers Set Fashion Revues To Stir July Grosses

With no cooling system to ballyhoo and sell to his customers, and with various children's activities going on previous to graduation, Glenn Nelson, at the Harris, in Findlay, Ohio, contacted a local dancing academy and sold them the idea of putting on a show at his house. Outside of a short announcement on the screen and plugs in the regular theatre newspaper ads, entire program was costless to the theatre. Dance studio plugged the show, furnished all the costumes for their students and everything else necessary for the production, in addition to lobby setpiece.

Building July up as the "star spangled month in our nation's proud history," David Dallas, manager of the new Kansan and Uptown Theatres in Parsons, Kan., featured a surprise midnight firecracker show in the form of a sneak prevue, patrons not knowing what the picture would be until they saw it. Another activity engaged in by this theatreman was a beach fashion show on stage through cooperation of local store in which the latest modes in bathing suits were modeled by leading localites. Cooperating merchant sold the show storewide and in his ads. Incidentally, mimeographed weekly by Dallas is his little theatre paper called "Picture Pointers" in which, addressed in letter form, his patrons get the lowdown on forthcoming attractions and various activities to be held at the theatre.

Moss Stages Fashion Revue

Various activities have been engaged in by Dick Moss, at the Fox Belmont, in Los Angeles, among which was tieup with local school of mannequins which presented a Summer Fashion Revue in the lobby without cost to the theatre. This served a twofold purpose, provided an interesting lobby attraction and helped "Three Smart Girls Grow Up." Another costless stunt was the presentation of a preview of the World's Fair Frolics by the Bud Murrau starlets at a Saturday matinee performance. This attraction is now current at the San Francisco Fair.

For Mothers' Day, Moss promoted a $2,500 painting to display in his lobby in advance and also promoted flowers for each mother attending the show. Also arranged for is a tieup with local Junior College for stories in the motion picture column of the school paper on all pictures suitable for student consumption.

Pearlman Turns Horticulturist

For several years Manager Sam Pearlman of Loew's Apollo, New York, has been paying for vines and flowers to fill the boxes surrounding his open-air roof garden. This summer Sam tried his hand by placing sweet potatoes in Mason jars filled with water. The spuds have sprouted and long sweet-potato vines have taken the place of expensive posies. Cost—seventy-five cents as against seventy-five dollars.



In Pittsburgh on Tuesday, June 27th, Chuck Shannon to Rita Kearney of that city. Groom is manager of Warners' Belmar in Pittsburgh.

▽

Ouida Stephano to Mr. Alvin Powell on Saturday, June 24th. Miss Stephano is the manager of the Grove Theatre, in Groveton, Texas.

▽

MARLOWE CONNER
of the Rhodes Theatre, in Chicago, was another visitor to the Round Table offices.

▽

ED SIEGAL
formerly at the Metro Theatre in Brooklyn has been transferred to the Boardwalk, in Arverne.

▽

Birthday Greetings

Byron E. Abegglen
Jerome Adelman
Russell Allen
Tom Arthur
Carl Benson
Abie Beter
William W. Birchfield
Milton Brenner
J. Barros Browne
Milton Bundt
Julien E. Campbell
Frank E. Case
Thomas Cleary
George W. Coleman
Robert Cox
Ernest E. Crabtree
Nelson Creswell
Rodney L. Cron
Ed. C. Curdts
Bob De Laneo
Norman J. Dietel
Roland Douchette
R. E. Eason
Everett R. Erickson
George John Flicker
Lawrence E. Forrest
William J. Gates
Jack Golladay
Paul S. Gottschall
L. O. Graversen
Clarence Groeteke
N. R. Hamblin
Edmund Harrison
Jack Hazlett
Paul Hefner
Leo H. Henderson
L. G. Hertl
Sid Holland
M. Hounaker
A. J. Kalberer
G. B. Kemble
Harvey Kny
James J. Kolbeck
Max Kuperstein
T. W. Lewis
Earl Lewy
Russ McKibbin
Wilson H. MacDonald
Bob Manderson
Oliver Mencke
Robert O. Miller
Larry Morris
Richard L. Moss
Jack Nixon, Jr.
Harold E. Old
Charles J. Oliver
Everett N. Olsen
Paul J. Poag
T. Kenneth Reeves
George Rice
David Schaer
Mel E. Scott
Joseph G. Seyboldt
Herman Shulgold
George A. Steeb
Sol Strauss
Ray R. Summers
Dwight Van Meter
Fred S. Vassar
Dave Vorzimer
Deborah B. Washer
Robert M. Watts
Wilbur Werthner
Henry Wtulich

"Shopping" Public Makes More Copy Advisable in Ads

(Continued from page 84)

ample, airplane pictures in most cities are sold primarily from the romance angle with an almost complete disregard for even so much as a hint towards the airplanes, much less an illustration of an airplane. Yet while this is excellent for Cincinnati audiences, we have found that exactly the opposite is true for our theatres in Dayton. It seems that the folk up in Dayton like their airplanes on the screen as well as they do on Wright Field.

Institutional Ads Sell Theatre

Faced with the problem of institutional advertising, we took advantage of Motion Pictures' Greatest year to use this angle throughout our entire campaign, and it fitted our needs perfectly. We were able through the free promotion of full page ads, to sell not only the Hollywood personalities and product, but also able to impress upon the Cincinnati audiences the fact that the local theatres were part and parcel of a thriving business that meant a great deal to the city's welfare; that the theatres employed so many thousand people, had so many millions invested in real estate holdings, etc. In short, we tried to make them feel that the theatres represented an actual part of the community welfare, pointing towards civic pride in that the rest of the nation turned their eyes towards Cincinnati.

"Keep Informed on Grosses"

Generally the standard type of ad is used, dependent upon its freshness of layout, coincidental use of white space, and clarity of copy. Lately we have been making an attempt to use more copy in the ads than formerly, feeling that today people are "shopping" more for their shows and as a consequence are more given towards actually reading the copy rather than merely glancing over it as was formerly the case.

It's good business to keep yourself well informed on grosses and compare them to the ads used. In this manner, you can keep an accurate check on "pulling power," not only of the type of the ad itself, but also on the possibilities of the billing order for star display values on future ads. For example, the same type of appealing layout may still be used on the next picture starring Mr. Robert Donat, but perhaps it might be well to use him below the title instead of above.

"LET'S HEAR FROM YOU"

Smith's Historic Contest

Newspaper contest was planted in the *Sentinel-Record,* Hot Springs, Ark., by Clyde Smith for "Union Pacific." Dubbed "Historic Screen Moments," run daily for week ahead of opening were scenes from previous DeMille pictures. To those submitting correct list together with 50-word essay in "What I consider the most important historical scene portrayed by Cecil B. DeMille," guest tickets were awarded.

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
COLUMBIA			
"The Five Little Peppers and How They Grew"	Director: Charles Barton.	Edith Fellows, Dorothy Peterson, Clarence Kolb, Ronald Sinclair, Dorothy Ann Seece, Tommy Bond, Charles Peck.	Shooting
"Konga"	Director: Sam Nelson.	Fred Stone, Rochelle Hudson, Richard Fiske, Eddie Waller, Robert Warwick.	Shooting
"Prison Surgeon"	Director: Charles Vidor.	Walter Connolly, Iris Meredith, Onslow Stevens, Douglas Fowley, Paul Fix, Nicholas Soussannin.	Shooting
Untitled	Director: Norman Deming.	Charles Starrett, Iris Meredith, Sons of the Pioneers, Dick Curtis, Eddie Cobb, Stanley Brown, Francis Sayles.	Shooting
METRO-GOLDWYN-MAYER			
"Balalaika"	Director: Reinhold Schunzel.	Nelson Eddy, Ilona Massey, Walter Woolf King, Charles Ruggles, Ray Bolger, Edna May Oliver, Una Merkel, Lionel Atwill, Valaise France, Joyce Compton, Phillip Terry, Feodor Chaliapin, Jr.	Shooting
"Another Thin Man"	Director: W. S. Van Dyke.	Myrna Loy, William Powell, C. Aubrey Smith, Virginia Grey, Ruth Hussey, Tom Neal, Horace MacMahon, Patric Knowles, Harry Bellover.	Shooting
MONOGRAM			
"Irish Luck"	Screen play, Mary McCarthy. Director: Howard Bretherton.	Frankie Darro, Dick Purcell, Sheila Darcy, Lillian Elliott.	Shooting
PARAMOUNT			
"Dr. Cyclops"	Director: Ernest B. Schoedsack.	Albert Dekker, Janice Logan, Thomas Coley, Charles Halton, Victor Kilian, Frank Yaconelli.	Shooting
"Our Neighbors—the Carters"	Fay Bainter, Frank Craven, Gloria Carter, Joyce Arleen, Edmund Lowe.	Fay Bainter, Frank Craven, Gloria Carter, Joyce Arleen, Edmund Lowe.	Shooting
"Seventeen"	From the novel by Booth Tarkington. Director: Louis King.	Jackie Cooper, Betty Field, Otto Kruger, Ann Schoemaker, Mary Jane Nelson.	Shooting
"The Light That Failed"	From the novel by Rudyard Kipling. Director: William A. Wellman.	Ronald Colman, Walter Huston, Ida Lupino, Dudley Digges, Muriel Angelus.	Shooting
"$1,000 Touchdown"	Director: James Hogan.	Joe E. Brown, Martha Raye, Eric Blore, John Hartley, Sid Saylor, Joyce Mathews.	Editing
"Untamed"	Director: George Archainbaud.	Ray Milland, Patricia Morison, Akim Tamiroff, William Frawley, Eily Malyon, J. M. Kerrigan, Jane Darwell, Esther Dale.	Shooting
REPUBLIC			
"Mob Fury"	Original screen play, Earl Fenton, Michael Jacoby. Director: John Auer.	Barry MacKay, Rochelle Hudson, Cliff Edwards, George Barbier.	Shooting
"Flight at Midnight"	Director: Sidney Salkow.	Phil Regan, Roscoe Turner, Jean Parker, Robert Armstrong, Noah Beery, Jr.	Shooting
RKO RADIO			
"Full Confession"	Original story, Leo Birinski. Screen play, Jerry Cady. Director: John Farrow.	Victor McLaglen, Sally Eilers, Joseph Calleia, Adele Pierce, Malcolm McTaggart.	Editing
"The Day the Bookie Wept"	Director: Les Goodwins.	Joe Penner, Betty Grable, Richard Lane, Tom Kennedy, Jack Arnold.	Editing
"The Hunchback of Notre Dame"	From the novel by Victor Hugo. Screen play, Bruno Frank. Director: William Dieterle.	Charles Laughton, Maureen O'Hara, Sir Cedric Hardwicke, Spencer Charters, Edmond O'Brien, Walter Hampden, Thomas Mitchell, Basil Rathbone, Alan Marshall Etienne Girardot, Fritz Leiber, Rod LaRocque, Kathryn Adams, Dorothy Lovett.	Shooting
"Alleghany Frontier"	From the novel by Neil Swanson. Screen play, P. J. Wolfson. Director: William Seiter.	John Wayne, Claire Trevor, Brian Donlevy, George Sanders, John F. Hamilton, Moroni Olsen, Wilfred Lawson, Chill Wills, Robert Barrat, Eddie Quillan, Ian Wolfe.	Shooting
"Fighting Gringo"	Director: Dave Howard.	George O'Brien, Dick Lane, Louise Villegas.	Shooting
TWENTIETH CENT.-FOX			
"Here I Am a Stranger"	**Director: William A. Seiter.**	**Richard Greene, Nancy Kelly, Richard Dix, Gladys George, Roland Young, Kay Aldridge.**	**Shooting**
"Hollywood Cavalcade"	Director: Irvving Cummings.	Alice Faye, Don Ameche, J. Edward Bromberg, Stuart Erwin, George Givot, Buster Keaton, Chick Chandler.	Shooting
"The Adventures of Sherlock Holmes"	Director: Henry Hathaway.	Basil Rathbone, Nigel Bruce, Ida Lupina, Alan Marshall, Terry Kilburn.	Shooting
"Frontier Marshal"	Director: Allan Dwan.	Randolph Scott, Nancy Kelly, Cesar Romero, Binnie Barnes.	Editing
"Drums Along the Mohawk"	From the novel by Walter D. Edmonds. Director: John Ford.	Henry Fonda, Claudette Colbert, Linda Darnell, Edna May Oliver, Eddie Collins, Arthur Shields, John Carradine, Jessie Ralph, Roger Imbof, Francis Ford, Kay Linaker, Russell Simpson.	Shooting
"Tin Hats"	Director: H. Bruce Humberstone.	Jane Withers, Ritz Brothers, Lynn Bari, Stanley Fields.	Shooting
"City in Darkness"	Director: Herbert I. Leeds.	Sidney Toler, Sen Yung, Douglas Dumbrille, Pedro de Cordoba.	Shooting
UNITED ARTISTS			
"Intermezzo" (David Selznick)	Original story, Gustaf Molander, Gaesta Stevens. Screen play, George O'Neil. Director: Gregory Ratoff.	Leslie Howard, Ingrid Bergman, Edna Best, Cecil Calloway, Ann Todd, Douglas Scott, Eleanor Wesselhoeft, Enid Bennett.	Shooting
"Housekeeper's Daughter" (Hal Roach)	Original story, Donald Henderson Clarke. Screen play, Rian James, Gordon Douglas. Director: Hal Roach.	Joan Bennett, Adolphe Menjou, William Gargan, George E. Stone, John Hubbard, Peggy Wood.	Shooting
"Eternally Yours" (Walter Wanger)	Screen play, Gene Towne and Graham Baker. Added dialogue, John Meehan. Director: Tay Garnett.	Loretta Young, David Niven, Hugh Herbert, Billie Burke, C. Aubrey Smith, Virginia Field, Broderick Crawford, Raymond Walburn, Zasu Pitts, Eve Arden.	Shooting
UNIVERSAL			
"Modern Cinderella"	**Director: John M. Stahl.**	**Irene Dunne, Charles Boyer, Nydia Westman, Inez Courtney, Frances Robinson, Doris Weston, Phyllis Trent, Doris Weston.**	**Shooting**
"First Love"	Director: Henry Koster.	Deanna Durbin,, Helen Parrish, Robert Stack, Lewis Howard, Eugene Pallette, Spring Byington.	Shooting
"Outlawed Marshall"	Original screen play, Ford Beebe. Director: Ford Beebe.	John Mack Brown, Bob Baker, Fuzzy Knight, Ann Gwynne.	Shooting
WARNER BROTHERS-FIRST NATIONAL			
"Career Man"	**Director: Lloyd Bacon.**	**Joel McCrea, Brenda Marshall, Jeffrey Lynn, Frank McHugh, Stanley Ridges, Nana Bryant, Lionel Royce.**	**Editing**
"20,000 Years in Sing Sing"	From an original story by Warden Lewis E. Lawes, Wilson Mizner, Brown Holmes. Screen play, Courtney Tarrett, Robert Lord.	John Garfield, Pat O'Brien, Ann Sheridan, Jerome Cowan, Willard Robertson.	Shooting
"The Roaring Twenties"	From a story by Mark Hellinger. Screen play, Earl Baldwin, Frank Donoghue. Director: Roaul Walsh.	James Cagney, Humphrey Bogart, Priscilla Lane, Jeffrey Lynn, Frank McHugh, Joe Sawyer.	Shooting
"We Are Not Alone"	From a novel by James Hilton. Screen play, Milton Krims. Director: Edmund Goulding.	Paul Muni, Dolly Haas, Flora Robson, Una O'Connor, Raymond Severn.	Shooting

IN COURTS

RCA Wins Decision In Radio Discs Suit

RCA Manufacturing Company, complainant in an action against Paul Whiteman, and WBO Broadcasting Corporation, established its rights to control use by radio broadcasts of phonograph records of its manufacture, according to a decision of Judge Vincent L. Leibell of the United States district court of New York. Although not a party in the action, the National Association of Broadcasters' counsel was permitted by the court to argue the position of the broadcasting industry against that of the record manufacturer. Its counsel also filed briefs which were studied by the court.

The court issued an injunction in favor of RCA against WBO, Inc., operators of WNEW, New York City, permanently restraining the station from further unauthorized use of Victor and Bluebird records. Injunctive relief was also directed in favor of RCA and against Mr. Whiteman from further asserting, either directly or through the National Association of Performing Artists, that he has the right to prevent or permit radio broadcasts of Victor or Bluebird records embodying his performance unless an express reservation of this right was made in his contract of employment.

F&M Sues Lawyers For Return of Fee

Fanchon and Marco, Inc., and two Missouri incorporated subsidiaries have filed a suit in the St. Louis court against John A. Leahy, Sr., St. Louis attorney, and two of his associates, Lambert E. Walther and Harold F. Hecker, seeking $42,200 claimed to have been paid as a legal fee. Plaintiffs also ask the court to enjoin the defendants from selling or transferring a series of notes totaling $42,800 and to order their return.

The petition further claims that the Fanchon and Marco companies agreed to pay an additional fee of $25,000 to James P. Aylward, Kansas City attorney and Democratic Party leader in Missouri, after they were told that a Missouri anti-trust action against them could not be dismissed until Mr. Aylward's fee for legal services had been paid. Mr. Leahy, the petition states, advised that Mr. Aylward be retained.

Fritz Kuhn Appeals

Notice of appeal to the circuit court of appeals from the decision of Vincent L. Leibell, federal judge, denying a preliminary injunction restraining exhibition of the Warner Brothers picture, "Confessions of a Nazi Spy," has been filed by Fritz Kuhn, German-American Bund leader.

Wanger Suit Filed

Conly Keeney, Hollywood authoress, this week filed a suit in federal court in Los Angeles against Walter Wanger, Inc., Tay Garnett and others, claiming "Trade Winds" infringed upon her copyright novel, "Feather in the Wind."

Arnow with Wanger

Max Arnow is working at his new post: production executive for Walter Wanger, in Hollywood.

IN NEWSREELS

MOVIETONE NEWS—No. 88, Vol. 21.—Couple trapped by jammed parachute jump at New York Fair.... Japanese take Swatow....British royalty at agricultural show....Rush lates type gas masks for U. S. Army....Army tests "mystery" guns....McNutt heads Federal Security....Emperor of Annam feted in Paris....French admiral welcomed by Admiral Pickens....All-star baseball game....Racing....Lew Lehr.

MOVIETONE NEWS—No. 89, Vol. 21.—Submarine Squalus raised to surface but sinks again....Tientsin crisis....Forest fire in South Dakota....Bullfihting returns to land of toreadors....British princesses at agricultural show....International air meet held.... Lew Lehr....Picard captures golf crown....Boxing match underwater.

NEWS OF THE DAY—No. 286, Vol. 10.—Test new gas masks....Coast Artillery in long range practice ....One-man submarine tested....McNutt heads Federal Security....Japanese take Swatow....British wings warn axis....Youngsters of New York Aid Society perform....American League wins all-star game....Fighting Fox wins Massachusetts Handicap.

NEWS OF THE DAY—No. 287, Vol. 10.—Squalus rises from deep and sinks again to bottom....Crises in the far east....Salinas rodeo sets record....Movieland baseball riot of comedy....Picard and Nelson in battle for golf crown.

PARAMOUNT NEWS—No. 99.—One-man submarine tested....Army holds demonstration of new gas masks....Coast Artillery sets accuracy mark at targets 10 miles at sea....American League wins all-star game.

PARAMOUNT NEWS—No. 100.—WPA strike overshadowed by dismissals....WPA rioting in Minneapolis....Launch ice-breaker for Coast Guard in Texas ....''Beef Eaters'' parade before King George....28 die in Kentucky mine blast....Underwater ''ring'' battle....Annual awards to outstanding newspapermen....Golf....Baseball.

RKO PATHE NEWS—No. 103, Vol. 10.—Senate postpones neutrality vote....McNutt appointed to security post....Three French warships arrive in New York Harbor....Coast CIO chief fights deportation ....New glass resists blowtorch flame....U. S. Midshipmen on Canadian voyage....American League wins all-star game.

RKO PATHE NEWS—No. 104, Vol. 10.—Nation's newsmen receive awards....Strikers clash with Ohio police....Film stars play benefit baseball....Harlan County scene of fatal riots....Queen Mary attends benefit garden party....CIO votes to organize packers....Picard wins Professional Golf title.

UNIVERSAL NEWSREEL—No. 788, Vol. 11.—WPA workers go on strike....Charlie McCarthy Day at New York Fair....Spectacular gas mask demonstration....Huge Coast Artillery guns fire....One-man submarine tested in Hudson River....Gay nineties beauty contest....Floral designs carpet Italian street ....Girl boxers mix it on steamer....All-star baseball game.

UNIVERSAL NEWSREEL—No. 789, Vol. 11.—Submarine Squalus sinks into sea again....Police battle WPA strikers in Minneapolis....28 coal miners dead in Kentucky blast....Irate wives end beard derby.... Steers gore riders at Rodeo....Queen Mary at garden party....Tricky suits for children shown....Oriental king takes to air....Picard wins Professional golf title.

Pacific National Theatres Receivership Is Sought

A bill asking appointment of a receiver for the dissolved Pacific National Theatres, Inc., rather than the appointment of the directors as trustees in dissolution, has been filed in the court of chancery in Wilmington, Del., by two San Diego, Cal., stockholders. The plaintiffs are Margaret M. Stevens and W. Ernest Choate. The corporation was dissolved in April, 1937. Howard F. Duane represents the complainants.

Pacific National, the complainants claim, has since its dissolution been engaged in distributing to and among its shareholders one share of preferred stock of Preferred Theatres Corporation and five cents in cash for each share of stock of Pacific National Theatres, Inc. The complainants claim they have not received such distributive shares or dividends which they claim have been paid on the Preferred Theatres stock. An action brought by the same complainants is pending in the Los Angeles County superior court.

OBITUARIES

Frank Hill, Reading Theatre Man, Dies

Frank D. Hill, since the age of 15 a theatre man, and well known in Reading, Pa., as the manager at one time or another of most of the town's theatres, died on Monday in that city, aged 60, after a long illness.

Mr. Hill was born in Utica, New York. He began his theatrical career in the choruses of minstrel shows. In 1902, he became associated with the Wilmer and Vincent circuit, in Utica Hill. In 1905, they made him the manager of the Orpheum, in Reading. Between employment and while working, Mr. Hill found time to appear in stock and vaudeville. He operated the Lyric, in Reading, until 1922. He then went back to Wilmer and Vincent, managing the Capitol and the Rajah.

In 1927, he managed the Strand for the Franklin Theatre Company, but then rejoined the Rajah for Wilmer and Vincent. That was his last active connection with the theatre.

Mr. Hill was an intimate of many theatrical and vaudeville notables, and had many friends in Reading.

He is survived by his widow, Katherine, and brother-in-law, Harry.

Richard Gledhill

Richard Gledhill, upstate New York salesman for Twentieth Century-Fox, died July 12th of a heart attack. Mr. Gledhill was at the wheel of his car at Dobbs Ferry, N. Y., when he collapsed. Mr. Gledhill, who had been in the industry for 25 years, joined Fox Film 15 years ago. Previously he had been with Paramount for 10 years. He was 55.

Clyde Tanner

Clyde K. Tanner, formerly manager of the Broadway-Capitol theatre and assistant at the Michigan for United Detroit Theatres, and his wife, were killed in an airplane accident near their home in Douglas, Ga., last weekend. He was an air pilot. Mrs. Tanner, the former Dorothy Downing, was pianist at the Michigan theatre and organist at various Detroit theatres.

Henry Updegraff

Henry J. (Upde) Updegraff, well-known Portland, Ore., exhibitor of the Roseway and other suburban houses, died there July 12th of a heart attack. He was 58.

Mrs. Mary Bruder

Mrs. Mary Bruder, 73, mother of Roy Bruder and Mrs. John Balaban, died in Chicago July 13th after a brief illness. Roy Bruder is the manager of the Chicago theatre.

Fanny Brice, screen and radio comedienne, filed suit in Chicago this week seeking $750,000 damages from Twentieth Century-Fox, Tyrone Power, Al Jolson, Alice Faye, eight theatre companies and officials of the film company. The plaintiff charged that the picture "Rose of Washington Square" defamed her character, invaded her private rights and libeled her by dialogue and scenes. The story, she claims, is her life story and was used without her permission. An injunction, restraining further showings of the film, is also sought.

THE RELEASE CHART

INDEX

On this and the following page appears an alphabetical index to the titles of all features listed in this week's Release Chart, with additional information for the exhibitor.

The number immediately following the title is the production number. Also given is information regarding the classification of the subject matter. A melodrama is denoted by the abbreviation Mel., Comedy by Com., Comedy-Melodrama by Com.-Mel., Musical by Mus., Musical Comedy by Mus.-Com., Western by West. If the production is made in color, the letter "C" appears in parenthesis after the classification. Thus: Com.-Mel. (C) denotes a Comedy-Melodrama in Color.

At the extreme right of the line containing the title of the production is the name of the distributor.

A

Across the Plains, 3855, West.....Mono
Adventure of Giacomo Casanova, Mel..Amerital
Adventures of Huckleberry Finn, The, 923 Com.-Mel. .....MGM
Adventures of Jane Arden, 321, Mel.....WB
Adventures of Sherlock Holmes, The, Mel. 20th-Fox
Alla en la Rancho Grande, Mus.....Foreign
Allegheny Frontier, Mel.....RKO
All This and Heaven Too, Mel.....WB
Almost a Gentleman, 920, Mel.....RKO
Ambush, 3820, Mel.....Para
Andy Hardy Gets Spring Fever, 944, Com. MGM
Angels Wash Their Faces, The, 367, Mel..FN
Angels With Dirty Faces, 351, Mel.....FN
Annie Laurie, Mel.....Foreign
Another Thin Man, Com.-Mel.....MGM
Are Husbands Necessary, Com.....Para
Argentina, West. .....Para.
Arizona Legion, 982, West.....RKO
Arizona Wildcat, 929, Com.....20th-Fox
Army Girl, 7002, Mel.....Rep
Artists and Models Abroad, 3817, Com....Para
Ask a Policeman, Com.....Foreign
At Your Age, Com.....GN

B

Babes in Arms, Mus.-Com.....MGM
Bachelor Mother, 932, Mel.....RKO
Back Door to Heaven, 3833, Mel.....Para
Bad Company, Mel.....Univ
Bad Lands, 933, West.....RKO
Balalaika, Mus. .....MGM
Ballerina, Mel. .....Foreign
Beachcomber, The, 3863, Mel.....Para
Beau Geste, Mel.....Para
Beauty for the Asking, 915, Com.....RKO
Behind the Facade, Mel.....Foreign
Behind Prison Gates.....Col
Big Town Czar, 3018, Mel.....Univ
Bizarre Bizarre, Com.....Foreign
Billy the Kid Returns, 851, West.....Rep
Blackmail, Mel. .....MGM
Blackwell's Island, 361, Mel.....FN
Blind Alley, Mel.....Col
Blondie Meets the Boss, Com.....Col
Blondie Takes a Vacation, Com.....Col
Blue Montana Skies, 844, West.....Rep
Booloo, Mel. .....Para
Bouquets from Nicholas, Com.....Foreign
Boy Friend, 943, Com.....20th-Fox
Boy's Reformatory, 3823, Mel.....Mono
Boy Slaves, 911, Mel.....RKO
Boy Trouble, 3824, Mel.....Para
Bridal Suite, 937, Com.-Mel.....MGM
Broadway Serenade, 931, Mus.....MGM
Bronze Buckaroo, Mel.....St. Rts.
Brother Orchid, Mel.....WB
Burn 'Em Up O'Connor, 919, Com.-Mel..MGM
Bulldog Drummond's Secret Police, 3831, Mel. .....Para
Bulldog Drummond's Bride, Mel.....Para

C

Cabira, Mel. .....Foreign
Cafe Society, 3826, Mel.....Para
California Frontiers, West.....Col
Calling Dr. Kildare, 932, Mel.....MGM
Captain Fury, Mel.....UA
Captain Scorpion, Com.....Foreign
Career, 930, Mel.....RKO
Career Man, Mel.....WB
Cat and the Canary, The, Mel.....Para
Charlie Chan at Treasure Island, Mel. 20th-Fox
Charlie Chan in Honolulu, 928, Mel..20th-Fox
Charlie Chan in Reno, 948, Mel.....20th-Fox
Chalked Out, Mel.....FN
Champ, The, Mel.....MGM
Champs Elysees, Com-Mel.....Foreign
Chasing Danger, 941, Mel.....20th-Fox
Chicago Ben, Mel.....GB
Chicken Wagon Family, Com.....20th-Fox
Child Is Born, A, Mel.....WB
Christmas Carol, 917, Com.-Mel.....MGM
Chump at Oxford, Com.....UA
Cisco Kid, No. 1, Mel.....20th-Fox
City in Darkness, Mel.....20th-Fox
Climbing High, 8072, Com.....GB
Clouds Over Europe, Mel.....Col
Coast Guard, Mel.....Col
Code of the Cactus, West.....St. Rts.
Code of the Fearless, West.....St. Rts.
Code of the Secret Service, 374, Mel.....FN
Code of the Streets, 3019, Mel.....Univ
Colorado Sunset, West.....Rep
Comet Over Broadway, 370, Mel.....WB
Conspiracy, Mel. .....RKO
Convict's Code, 3822, Mel.....Mono
Convicts at Large, Mel.....St. Rts.
Coral Rocks, The, Mel.....Foreign
Cowboy and the Lady, Com.....UA
Cowboy Quarterback, The, 366, Com.....WB
Crossroads, Mel. .....Foreign
Curtain Rises, The, Mel.....Foreign

D

Dark Eyes, Mel.....Foreign
Dark Sands, Mel.....Foreign
Dark Victory, 354, Mel.....FN
Daughters Courageous, 360, Mel.....WB
Dawn Patrol, 303, Mel.....WB
Day at the Circus, Com. Mus.-Com.....MGM
Day the Bookies Wept., The, Com.....RKO
Dead End Kids in Military School, Com.-Mel. Mel. .....WB
Death of a Champion, Mel.....Para
Desperate Trails, The, West.....Univ
Devil's Island, 313, Mel.....WB
Disbarred, 3818, Mel.....Para
Disputed Passage, Mel.....Para
Dock on the Havel, Mel.....Foreign
Dr. Cyclops, Mel.....Para
Dodge City, 304, Mel. (C).....WB
Double Crime in the Maginot Line, Mel. Foreign
Down on the Farm, 920, Com.....20th-Fox
Down the Wyoming Trail, 3864, West....Mono
Dramatic School, 915, Mel.....MGM
Drifting Westward, 3853, West.....Mono
Drums Along the Mohawk, Mel.....20th-Fox
Duke of West Point, Mel.....UA
Dust Be My Destiny, Mel.....WB

E

Each Dawn I Die, Mel.....FN
East Side of Heaven, Mus.-Com.....Univ
Elsa Maxwell's Hotel for Women, Mel.20th-Fox
Empty World, Mel.....GB
Escape from Yesterday, Mel.....Foreign
Escape, The, Mel.....20th-Fox
Eternally Yours, Mel. .....UA
Everybody's Baby, 931, Com.....20th-Fox
Everything's on Ice, Mel.....RKO
Ex Champ, 3010, Mel.....Univ
Exile Express, 301, Mel.....GN
Exposed, 3032, Mel.....Univ

F

Family Next Door, 3020, Com.....Univ
Fast and Loose, 924, Mel.....MGM
Federal Man Hunt, 820, Mel.....Rep
Federal Offense, Mel.....Para
Feud of the Range, West.....St. Rts.
Fighting Gringo, West.....RKO
Fighting Thoroughbreds, 821, West.....Rep
First Love, Mus.....Univ
First Offenders, Mel.....Col
Fisherman's Wharf, 844, Mus.....RKO
Five Came Back, 927, Mel.....RKO
Five Little Peppers and How They Grew, Com. .....Col
Fixer Dugan, 922.....RKO
Flight at Midnight, Mel.....Rep
Flirting with Fate, 914, Com.-Mel.....MGM
Flying Irishman, 919, Mel.....RKO
Foggy Quay, Mel.....Foreign
Forged Passport, 823, Mel.....Rep
Forgotten Woman, The, 3031, Mel.....Univ
For Love or Money, 3030, Mel.....Univ
40 Little Mothers, Mel.....Foreign
Four Feathers, Mel. (C).....UA
Four Girls in White, 921, Mel.....MGM
Frog, The, Mel.....GB
Frontier Marshal, West.....20th-Fox
Frontier Pony Express, West.....Rep
Frontiersman, 3856, West.....Para
Frontiers of '49, West.....Col
Fugitive at Large.....Col
Full Confession, Mel.....RKO
Full Speed Ahead, Mel.....GN

G

Gambling Ship, 3023, Mel.....Univ
Gang, The, Mel.....St. Rts.
Gang's All Here, The, Com.-Mel.....Foreign
Gang Smashers, Mel.....St. Rts.
Geronimo, Mel. .....Para
Ghost Town Riders, 3054, West.....Univ
Girl and the Gambler, 926, Mel.....RKO
Girl Downstairs, The, 916, Com.-Mel....MGM
Girl from Mexico, 928, Com.-Mel.....RKO
Girl from Rio, Mel.....Mono
Girl Must Live, Com.....20th-Fox
Going Places, 359, Com.-Mel.....FN
Golden Boy, Mel.....Col
Gold Is Where You Find It, Mel. (C).....FN
Goodbye, Mr. Chips, 945, Com.-Mel.....MGM
Good Girls Go to Paris, Com.-Mel..... Col
Gorilla, The, 944, Com.-Mel.....20th-Fox
Gracie Allen Murder Case, Com.-Mel.....Para
Grand Jury's Secrets, Mel.....Para
Great Man Votes, 913, Com.....RKO
Gunga Din, 912, Mel.....RKO
Gunsmoke Trail, West.....Mono

H

Happy Ending, Mel.....Para
Hard to Get, 310, Com.-Mel.....WB
Hardys Ride High, 934, Com.-Mel.....MGM
Harlem Rides the Range, West.....St. Rts.
Harmony at Home, Com.....20th-Fox
Hatred, Mel. .....Foreign
Hawaiian Nights, Mus.....Univ
Heart of the North, 362, Mel. (C).....FN
Heart of Paris, Mel.....Foreign
Heaven with a Barbed Wire Fence, Mel. 20th-Fox
Hell's Kitchen, 312, Mel.....WB
Herbst Manover, Com.....Foreign
Here I Am a Stranger, Mel.....20th-Fox
Heritage of the Desert, Mel.....Para
Hero for a Day, Mel.....Univ
Heroes of the Desert, 7118, West.....Rep
Heroes of the Marne, Mel.....Foreign
Hidden Power, Mel.....Col
His Exciting Night, 3036, Com.....Univ
Hobby Family, The, 376, Com.....FN
Hollywood Cavalcade, Mel. (C).....20th-Fox
Home from Home, Com.....Foreign
Home on the Prairie, 842, West.....Rep
Homicide Bureau, Mel.....Col
Honolulu, 922, Mus.-Com.....MGM
Honor of the West, 3055, West.....Univ
Hostages, The, Mel.....Foreign
Hotel Imperial, 3836, Mel.....Para
Hounds of the Baskerville, 936, Mel..20th-Fox
Housekeepers' Daughter, Com.....UA
House of Fear, The, 3038, Mel.....Univ
Human Beast, The, Mel.....Foreign
Hunchback of Natre Dame, Mel.....RKO

I

I Am a Criminal, 3812, Mel.....Mono
Ice Follies of 1939, 925, Com.-Mel.....MGM
Idiot's Delight, 920, Com.-Mel.....MGM
I'm from Missouri, 3830, Com.....Para
Indianapolis Speedway, The, 315, Mel....WB
Indiscretions, Mel. .....Foreign
In Old Caliente, West.....Rep
In Old Montana, West.....St. Rts.
In Old Monterey, West.....Rep
Inside Information, 3039, Mel.....Univ
Inside Story, 934, Mel.....20th-Fox
Inspector Hornleigh, 945, Mel.....20th-Fox
Intermezzo, Mel.....UA
International Crime, Mel.....GN
Invitation to Happiness, Com.-Mel.....Para
Irish Luck, Mel.....Mono
I Stole a Million, Mel.....Univ
Island of Lost Men, Mel.....Para
It Could Happen to You, 950, Mel...20th-Fox
It's a Wonderful World, 936, Mel.....MGM
Itto, Mel. .....Foreign
I Was Made a Convict, 824, Mel.....Rep

J

Jamaica Inn, Mel.....Para
Jesse James, 921, Mel. (C).....20th-Fox
Jones Family in Quick Millions, Com. 20th-Fox
Jones Family in Hollywood, 946, Com.20th-Fox
Juarez, 301, Mel.....WB
Juarez and Maximillan, Mel.....St. Rts.

K

Kentucky, 923, Mel. (C).....20th-Fox
Kid from Kokomo, The, 363, Mel.....FN
Kid Nightingale, Mel.....WB
Kid from Texas, Mel.....MGM
Kind Men Marry, The, 936, Mel.....RKO
King of Chinatown, 3827, Mel.....Para
King of the Turf, Mel.....UA
King of the Underworld, 317, Mel.....WB
Konga, Mel.....Col
Kreutzer Sonata, Mel.....Foreign

L

Lady and the Knight, The, Mel. (C).....WB
Lady and the Mob, The, Com.....Col
Lady of the Tropics, Mel.....MGM
Lady's from Kentucky, The, 3834, Mel....Para
Lady Takes a Chance, The, Com.-Mel.....GN
Lady Vanishes, 8011, Mel.....GB
Lambeth Walk, The, Mus.-Com.....Foreign
Last Express, 3028, Mel.....Univ
La Vierge Folle, Mel.....Foreign
Law Comes to Texas, The, West.....Col
Lawful Outlaws, West.....Para

(Continued on following page)

[THE RELEASE CHART--INDEX CONT'D]

(*Continued from preceding page*)

Law of the Texan, West....Col
Let Freedom Ring, 926, Mus....MGM
Let Us Live, Mel....Col
Liebe im ¾ Takt, Com....Foreign
Light That Failed, The, Mel....Para
Little Miss Broadway, Mus....20th-Fox
Little Princess, The, 932, Mel. (C)..20th-Fox
Little Orphan Annie, 3814, Mel....Para
Little Tough Guys in Society, 3011, Mel..Univ
Llamo Kid, Mus....Para
Lon Star Pioneers, West....Col
Lone Wolf Spy Hunt, The Mel....Col
Long Shot, The, 313, Mel....GN
Lost Patrol, 991, Mel....RKO
Lost Squadron, The, 994, Mel....RKO
Love Affair, 916, Mel....RKO
Luck Night, 933, Com....MGM

M

Made for Each Other, Mel....UA
Magnificent Fraud, The....Para
Maisie, Com.-Mel....MGM
Mamele, Com....Foreign
Man About Town, Com....Para
Man and His Wife, A, Mel....Foreign
Man from Sundown, The, West....Col
Man in the Iron Mask, Mel....UA
Man's Country, 3742, West....Mono
Man of Conquest, 801, Mel....Rep
Man They Could Not Hang, The, Mel....Col
Man Who Dared, 375, Mel....FN
Mars Attacks the World, 3042, Mel....Univ
Marseillaise, Mel....Foreign
Marusia, Mus....Foreign
Men of the Frontier, West....Mono
Mexicali Kid, 3741, West....Mono
Mickey the Kid, 814, Mel....Rep
Midnight, 3828, Mel....Para
Mikado, The, Mus. (C)....Univ
Million Dollar Legs, Mel....Para
Mind of Mr. Reeder, The, Mel....Foreign
Miracle on Main Street, Mel....GN
Miracles for Sale, Mel....MGM
Missing Daughters, Mel....Col
Mr. Moto in Danger Island, 937, Mel.20th-Fox
Mr. Moto's Last Warning, 926, Mel..20th-Fox
Mr. Moto Takes a Vacation, 952, Mel. 20th-Fox
Mr. Smith Goes to Washington, Com....Col
Mr. Wong at Headquarters, Mel....Mono
Mr. Wong in Chinatown, Mel....Mono
Modern Cinderella, Com.-Mel....Univ
Mothers of Today, Mel....Apex
Mountain Rhythm, 845, West....Rep
Murder in the Big House, Mel....Mono
Murder in Soho, Mel....Foreign
Mutiny on the Blackhawk, Mel....Univ.
Mutiny on the Bounty, 536, Mel....MGM
My Song of Love, Mel....Foreign
My Son Is a Criminal, Mel....Col
Mysterious Miss X, 809, Mel....Rep
Mystery of Mr. Wong, The, 3806, Mel....Mono
Mystery of the White Room, 3037, Mel...Univ
Mystery Plane, 3809, Mel....Mono
My Fifth Avenue Girl, Com....RKO
My Wife's Relatives, 810, Com.-Mel....Rep

N

Nancy Drew and the Hidden Staircase, Mel. WB
Nancy Drew, Detective, 318, Mel....WB
Nancy Drew, Reporter, 372, Mel....FN
Nancy Drew, Trouble Shooter, 324, Mel...WB
Naughty But Nice, 311, Com.-Mel....WB
Navy Secrets, 3805, Mel....Mono
Never Mind the Guard....GN
Never Say Die, 3832, Com....Para
New Frontier, West....Rep
Newsboys Home, 3015, Mel....Univ
News Is Made at Night, 953, Mel....20th-Fox
Next Time I Marry, 910, Com....RKO
Night in Ghost Town, A, West....RKO
90 Degrees South, Mel....Foreign
Night on the Danube, Com.-Mel....Foreign
Night Work, Com....Para
Ninotschka, Mel....MGM
North of Shanghai, Mel....Col
North of the Yukon, Mel....Col
Not Wanted, Mel....WB
Nurse Edith Cavell, Mel....RKO

O

Off the Record, 314, Com.-Mel....WB
Of Human Bondage, 993, Mel....RKO
Oklahoma Kid, 308, Mel....WB
Oklahoma Terror, West....Mono
Old Bones of the River, Com....Foreign
Old Maid, The, Mel....WB
On Borrowed Time, Com.-Mel....MGM
On Your Toes, Mus....WB
One Third of a Nation, 3825, Mel....Para
$1,000 a Touchdown, Com....Para
One Wild Night, Mel....20th-Fox
Only Angels Have Wings, Mel....Col
On Trial, 323, Mel....WB
Orage, Mel....Foreign
Orphans of the Street, 819, Mel....Rep
Our Leading Citizen, Com....Para
Our Neighbors— the Carters, Com....Para
Outlawed Marshal, West....Univ
Outpost of the Mounties....Col
Outside These Walls, Mel....Col
Outsider, The, Mel....Foreign
Overland Mail, West....Mono
Overland Stage Raiders, West....Rep
Over the Moon, Mel. (C)....UA

P

Pacific Liner, 914, Mel....RKO
Panama Lady, 925, Mel....RKO
Panama Patrol, 314, Mel....GN
Pardon Our Nerve, 931, Mel....20th-Fox
Parents on Trial, Mel....Col
Paris Honeymoon, 3821, Mus.-Com....Para
Peasant Wedding, Mel. (C)....Foreign
Persons in Hiding, 3823, Mel....Para
Phantom Stage, 3056, West....Univ
Pirates of the Skies, 3033, Mel....Univ
Playing with Dynamite, 326, Mel....WB
Poisoned Pen, Mel....Foreign
Port of Hate, Mel....St. Rts.
Prairie Justice, 3053, West....Univ
Pride of the Navy, 822, Mel....Rep
Prison Nurse, Mel....Rep
Prison Surgeon, Mel....Col
Prison Without Bars, Mel....UA
Pygmalion, 980, Com.-Mel....MGM

Q

Queen of Destiny, Mel. (C)....RKO
Queer Money, Mel....WB

R

Racketeers on the Range, 984, West....RKO
Radio Troubadour, Mus....Foreign
Rains Came, The, Mel....20th-Fox
Real Glory, The, Mel....UA
Red River Range, 864, West....Rep
Reform School, Mel....St. Rts.
Renegade Trail, West....Para
Return of Dr. X, Mel....WB
Return of the Cisco Kid, Mel....20th-Fox
Return of the Frog, Mel....Foreign
Ride a Crooked Mile, 3815, Mel....Para
Ride 'Em Cowgirl, W1-2, West....GN
Riders of the Frontier, West....Mono
Rio Grande, West....Col
Risky Business, 3029, Mel....Univ
Road Demon, 918, Mel....20th-Fox
Roaring Nineties, The, Mel....WB
Rolling Westward, 3863, West....Mono
Romance of the Redwoods, Mel....Col
Rookie Cop, Mel....RKO
Rose Marie, 643, Mus....MGM
Rose of Washington Square, 942, Mus.-Com. 20th-Fox
Rough Riders Round-up, 853, West....Rep
Rulers of the Sea, Mel....Para

S

Saint in London, 929, Mel....RKO
Saint Strikes Back, 918, Mel....RKO
St. Louis Blues, 3822, Mel....Para
Santa Fe Stampede, 863, West....Rep
San Francisco, 636, Mel....MGM
School for Husbands, Com.-Mel....Foreign
Second Fiddle, 949, Com.-Mel....20th-Fox
Secret Service of the Air, 320, Mel....WB
Secrets of a Nurse, 3022, Mel....Univ
Sergeant Madden, 927, Mel....MGM
Seventeen, Com....Para
Sharpshooters, 916, Mel....20th-Fox
She Married a Cop, Mel....Rep
Shine On Harvest Moon, 852, West....Rep
Should a Girl Marry? Mel....Mono
Should Husbands Work? 816, Com....Rep
Silver on the Sage, 3858, Mel....Para
Singing Charro, The, West....Foreign
Singing Cowgirl, The, W1-3, West....GN
Sin of Lena Rivers, Mel....St. Rts.
Six-Gun Rhythm, W1-19, West....GN
Sky Patrol, Mel....Mono
Slalom, Mel....Foreign
Smashing the Spy Ring, Mel....Col
Smiling Along, 300, Com....20th-Fox
Smuggled Cargo, Mel....Rep
Society Lawyer, 930, Mel....MGM
Society Smugglers, 3024, Mel....Univ
Some Like It Hot, 3837, Mus....Para
Song of the Buckaroo, 3861, West....Mono
Son of Frankenstein, 3004, Mel....Univ
Sorority House, 924, Mel....RKO
S.O.S.-Tidal Wave, 813, Mel....Rep
So This Is London, Com....Foreign
Southward Ho! 855, West....Rep
Spellbinder, The, 931, Mel....RKO
Spies of the Air, Mel....Foreign
Spirit of Culver, 3014, Mel....Univ
Spoilers of the Range, West....Col
Spy in Black, Mel....Col
Stagecoach, Mel....UA
Stand Up and Fight, 918, Com.-Mel....MGM
Stanley and Livingstone, Mel....20th-Fox
Star Maker, The, Mus....Para
Star of Midnight, 990, Mel....RKO
Star Reporter, 3821, Mel....Mono
Steeplechase, Mel....WB
Stolen Life, 3864, Mel....Para
Story of Alexander Graham Bell, The, 938, Mel....20th-Fox
Story of Vernon and Irene Castle, The, 838, Mus....RKO
Straight to Heaven, Mel....St. Rts.
Strange Case of Dr. Meade, Mel....Col
Strange Faces, 3035, Com.-Mel....Univ
Street of Missing Men, 811, Mel....Rep
Street Without a Name, Mel....Foreign
Streets of New York, 3802, Mel....Mono
Stronger Than Desire, Mel....MGM
Student Nurse, Mel....WB
Stunt Pilot, Mel....Mono
Submarine Patrol, 909, Mel....20th-Fox
Sudden Money, 3829, Com.-Mel....Para
Sundown on the Prairie, 3862, West....Mono
Sun Never Sets, Mel....Univ
Sunset Trail, 3857, West....Para
Susannah of the Mounties, 954, Com.-Mel. 20th-Fox
Sweepstake Winner, Com....FN
Sweethearts, 910, Mus. (C)....MGM
Swing, Sister, Swing, 3021, Mus....Univ.

T

Tail Spin, 925, Mel....20th-Fox
Tarzan Finds a Son! Mel....MGM
Tell No Tales, 35, Mel....MGM
Terror of Tiny Town, Mel....Col
Texas Stampede, West....Col
Texas Wildcats, West....St. Rts.
Thanks for Everything, 917, Mus.-Com. 20th-Fox
There's That Woman Again, Com....Col
They All Come Out, 943, Mel....MGM
These Glamour Girls, Mel....MGM
They Asked for It, 3040, Mel....Univ
They Can't Hang Me, Mel....Univ
They Drive by Night, Mel....Foreign
They Made Me a Spy, 921, Mel....RKO
They Made Me a Criminal, 307, Mel....WB
They Shall Have Music, Mel....UA
Three Musketeers, 927, Mus.-Com....20th-Fox
3 Smart Girls Grow Up, 3001, Mus.-Com. Univ
Three Texas Steers, 866, West....Rep
Three Waltzes, Mel....Foreign
Thunder Afloat, Mel....MGM
Thundering West, The, West....Col
Timber Stampede, 985, West....RKO
Tin Hats, Com....20th-Fox
Titans of the Deep, 326, Mel....GN
Tom Sawyer, Detective, 3816, Mel....Para
Topper Takes a Trip, Com....UA
Torchy Blane in Chinatown, 371, Mel....FN
Torchy Gets Her Man, 318, Mel....WB
Torchy Runs for Mayor, 322, Mel....WB
Tough Kid, 3819, Mel....Mono
Trade Winds, Com.-Mel....UA
Trapped in the Sky, Mel....Col
Trigger Pals, W1-13, West....GN
Trigger Smith, 3854, West....Mono
Tropic Fury, Mel....Univ
Trouble Brewing, Com....Foreign
Trouble in Sundown, 893, West....RKO
Tumbleweeds, West....St. Rts.
12 Crowded Hours, 917, Mel....RKO
20,000 Men a Year, Mel....20th-Fox
20,000 Years in Sing Sing, Mel....WB
Two Gun Justice, West....Mono
Two Gun Troubador, West....St. Rts.

U

Undercover Agent, 3824, Mel....Mono
Undercover Doctor, Mel....Para
Underpup, Mel....Univ
Unexpected Father, Com....Univ
Union Pacific, 3835, Mel....Para
Unmarried....Para
Untamed, Mel....Para
Untitled, West....Col
Up the River, 924, Com....20th-Fox

W

Wanted by Scotland Yard, 3829, Mel....Mono
Ware Case, Mel....20th-Fox
Waterfront, 325, Mel....WB
Water Rustlers, W1-1, West....GN
Way Down South, 947, Mus....RKO
We Are Not Alone, Mel....WB
Western Caravans, West....Col
Western Jamboree, 841, West....Rep
What a Man! Com....Foreign
When the Husband Travels, Mus.-Com..Foreign
While New York Sleeps, 922, Mel....20th-Fox
Whispering Enemies, Mel....Col
Wife, Husband and Friend, 930, Com.20th-Fox
Wild Horse Canyon, 3852, West....Mono
Wings of the Navy, 309, Mel....WB
Wings Over the Andes, Mel....Mono
Wings Over the Pacific, Mel....GN
Winner Take II, 939, Mus.-Com....20th-Fox
Winter Carnival, Mel....UA
Witch Night, Mel....Foreign
With a Smile, Mus.-Com....Foreign
Within the Law, 928, Mel....MGM
Wizard of Oz, Mus. (C)....MGM
Wolf Call, 3827, Mel....Mono
Woman Doctor, 808, Mel....Rep
Woman Is the Judge, A, Mel....Col
Women, The, Com.-Mel....MGM
Women in the Wind, 316, Mel....WB
Wonder World, Mel....GN
World Moves On, The, Mel....WB
World on Parade, The, Mel....Para
Wuthering Heights, Mel....UA
Wyoming Outlaw, 867, West....Rep

Y

Yes, Madam? Com....Foreign
Yes, My Darling Daughter, 357, Com....FN
You Can't Cheat An Honest Man, 3005, Com....Univ
You Can't Get Away with Murder, 364, Mel....FN
Young Dr. Kildare, 907, Com.-Mel....MGM
Young Mr. Lincoln, 947, Mel....20th-Fox
Youth in Revolt, Mel....Foreign

Z

Zaza, 3819, Mel....Para
Zenobia, Com....UA
Zero Hour, The 812, Mel....Rep

(THE RELEASE CHART--CONT'D)

THE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1938-39 season. Asterisk (*) after title of feature denotes first appearance of picture in Release Chart.

NOTE: The totals for running time are the official figures announced by the home offices of the distributing companies.

When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk (*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blind Alley (G)	Chester Morris-Ralph Bellamy-Joan Perry-Rose Stradner	May 11,'39†	71.	Apr. 29,'39
Blondie Meets the Boss (G)	P. Singleton-A. Lake-L. Simms. (Exploitation: May 13,'39, p. 66.)	Mar. 8,'39†	74.	Feb. 25,'39
Blondie Takes a Vacation	P. Singleton-A. Lake-L. Simms.	July 20,'39†		
California Frontier	Buck Jones-Carmen Bailey.	Dec. 15,'38†	54.	
Clouds Over Europe (G)	Laurence Olivier-Valerie Hobson. (Reviewed under the title, "Q Planes.")	June 20,'39†	79.	Mar. 11,'39
First Offenders	W. Abel-B. Roberts-J. Downs.	Apr. 12,'39†	62.	
Frontiers of '49	Bill Elliott-Luana De Alcaniz. (See "California Cavalcade," "In the Cutting Room," Nov. 19,'38.)	Jan. 19,'39†	54.	
Good Girls Go to Paris (G)	Joan Blondell-Melvyn Douglas-Walter Connolly	June 30,'39†	78.	June 24,'39
Homicide Bureau (G)	Bruce Cabot-Rita Hayworth	Jan. 5,'39†	59.	Feb. 11,'39
Lady and the Mob, The (G)	F. Bainter-I. Lupino-L. Bowman.	Apr. 3,'39†	66.	Mar. 11,'39
Law Comes to Texas, The	Bill Elliott-Veda Ann Borg-Dorothy Faye	Apr. 16,'39†	58.	
Let Us Live (G)	Henry Fonda-Maureen O'Sullivan-Ralph Bellamy	Feb. 28,'39†	69.	Feb. 18,'39
Lone Star Pioneers	Bill Elliott-Dorothy Gulliver	Mar. 16,'39†	56.	
Lone Wolf Spy Hunt, The (G)	Warren William - Ida Lupino - Virginia Weidler	Jan. 27,'39†	71.	Jan. 28,'39
Man from Sundown, The	Chas. Starrett - Iris Meredith - Sons of the Pioneers	July 15,'39†	59.	
Missing Daughters (A)	R. Arlen-R. Hudson-M. Marsh.	May 22,'39†	59.	June 24,'39
My Son Is a Criminal	Alan Baxter-Jacqueline Wells.	Feb. 22,'39†	59.	
North of Shanghai	Betty Furness-James Craig. (See "In the Cutting Room," Nov. 12,'38.)	Feb. 10,'39†	59.	
North of the Yukon	Chas. Starrett-Linda Winters.	Mar. 30,'39†	64.	
Only Angels Have Wings (G)	Cary Grant - Jean Arthur - Richard Barthelmess - Thos. Mitchell (Exploitation: June 24,'39; p. 75; July 15,'39, p. 62.)	May 25,'39†	121.	May 20,'39
Outside These Walls	Dolores Costello - M. Whalen - Virginia Weidler	May 4,'39†	59.	
Parents on Trial	Jean Parker - Johnny Downs - Noah Beery, Jr. (See "In the Cutting Room," May 27,'39.)	June 29,'39†	58.	
Rio Grande	Charles Starrett-Ann Doran.	Dec. 8,'38†	59.	
Romance of the Redwoods	Joan Parker-Chas. Bickford.	Mar. 30,'39†	67.	
Smashing the Spy Ring	Fay Wray-Ralph Bellamy. (See "International Spy," "In the Cutting Room," Dec. 3,'38; exploitation: Jan. 28,'39, p. 60.)	Dec. 29,'38†	62.	
Spoilers of the Range	Charles Starrett-Iris Meredith.	Apr. 27,'39†	58.	
Strange Case of Dr. Meade	J. Holt-B. Roberts-N. Beery, Jr.	Dec. 15,'38†	67.	Oct. 29,'38
Terror of Tiny Town, The (G)	Billy Curtis (Exploitation: Feb. 25,'39, p. 68.)	Dec. 1,'38†	63.	July 23,'38
Texas Stampede	Chas. Starrett-Iris Meredith.	Feb. 9,'39†	57.	
There's That Women Again (G)	Melvyn Douglas-Virginia Bruce-Margaret Lindsay	Dec. 24,'38†	74.	Dec. 17,'38
Thundering West, The	Chas. Starrett - Iris Meredith - Sons of the Pioneers.	Jan. 12,'39†	57.	
Trapped in the Sky (G)	Jack Holt-Katherine DeMille.	June 1,'39	61.	Feb. 18,'39
Western Caravans	Chas. Starrett - Iris Meredith - Sons of the Pioneers	June 15,'39†	58.	
Whispering Enemies (G)	Jack Holt-Dolores Costello.	Mar. 24,'39†	61.	Feb. 18,'39
Woman Is the Judge, A	Frieda Inescort-Rochelle Hudson-Otto Kruger	July 10,'39†	62.	

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Behind Prison Gates	Brian Donlevy-Jacqueline Wells.	Aug. 10,'39†		
Coast Guard	Randolph Scott-Ralph Bellamy-Frances Dee-Walter Connolly.	July 31,'39†		
Five Little Peppers and How They Grew	Edith Fellows-Dorothy Peterson.	Aug. 19,'39		
Fugitive at Large	Jack Holt-Patricia Ellis.			
Golden Boy	Wm. Holden-Barbara Stanwyck-Adolphe Menjou-Jos. Calleia.	Aug. 31,'39		
Hidden Power (G)	Jack Holt-Gertrude Michael.	Aug. 3,'39†	*60.	May 27,'39
Konga*	Fred Stone Rochelle Hudson.			
Man They Could Not Hang, The	B. Karloff-R. Pryor-R. Wilcox.			
Mr. Smith Goes to Washington.	Jean Arthur-Jas. Stewart-Edw. Arnold - Claude Rains - Guy Kibbee-Eugene Pallette			
Outpost of the Mounties	Chas. Starrett-Iris Meredith.			
Prison Surgeon	Walter Connolly-Iris Meredith.			
Spy in Black (G)	C. Veidt-S. Shaw-V. Hobson.		82.	Apr. 15,'39
Untitled	Chas. Starrett - Iris Meredith - Sons of the Pioneers.			

FIRST NATIONAL

(See Warner Brothers)

GB PICTURES

(Distributed in part by 20th Century-Fox)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Climbing High (G) 8012	Jessie Matthews-Michael Redgrave-Noel Madison.	Apr. 28,'39†	71.	Dec. 17,'38
Lady Vanishes, The (A) 8011	Margaret Lockwood-Paul Lukas-Michael Redgrave-Dame May Whitty (Exploitation: June 10,'39, p. 60.)	Jan. 6,'39†	88.	Sept. 3,'38

Coming Attractions

Title	Star
Chicago Ben	
Empty World	Nova Pilbeam
Frog, The	Noah Beery-Gordon Harker.

GRAND NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Exile Express 301	Anna Sten-Alan Marshal. (See "In the Cutting Room," Dec. 10,'38.)	May 27,'39†	71.	
Long Shot, The (G) 313	Marsha Hunt-Gordon Jones.	Jan. 6,'39†	60.	Dec. 31,'38
Panama Patrol (G) 314	Leon Ames-Charlotte Wynters.	May 20,'39†	69.	Feb. 25,'39
Ride 'Em Cowgirl (G) WI-2.	Dorothy Page.	Jan. 20,'39†	53.	Jan. 21,'39
Singing Cowgirl, The WI-3.	Dorothy Page	May 31,'39†	57.	
Six-Gun Rhythm (G) WI-19.	Tex Fletcher-Joan Barclay.	May 13,'39†	57.	Feb. 18,'39
Titans of the Deep (G) 326.	Dr. Wm. Beebe-O. Barton. (Short version—running time, 38 minutes.)	Oct. 28,'38†	47.	Nov. 19,'38
Trigger Pals (G) WI-13.	Art Jarrett-Lee Powell-Al St. John	Jan. 13,'39†	55.	Jan. 21,'39
Water Rustlers WI-1.	Dave O'Brien-Dorothy Page.	Jan. 6,'39†	56.	

Coming Attractions

Title	Star
At Your Age	
Full Speed Ahead	
Isle of Destiny	W. Ford-J. Lang-W. Gargan.
Lady Takes a Chance, The	Heather Angel-John King. (See "Everything Happens to Ann," "In the Cutting Room," Mar. 25,'39.)
Miracle on Main Street	Margo-W. Abel-L. Talbot.
Never Mind the Guard	
Wonder World	

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Huckleberry Finn, The (G) 923	Mickey Rooney - Walter Connolly - Lynne Carver - Rex Ingram (Exploitation: Mar. 18,'39, p. 72; Apr. 7,'39, p. 73; Apr. 29,'39, pp. 74, 75; June 24,'39, p. 77; July 1,'39, p. 63.)	Feb. 10,'39†	92.	Feb. 11,'39
Andy Hardy Gets Spring Fever (G) 944	M. Rooney-L. Stone-C. Parker-F. Holden-A. Rutherford. (Exploitation: July 8,'39, p. 52.)	July 21,'39†	85.	July 15,'39
Bridal Suite (G) 937	R. Young-Annabella-W. Connolly.	May 26,'39†	70.	May 27,'39
Broadway Serenade (G) 931	Jeannette MacDonald-Lew Ayres-Ian Hunter-Frank Morgan. (Exploitation: Apr. 15,'39, p. 81.)	Apr. 7,'39†	113.	Apr. 8,'39
Burn 'Em Up O'Connor (G) 919	Dennis O'Keefe-Cecilia Parker-Harry Carey-Nat Pendleton.	Jan. 13,'39†	86.	Apr. 29,'39
Calling Dr. Kildare (G) 932	Lionel Barrymore-Lew Ayers.	Apr. 28,'39†	86.	Apr. 29,'39
Christmas Carol, A (G) 917	Terry Kilburn-Reginald Owen-Lynne Carver-Ann Rutherford. (Exploitation: Jan. 7,'39, p. 53; Jan. 21,'39, p. 54.)	Dec. 16,'38†	68.	Dec. 17,'38
Champ, The (reissue) (G) 201	W. Berry-J. Cooper-I. Rich.	June 2,'39	86.	Oct. 17,'31
Dramatic School (G) 915	Luise Rainer-Paulette Goddard-Alan Marshal - Ann Rutherford-Lana Turner	Dec. 9,'38†	80.	Dec. 10,'38
Fast and Loose (G) 924	Robt. Montgomery-R. Russell.	Feb. 17,'39†	79.	Feb. 18,'39
Flirting with Fate (G) 914	Joe E. Brown-Lee Carrillo.	Dec. 2,'38†	70.	Dec. 3,'38

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Four Girls In White (G) 921	Florence Rice-Kent Taylor-Ann Rutherford	Jan. 27,'39†	73.	Feb. 4,'39
(Exploitation: Mar. 11,'39, p. 54; Apr. 22,'39, p. 61; May 13,'39, p. 66.)				
Girl Downstairs, The (G) 916	Franchot Tone-Franciska Gaal-R. Gardner-W. Connolly	Dec. 23,'38†	77.	Dec. 24,'38
(Exploitation: May 20,'39, p. 63.)				
Hardys Ride High, The (G) 934	M. Rooney-L. Stone-F. Holden-C. Parker-A. Rutherford	Apr. 21,'39†	81.	Apr. 22,'39
(Exploitation: May 20,'39, p. 64; June 3,'39, p. 65; June 24,'39, p. 76.)				
Honolulu (G) 922	Eleanor Powell-Robert Young-Burns and Allen	Feb. 3,'39†	83.	Feb. 4,'39
(Exploitation: Mar. 25,'39, p. 82; Apr. 15,'39, p. 84; May 6,'39, pp. 61, 64; May 13,'39, p. 67; June 24,'39, pp. 74, 77; July 1,'39, p. 62; July 8,'39, p. 52.)				
Ice Follies of 1939 (G) 925	Original Ice Follies Cast—Joan Crawford-James Stewart-Lew Ayres	Mar. 10,'39†	82.	Mar. 11,'39
(Exploitation: Apr. 29,'39, p. 76; May 20,'39, p. 61; June 10,'39, p. 60.)				
Idiot's Delight (A) 920	Norma Shearer - Clark Gable - Edw. Arnold-Burgess Meredith	Jan. 27,'39†	109.	Jan. 28,'39
It's a Wonderful World (G) 936	James Stewart-Claudette Colbert	May 19,'39†	86.	May 6,'39
(Exploitation: Mar. 11,'39, p. 56.)				
Kid from Texas, The (G) 929	Dennis O'Keefe-Florence Rice	Apr. 14,'39†	71.	Apr. 1,'39
Let Freedom Ring (G) 926	N. Eddy-V. Bruce-L. Barrymore - E. Arnold - G. Kibbee-V. McLaglen	Feb. 24,'39†	87.	Feb. 18,'39
(Exploitation: Apr. 8,'39, p. 79; Apr. 29,'39, p. 74; May 27,'39, p. 68.)				
Lucky Night (G) 933	Robert Taylor-Myrna Loy	May 5,'39†	81.	Apr. 29,'39
Maisie (A)	R. Young-A. Sothern-R. Hussey	June 23,'39†	74.	July 1,'39
(Exploitation: July 1,'39, p. 61; July 8,'39, p. 51; July 15,'39, p. 61.)				
Mutiny on the Bounty (reissue) (G) 536	C. Laughton-C. Gable-F. Tone	May 5,'39	133.	Nov. 9,'35
On Borrowed Time (G) 942	Lionel Barrymore-Sir C. Hardwicke-B. Watson-U. Merkel-Beulah Bondi	July 7,'39†	99.	July 1,'39
Pygmalion (A) 980	Leslie Howard-Wendy Hiller	Mar. 3,'39†	87.	Sept. 10,'38
(Exploitation: Feb. 18,'39, pp. 68, 70; Feb. 25,'39, p. 67; Mar. 4,'39, p. 70; Mar. 25,'39, p. 83; Apr. 1,'39, p. 76; Apr. 22,'39, p. 64; May 6,'39, p. 62; May 13,'39, pp. 68, 70; July 8,'39, p. 51.)				
San Francisco (reissue) (G) 636	C. Gable-J. MacDonald-S. Tracy	May 27,'39	115.	July 4,'36
Sergeant Madden (G) 927	Wallace Beery - Tom Brown - Alan Curtis-Laraine Day	Mar. 24,'39†	83.	Mar. 18,'39
(Exploitation: Apr. 22,'39, p. 60; Apr. 29,'39, p. 72; May 6,'39, p. 63; May 20,'39, p. 62; May 27,'39, p. 65; June 10,'39, p. 59; July 8,'39, p. 51.)				
6,000 Enemies (G)	Walter Pidgeon-Rita Johnson	June 9,'39†	62.	May 27,'39
Society Lawyer (A) 930	W. Pidgeon-V. Bruce-L. Carrillo	Mar. 31,'39†	78.	Apr. 1,'39
Stand Up and Fight (G) 918	Robert Taylor-Wallace Beery-Florence Rice - Helen Broderick - Barton MacLane	Jan. 6,'39†	97.	Jan. 7,'39
(Exploitation: Jan. 21,'39, p. 52; Jan. 28,'39, p. 60; Feb. 4,'39, p. 85; Feb. 18,'39, pp. 68, 70.)				
Stronger Than Desire (A) 941	Virginia Bruce-Walter Pidgeon	June 30,'39†	78.	June 4,'39
Sweethearts (G) 910	Jeanette MacDonald - Nelson Eddy - Florence Rice - Frank Morgan - Mischa Auer	Dec. 30,'38†	114.	Dec. 24,'38
(Exploitation: Dec. 31,'38, p. 66; Jan. 21,'39, p. 54; Feb. 4,'39, pp. 82, 85; Feb. 18,'39, pp. 70, 71; Feb. 25,'39, p. 66; Apr. 1,'39, p. 75.)				
Tarzan Finds a Son! (G)	J. Weissmuller-M. O'Sullivan	June 16,'39†	82.	June 3,'39
(Exploitation: July 1,'39, p. 49.)				
Tell No Tales (G) 935	Melvyn Douglas-Louise Platt	May 12,'39†	69.	May 13,'39
They All Come Out (G) 943	Rita Johnson-Tom Neal	July 14,'39†	70.	July 8,'39
Within the Law (G) 928	Ruth Hussey-Paul Kelly	Mar. 17,'39†	65.	Mar. 18,'39
Young Dr. Kildare (G) 907	Lew Ayres-Lionel Barrymore	Oct. 14,'38†	81.	Oct. 15,'38
(Exploitation: July 1,'39, p. 60.)				

Coming Attractions

Another Thin Man*	Myrna Loy - William Powell - Ruthy Hussey-Virginia Grey
Babes in Arms	Mickey Rooney-Judy Garland-Charles Winninger-Henry Hull
(See "In the Cutting Room," July 1,'39.)	
Balalaika	Nelson Eddy-Ilona Massey-Chas. Ruggles - Ray Bolger - Edna Mae Oliver
Blackmail	Edw. G. Robinson-Ruth Hussey
Day at the Circus	Marx Bros.-F. Rice-K. Baker
(See "In the Cutting Room," July 15,'39.)	
Goodbye, Mr. Chips (G) 945	Robert Donat-Greer Garson
(Exploitation: July 1,'39, p. 59.)	
Lady of the Tropics	Robert Taylor-Hedy Lamarr
(See "In the Cutting Room," June 3,'39.)	
Miracles for Sale	R. Young-F. Rice-H. Hull
(See "In the Cutting Room," June 17,'39.)	
Ninotschka	G. Garbo-M. Douglas-I. Claire
(See "In the Cutting Room," July 8,'39.)	
Rose Marie (reissue) (G) 643	Jeanette MacDonald - Nelson Eddy
These Glamour Girls	L. Ayres-L. Turner-A. Louise
(See "In the Cutting Room," July 1,'39.)	
Thunder Afloat	W. Berry-C. Morris-V. Grey
(See "In the Cutting Room," July 1,'39.)	
Wizard of Oz	Judy Garland - Frank Morgan - R. Bolger-B. Lahr-B. Burke
(See "In the Cutting Room," Dec. 3,'38.)	
Women, The	Norma Shearer-Joan Crawford-Rosalind Russell-Mary Boland
(See "In the Cutting Room," June 10,'39.)	

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Across the Plains (G) 3855	Jack Randall	Apr. 30,'39†	59.	May 27,'39
Boy's Reformatory (G) 3828	Frankie Darro-Grant Withers	May 1,'39†	61.	May 13,'39
Convicts' Code (G) 3822	R. Kent-A. Nagel-S. Blackmer	Jan. 18,'39†	62.	Feb. 11,'39
Down the Wyoming Trail (G) 3864	Tex Ritter-Mary Brodell	May 18,'39	62.	June 24,'39
Drifting Westward 3853	Jack Randall-Edna Duran	Jan. 25,'39†	55	
I Am a Criminal (G) 3812	John Carroll-Mary Kornman	Dec. 7,'38†	73.	Dec. 10,'38
Mystery of Mr. Wong, The (G) 3806	Boris Karloff-Dorothy Tree	Mar. 8,'39†	66.	Mar. 18,'39
Mystery Plane (G) 3809	John Trent-Marjorie Reynolds	Mar. 8,'39†	60.	Feb. 25,'39
(Reviewed under the title, "Sky Pirate"; exploitation: Apr. 29,'39, p. 72.)				
Navy Secrets (G) 3805	Fay Wray-Grant Withers	Feb. 8,'39†	60.	Feb. 18,'39
Rolling Westward (G) 3823	Tex Ritter	Mar. 1,'39†	55.	Apr. 1,'39
Should a Girl Marry? 3830	Anne Nagel-Warren Hull	June 10,'39†	61	
(See "Girl from Nowhere," "In the Cutting Room," June 17,'39.)				
Song of the Buckaroo (G) 3861	Tex Ritter-Jinx Falkenberg	Dec. 7,'38†	56.	Jan. 14,'39
Star Reporter (G) 3821	Warren Hull-Marsha Hunt	Feb. 22,'39†	62.	Apr. 15,'39
Streets of New York (G) 3802	Jackie Cooper-Marjorie Reynolds-Dick Purcell-Martin Spellman	Apr. 12,'39†	73.	Apr. 8,'39
(Exploitation: Apr. 22,'39, p. 62.)				
Stunt Pilot (G) 3814	J. Trent-M. Reynolds-M. Stone	July 1,'39†	61.	July 1,'39
Sundown on the Prairie 3862	Tex Ritter	Feb. 8,'39†	59	
Tough Kid (G) 3819	F. Darro-D. Purcell-J. Allen	Dec. 28,'38†	59.	Jan. 7,'39
Trigger Smith 3854	Jack Randall	Mar. 22,'39†	60	
Undercover Agent 3824	Russell Gleason-Shirley Deane	Apr. 5,'39†	64	
(See "In the Cutting Room," Apr. 8,'39.)				
Wanted by Scotland Yard 3829	James Stephenson-Betty Lynne	Apr. 19,'39†	65	
Wild Horse Canyon (G) 3852	Jack Randall-Dorothy Short	Dec. 21,'38†	50.	Jan. 7,'39
Wolf Call (G) 3827	Movita-John Carroll	May 18,'39†	67.	May 20,'39

Coming Attractions

Girl from the Rio 3825	Movita-Warren Hull
(See "In the Cutting Room," July 15,'39.)	
Irish Luck 3826	Frankie Darro-Dick Purcell
Men of the Frontier	Tex Ritter-Jean Joyce
Mr. Wong at Headquarters*	Boris Karloff
Mr. Wong in Chinatown 3807	Boris Karloff-Marjorie Reynolds
(See "In the Cutting Room," July 1,'39.)	
Murder in the Big House*	Chas. Bickford-Barton MacLane
Oklahoma Terror 3856	Jack Randall
Overland Mail*	Jack Randall
Riders of the Frontier 3866	Tex Ritter
Sky Patrol*	J. Trent-M. Reynolds-M. Stone
Wings Over the Andes*	J. Trent-M. Reynolds-M. Stone

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ambush (G) 3820	Gladys Swarthout-Lloyd Nolan	Jan. 20,'39†	62.	Jan. 21,'39
Artists and Models Abroad (G) 3817	Jack Benny-Joan Bennett-Yacht Club Boys-Mary Boland	Dec. 30,'28†	90.	Oct. 29,'38
Back Door to Heaven (G) 3833	Patricia Ellis-Wallace Ford	Apr. 21,'39†	85.	Apr. 15,'39
Beachcomber, The (A) 3863	Chas. Laughton-Elsa Lanchester	Mar. 10,'39†	88.	Nov. 26,'38
(Exploitation: Jan. 14,'39, p. 65.)				
Boy Trouble 3824	Charles Ruggles-Mary Boland	Feb. 17,'39†	74.	Feb. 4,'39
Bulldog Drummond's Bride (G) 3844	John Howard-Heather Angel	June 30,'39†	*55.	July 8,'39
Bulldog Drummond's Secret Police (G) 3831	John Howard-Heather Angel	Apr. 14,'39†	55.	Apr. 8,'39
Cafe Society (G) 3826	Fred MacMurray - Madeleine Carroll - Shirley Ross	Mar. 3,'39†	76.	Feb. 11,'39
(Exploitation: Mar. 11,'39, p. 57; Apr. 22,'39, p. 60.)				
Disbarred (G) 3818	Gail Patrick - Otto Kruger - Robert Preston	Jan. 1,'39†	60.	Jan. 14,'39
Frontiersman (G) 3856	Wm. Boyd-R. Hayden-G. Hayes	Dec. 16,'38†	74.	Nov. 26,'38
Gracie Allen Murder Case (G) 3839	Gracie Allen-Warren William-Kent Taylor-Ellen Drew	June 2,'39†	74.	May 20,'39
Grand Jury's Secrets (G) 3842	John Howard-Gail Patrick	June 23,'39†	68.	June 10,'39
Heritage of the Desert (G) 3843	Evelyn Venable-Donald Woods	June 23,'39†	74.	Mar. 18,'39
Hotel Imperial 3836	Isa Miranda-Ray Milland	May 12,'39†	80.	May 13,'39
I'm from Missouri (G) 3830	Bob Burns-Glayds George	Apr. 7,'39†	80.	Mar. 25,'39
(Exploitation: May 13,'39, p. 66; June 10,'39, p. 55.)				
Invitation to Happiness (G) 3841	Irene Dunne-Fred MacMurray	June 16,'39†	95.	May 13,'39
King of Chinatown (G) 3827	Anna May Wong-A. Tamiroff	Mar. 17,'39†	57.	Mar. 18,'39
Lady's from Kentucky, The (G) 3834	George Raft-Ellen Drew-Hugh Herbert-Zasu Pitts	Apr. 28,'39†	77.	Apr. 15,'39
Little Orphan Annie (G) 3814	Ann Gillis - Robert Kent - June Travis	Dec. 2,'38†	58.	Dec. 3,'38
Magnificent Fraud, The	A. Tamiroff-L. Nolan	July 21,'39†		
(See "In the Cutting Room," June 24,'39.)				
Man About Town (G)	J. Benny-D. Lamour-E. Arnold	July 7,'39†	85.	June 17,'39
Midnight (G) 3828	Claudette Colbert-Don Ameche-Francis Lederer - John Barrymore - Mary Astor	Mar. 24,'39†	94.	Mar. 18,'39
(Exploitation: May 27,'39, p. 68; June 3,'39, p. 66; July 1,'39, p. 58.)				
Million Dollar Legs (G)	Betty Grable - John Hartley - Donald O'Connor-Jackie Coogan	July 14,'39†	*65.	July 8,'39
Never Say Die (G) 3832	Bob Hope-Martha Raye	Apr. 14,'39†	82.	Mar. 11,'39

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
One Third of a Nation (A) 3825	Sylvia Sidney-Leif Erikson	Feb. 24,'39†	76.	Feb. 18,'39
Paris Honeymoon (G) 3821	Bing Crosby - Franciska Gaal - E. E. Horton - Shirley Ross - Akim Tamiroff	Jan. 27,'39†	85.	Dec. 17,'38
(Exploitation: Apr. 1,'39, p. 73.)				
Persons in Hiding (G) 3823	L. Overman.-Patricia Morison	Feb. 10,'39†	70.	Jan. 28,'39
Ride a Crooked Mile (G) 3815	Akim Tamiroff-Frances Farmer-Leif Erikson	Dec. 9,'38†	78.	Dec. 3,'38
St. Louis Blues (G) 3822	L. Nolan-D. Lamour-T. Guizar	Feb. 3,'39†	87.	Jan. 28,'39
(Exploitation: June 17,'39, p. 76.)				
Silver on the Sage (G) 3858	Wm. Boyd-Geo. Hayes	Mar. 31,'39†	68.	Feb. 11,'39
(Exploitation: Jan. 7,'39, p. 53.)				
Some Like It Hot (G) 3837	Gene Krupa and Orch.-Shirley Ross-Bob Hope-Una Merkel	May 19,'39†	64.	May 13,'39
(Exploitation: June 10,'39, p. 54; June 17,'39, p. 77.)				
Stolen Life (A) 3864	Elisabeth Bergner - Michael Redgrave	May 26,'39†	92.	Feb. 18,'39
Sudden Money (G) 3829	B. Lee-M. Rambeau-C. Ruggles	Mar. 31,'39†	62.	Mar. 25,'39
Sunset Trail (G) 3857	Wm. Boyd-R. Hayden-G. Hayes	Feb. 24,'39†	68.	Oct. 22,'38
Tom Sawyer, Detective (G) 3816	Donald O'Connor-Billy Cook	Dec. 23,'38†	68.	Dec. 24,'38
Undercover Doctor (G) 3840	L. Nolan-J. C. Naish-H. Angel	June 9,'39†	65.	June 3,'39
Union Pacific (G) 3835	Joel McCrea-Barbara Stanwyck-Akim Tamiroff-Robt. Preston	May 5,'39†	125.	Apr. 29,'39
(Exploitation: Feb. 18,'39, p. 72; Mar. 11,'39, p. 57; Mar. 18,'39, p. 73; May 27,'39, p. 64; June 3,'39, p. 65; June 10,'39, pp. 54, 59, 60; June 17,'39, p. 75; June 24,'39, p. 76; July 8,'39, pp. 50, 51; July 15,'39, p. 61.)				
Unmarried G) 3838	Buck Jones-Helen Twelvetrees	May 26,'39†	65.	May 27,'39
Zaza (A) 3819	C. Colbert-H. Marshall-B. Lahr	Jan. 13,'39†	86.	Jan. 7,'39
(Exploitation: July 15,'39, p. 62.)				

Coming Attractions

Argentina	W. Boyd-R. Hayden-S. Duna	Nov.	3,'39
Are Husbands Necessary	F. MacMurray - M. Carroll - H. Broderick	Sept.	29,'39
Beau Geste	Gary Cooper - Ray Milland - Robert Preston-Brian Donlevy-Donald O'Connor	Sept.	15,'39
Cat and the Canary, The	Bob Hope-Paulette Goddard	Nov.	10,'39
Death of a Champion	Lynne Overman-Susan Paley	Sept.	1,'39
Disputed Passage	Dorothy Lamour-Akim Tamiroff-John Howard	Oct.	27,'39
(See "In the Cutting Room," May 20,'39.)			
Dr. Cyclops	Albert Depper-Janice Logan		
Geronimo	P. Foster-A. Devine-E. Drew	Oct.	20,'39
(See "In the Cutting Room, Apr. 15,'39.)			
Happy Ending	P. O'Brien-O. Bradna-R. Young		
(See "Heaven on a Shoestring," "In the Cutting Room," June 24,'39.)			
Island of Lost Men	Anna May Wong-Anthony Quinn	July	28,'39†
Jamaica Inn (A)	Charles Laughton-Leslie Banks-Maureen O'Hara - Emlyn Williams	May	27,'39
Lawful Outlaws	William Boyd-Russell Hayden		
Light that Failed, The	R. Coleman-W. Huston-I. Lupino		
Llamo Kid	Tito Guizar-Gale Sondergaard	Nov.	17,'39
Night Work	Mary Boland-Charles Ruggles	Aug.	4,'39
$1,000 a Touchdown	Joe E. Brown-Martha Raye	Sept.	22,'39
Our Leading Citizen	Bob Burns-Susan Hayward	Aug.	11,'39†
(See "In the Cutting Room," July 1,'39.)			
Our Neighbors—the Carters	Fay Bainter-Frank Craven		
Renegade Trail	W. Boyd-R. Hayden-G. Hayes	Aug.	4,'39†
(See "Arizona Bracelets," "In the Cutting Room," Dec. 31,'38.)			
Rulers of the Sea	Douglas Fairbanks, Jr. - Mar't Lockwood-Will Fyffe	Nov.	24,'39
(See "Ruler of the Seas," "In the Cutting Room," July 15,'39.)			
Seventeen	J. Cooper-B. Field-O. Kruger		
Star Marker, The	Bing Crosby-Louise Campbell-Ned Sparks	Aug.	25,'39
(See "In the Cutting Room," June 17,'39.)			
Untamed*	R. Milland - P. Morison - A. Tamiroff		
What a Life	Jackie Cooper - Betty Field - Lionel Stander - John Howard	Oct.	13,'39
(See "In the Cutting Room," May 20,'39.)			
World on Parade, The	William Henry-Judith Barrett	Sept.	8,'39

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blue Montana Skies (G) 844	G. Autry-S. Burnette-J. Storey	May	4,'39† 56.	May 6,'39
Federal Man Hunt (G) 820	Robt. Livingston-June Travis	Dec.	26,'38† 64.	Jan. 14,'39
Fighting Thoroughbreds (G) 821	R. Byrd-M. Carlisle-R. Allen	Jan.	6,'39† 65.	Jan. 21,'39
Forged Passport (G) 823	P. Kelly-L. Talbot-J. Lang	Feb.	24,'39† 61.	Feb. 11,'39
Frontier Pony Express (G) 854	Roy Rogers-Mary Hart	Apr.	19,'39† 58.	Apr. 15,'39
Home on the Prairie (G) 842	Gene Autry-Smiley Burnette	Feb.	3,'39† 58.	Feb. 11,'39
I Was a Convict (G) 824	Barton MacLane-Beverly Roberts	Mar.	6,'39† 65.	Feb. 25,'39
In Old Caliente 856	R. Rogers-M. Hart-G. Hayes	June	19,'39 57	
Man of Conquest (G) 801	Richard Dix-Gail Patrick-Edward Ellis-Joan Fontaine	May	15,'39† 97.	Apr. 15,'39
(Exploitation: May 27,'39, pp. 64, 68; July 15,'39, pp. 60, 66.)				
Mexicali Rose (G) 843	Gene Autry-Smiley Burnette	Mar.	27,'39† 58.	Apr. 1,'39
Mickey the Kid (G) 814	Bruce Cabot-Ralph Byrd-Zasu Pitts-Tommy Ryan	July	3,'39† 65.	July 1,'39
Mountain Rhythm (G) 845	G. Autry-S. Burnette-J. Storey	June	9,'39† 59.	July 1,'39
Mysterious Miss X (G) 809	M. Whalen-M. Hart-C. Chandler	Jan.	10,'39† 65.	Jan. 14,'39
My Wife's Relatives (G) 810	Gleasons, Jas., Lucille, Russell	Mar.	20,'39† 65.	Mar. 4,'39
Night Riders, The (G) 865	Three Mesquiteers-Ruth Rogers	Apr.	12,'39† 58.	Apr. 8,'39
Orphans of the Street (G) 819	Robt. Livingston - June Storey - Tommy Ryan	Dec.	5,'38† 64.	Dec. 17,'38
Pride of the Navy (G) 822	J. Dunn-R. Hudson-G. Oliver	Jan.	23,'39† 65.	Jan. 21,'39
Red River Range 864	Three Mesquiteers-Lorna Gray-Polly Moran	Dec.	22,'38† 56	
(See "In the Cutting Room," Nov. 19,'38.)				
Rough Riders' Round-up (G) 853	Roy Rogers-Mary Hart	Mar.	13,'39† 58.	Mar. 25,'39
She Married a Cop (G) 815	Phil Regan-Jean Parker	July	12,'39† 66.	June 24,'39
Shine On Harvest Moon 852	Roy Rogers-Mary Hart	Dec.	23,'38† 57	
(See "In the Cutting Room," Dec. 3,'38.)				
S.O.S.-Tidal Wave (G) 818	Ralph Byrd-Kay Sutton	June	2,'39† 61.	June 3,'39
Southward Ho! (G) 855	Roy Rogers-Mary Hart	May	19,'39† 58.	June 10,'39
Street of Missing Men (G) 811	Charles Bickford-Nana Bryant	Apr.	28,'39† 65.	Apr. 29,'39
Three Texas Steers (G) 866	Three Mesquiteers-Carole Landis	May	12,'39† 57.	June 17,'39
Western Jamboree (G) 841	Gene Autry - Smiley Burnette - Jean Rouverol	Dec.	2,'38† 56.	Dec. 24,'38
Woman Doctor (G) 808	Frieda Inescort-Henry Wilcoxon-Claire Dodd-Sybil Jason	Feb.	6,'39† 65.	Feb. 4,'39
Wyming Outlaw (G) 867	Three Mesquiteers	June	27,'39† 56.	July 15,'39
Zero Hour, The (G) 812	Frieda Inescort-Otto Kruger	May	26,'39† 65.	May 27,'39

Coming Attractions

Colorado Sunset	Gene Autry-Smiley Burnette-June Storey-Buster Crabbe		
Flight at Midnight	Col. Roscoe Turner-Phil Regan-Jean Parker-Robt. Armstrong		
In Old Monterey	G. Autry-S. Burnette-G. Hayes		
New Frontier	J. Wayne-R. Corrigan-R. Hatton		
Should Husbands Work? (G) 816	Gleasons, James, Lucille, Russell - Marie Wilson - Tommy Ryan	July	26,'39† 65. July 15,'39
Smuggled Cargo	Rochelle Hudson-Barry MacKay		

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Almost a Gentleman (G) 920	James Ellison-Helen Wood	Mar.	31,'39† 65.	Mar. 25,'39
Arizona Legion (G) 982	George O'Brien-Laraine Johnson	Jan.	20,'39† 58.	Jan. 14,'39
Beauty for the Asking (G) 915	L. Ball-D. Woods-P. Knowles	Feb.	24,'39† 68.	Jan. 28,'39
Boy Slaves (G) 911	Anne Shirley-Roger Daniel	Feb.	10,'39† 72.	Jan. 14,'39
Career (G) 930	Anne Shirley-Edward Ellis	July	7,'39† 80.	July 8,'39
Fisherman's Wharf (G) 844	B. Breen-H. Armetta-L. Carrillo	Feb.	3,'39 72.	Jan. 28,'39
Five Came Back (G) 927	C. Morris-W. Barrie-L. Ball	June	23,'39† *75.	June 10,'39
Fixer Dugan (G) 922	Lee Tracy-Virginia Weidler	Apr.	21,'39† 68.	Jan. 28,'39
Flying Irishman, The (G) 919	Douglas Corrigan - Paul Kelly - Robert Armstrong	Apr.	7,'39† 72.	Mar. 4,'39
(Exploitation: May 20,'39, pp. 61, 62; June 24,'39, p. 72.)				
Girl and the Gambler (G) 926	S. Duna-L. Carrillo-T. Holt	June	16,'39† *63.	June 10,'39
Girl from Mexico, The (G) 928	Lupe Velez-Leon Errol	June	2,'39† 71.	May 20,'39
Great Man Votes, The (G) 913	John Barrymore - Katharine Alexander - Peter Holden - Virginia Weidler	Jan.	13,'39† 72.	Jan. 14,'39
Gunga Din (G) 912	Cary Grant - Victor McLaglen - D. Fairbanks, Jr.-J. Fontaine	Feb.	17,'39† 107.	Jan. 28,'39
(Exploitation: Feb. 18,'39, p. 72; Mar. 11,'39, p. 57; Mar. 25,'39, p. 84; Apr. 8,'39, p. 82; Apr. 15,'39, p. 80; Apr. 22,'39, p. 60; Apr. 29,'39, p. 77; May 6,'39, p. 61; May 13,'39, p. 65; May 27,'39, p. 66; June 3,'39, p. 68; June 10,'39, p. 60; July 1,'39, p. 62.)				
Lost Patrol (re-issue) (A) 991	V. McLaglen-B. Karloff-W. Ford	Feb.	17,'39† 73.	Feb. 3,'34
Lost Squadron, The (re-issue) (G) 994	J. McCrea-R. Dix-M. Astor	July	14,'39† 79.	Mar. 5,'32
Love Affair (G) 916	I. Dunne-C. Boyer-L. Bowman	Apr.	7,'39† 89.	Mar. 18,'39
(Exploitation: Apr. 8,'39, p. 80; Apr. 15,'39, p. 82; Apr. 29,'39, pp. 72, 74; June 3,'39, p. 68.)				
Next Time I Marry (G) 910	Lucille Ball-James Ellison	Dec.	9,'38† 75.	Dec. 31,'38
Of Human Bondage (re-issue) (A) 993	L. Howard-B. Davis-F. Dee	July	14,'39† 83.	July 7,'34
Pacific Liner (G) 914	Victor McLaglen-Chester Morris-Wendy Barrie	Jan.	6,'39† 59.	Aug. 6,'38
Panama Lady (G) 925	Lucille Ball-Allan Lane	May	12,'39† 65.	May 13,'39
Racketeers of the Range (G) 984	George O'Brien - Marjorie Reynolds - Ray Whitley	May	26,'39† 62.	June 3,'39
Rookie Cop (G) 923	T. Holt-V. Weidler-F. Thomas	Apr.	28,'39† 60.	May 13,'39
Saint in London (G) 929	George Sanders-S. Grey	June	30,'39† 72.	July 1,'39
Saint Strikes Back, The (G) 918	George Sanders-Wendy Barrie	Mar.	10,'39† 64.	Feb. 18,'39
Sorority House (G) 924	Anne Shirley-James Ellison	May	5,'39† 64.	Apr. 22,'39
Star of Midnight (re-issue) (G) 990	Ginger Rogers-William Powell	Feb.	17,'39† 90.	Apr. 6,'35
Story of Vernon and Irene Castle, The (G) 938	Fred Astaire - Ginger Rogers - Edna Mae Oliver - Walter Brennan	Apr.	28,'39 93.	Apr. 1,'39
(Exploitation: Apr. 8,'39, p. 81; May 13,'39, p. 68; June 17,'39, p. 76.)				
They Made Her a Spy (G) 921	Sally Eilers-Allan Lane	Apr.	14,'39† 69.	Mar. 25,'39
Timber Stampede (G) 985	Geo. O'Brien-Marjorie Reynolds	June	30,'39† 59.	June 24,'39
Trouble in Sundown (G) 893	G. O'Brien-R. Keith-R. Whitley	Mar.	24,'39 60.	Mar. 18,'39
Twelve Crowded Hours (A) 917	Richard Dix-Lucille Ball	Mar.	3,'39† 64.	Feb. 18,'39
Way Down South 947	B. Breen-S. Blane-A. Mowbray	July	21,'39†	
(See "In the Cutting Room," June 3,'39.)				

Coming Attractions

Allegheny Frontier*	John Wayne-Claire Trevor-Brian Donlevy-George Sanders		
Bachelor Mother (A) 932	G. Rogers-D. Niven-C. Coburn	Aug.	4,'39† *80. July 1,'39
Bad Lands 933	Robert Barrat-Noah Beery, Jr.-Andy Clyde	Aug.	11,'39†
(Exploitation: June 3,'39, p. 66.)			

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Conspiracy	Allan Lane-Linda Hayes			
Day the Bookies Wept, The	Joe Penner-Betty Grable			
Full Confession	Victor McLaglen-Sally Eilers			
Fighting Gringo*	George O'Brien-Dick Lane			
Hunchback of Notre Dame, The*	C. Laughton-M. O'Hara-Sir C. Hardwicke-W. Hampden- T. Mitchell-B. Rathbone			
Kind Men Marry, The 936	C. Lombard-C. Grant-K. Francis	Sept. 5,'39†		
(See "Memory of Love," "In the Cutting Room," May 20,'39.)				
My Fifth Avenue Girl	Ginger Rogers - James Ellison - Tim Holt-Walter Connolly			
(See "In the Cutting Room," July 1,'39.)				
Nurse Edith Cavell	Anna Neagle-Edna Mae Oliver-M. Robson-G. Sanders-Z. Pitts			
(See "In the Cutting Room," June 17,'39.)				
Queen of Destiny (G)	Anna Neagle-Anton Walbrook-C. Aubrey Smith		95.	Oct. 29,'38
(Reviewed under the title, "Sixty Glorious Years.")				
Spellbinder, The 931	L. Tracy-B. Read-P. Knowles	July 28,'39†		
(See "In the Cutting Room," June 17,'39.)				

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona Wildcat, The (G) 929	Jane Withers - Leo Carrillo - Pauline Moore-H. Wilcoxon	Feb. 3,'39†	69.	Nov. 19,'38
Boy Friend (G) 943	Jane Withers - Richand Bond - Arleen Whalen	May 19,'39†	72.	May 13,'39
Charlie Chan in Honolulu (G) 928	Sidney Toler-Phyllis Brooks	Jan. 13,'39†	68.	Dec. 24,'38
Charlie Chan in Reno (G) 948	S. Toler-P. Brooks-R. Cortez	June 16,'39†	71.	June 3,'39
Chasing Danger (G) 941	Preston Foster-Lynn Bari	May 5,'39†	60.	Jan. 14,'39
Down on the Farm (G) 920	Jed Prouty - Spring Byington - Louise Fazenda	Dec. 16,'38†	61.	Oct. 15,'38
Everybody's Baby (A) 935	J. Prouty-S. Byington-S. Deane	Mar. 24,'39†	62.	Nov. 26,'38
Gorilla, The (G) 944	Ritz Bros - Anita Louise - Bela Lugosi - Patsy Kelly	May 26,'39†	66.	May 27,'39
Hound of the Baskervilles, The (G) 936	Richard Greene-Basil Rathbone-Wendy Barrie-Nigel Bruce	Mar. 31,'39†	80.	Apr. 1,'39
(Exploitation: June 17,'39, p. 75; July 1,'39, p. 60.)				
Inside Story (G) 934	Michael Whelan-Jean Rogers	Mar. 10,'39†	61.	Oct. 22,'38
Inspector Hornleigh (A) 945	Gordon Harker-Alistair Sim	Apr. 21,'39†	76.	Apr. 22,'39
It Could Happen to You (G) 950	Gloria Stuart-Stuart Erwin	June 30,'39†	65.	June 17,'39
Jesse James (G) 921	Tyrone Power - Henry Fonda - Nancy Kelly-Randolph Scott	Jan. 27,'39†	106.	Jan. 14,'39
(Exploitation: Jan. 14,'39, p. 63; Jan. 21,'39, pp. 52, 54; Feb. 4,'39, p. 83; Feb. 11,'39, pp. 58, 61; Feb. 25,'39, pp. 69, 70; Mar. 4,'39, p. 70; Mar. 11,'39, p. 56; Apr. 1,'39, p. 76; Apr. 29,'39, pp. 75, 76; May 6,'39, p. 65; June 24,'39, p. 74.)				
Jones Family "In Hollywood" (G) 946	Jed Prouty-Spring Byington	June 2,'39†	60.	May 27,'39
Kentucky (G) 923	Loretta Young-Richard Greene-Walter Brennan	Dec. 30,'38†	96.	Dec. 24,'38
(Exploitation: Dec. 17,'38, p. 75; Jan. 7,'39, p. 53; Feb. 11,'39, p. 58; Feb. 25,'39, p. 67; Mar. 18,'39, p. 76; Mar. 25,'38, p.. 80, 85; Apr. 29,'39, p. 77; June 17,'39, p. 74; July 1,'39, p. 59.)				
Little Princess, The (G) 932	Shirley Temple-Richard Greene-Anita Louise - Ian Hunter - Cesar Romero-Arthur Treacher	Mar. 17,'39†	93.	Feb. 25,'39
(Exploitation: Apr. 15,'39, pp. 84, 85.)				
Mr. Moto in Danger Island (G) 937	P. Lorre-J. Hersholt-A. Duff	Apr. 7,'39†	70.	Mar. 18,'39
(Reviewed under the title, "Danger Island.")				
Mr. Moto's Last Warning 926	Peter Lorre - Gee. Sanders - R. Cortez - Virginia Field	Jan. 20,'39†	71.	
(See "In the Cutting Room," Dec. 24,'38.)				
Mr. Moto Takes a Vacation (G) 952	Peter Lorre - Virginia Field - John King-Joseph-Schildkraut	July 7,'39†	68.	Nov. 19,'38
News Is Made at Night (G) 953	Preston Foster-Lynn Bari	July 21,'39†	73.	July 15,'39
Pardon Our Nerve (G) 931	Michael Whalen-Lynn Bari	Feb. 24,'39†	68.	Nov. 19,'38
Return of the Cisco Kid, The (G) 940	Warner Baxter-Lynn Bari-Henry Hull-Cesar Romero	Apr. 28,'39†	71.	Apr. 22,'39
Road Demon (G) 918	Henry Arthur-Joan Valerie	Dec. 2,'38†	70.	Aug. 27,'38
Rose of Washington Square (G) 942	T. Power-A. Faye-A. Jolson	May 12,'39†	86.	May 13,'39
(Exploitation: Apr: 22,'39, p. 62; May 6,'39, p. 64; June 24,'39, p. 73.)				
Second Fiddle (G) 949	S. Henie-T. Power-R. Vallee	July 14,'39†	87.	July 8,'39
Sharpshooters (G) 916	Brian Donlevy-Lynn Bari	Nov. 18,'38†	64.	Sept. 24,'38
Smiling Along (G) 933	Gracie Fields-Mary Maguire Roger Livesey	Jan. 20,'39†	83.	Oct. 22,'38
Story of Alexander Graham Bell, The (G) 938	Don Ameche - Henry Fonda - Loretta Young-Young Sisters	Apr. 14,'39†	97.	Apr. 8,'39
(Exploitation: Apr. 22,'39, p. 60; May 6,'38, p. 60; May 13,'39, p. 64; May 27,'39, pp. 64, 68; June 17,'39, p. 75; July 1,'39, p. 59.)				
Submarine Patrol (G) 909	Richard Greene - Nancy Kelly - Preston Foster - Geo. Bancroft	Nov. 25,'38†	95.	Nov. 5,'38
(Exploitation: Nov. 5,'38, p. 52; Feb. 11,'39, p. 58; Feb. 25,'39, p. 70; June 24,'39, p. 75.)				
Susannah of the Mounties (G) 954	Shirley Temple-Randolph Scott	June 23,'39†	78.	June 24,'39
Tail Spin (G) 925	A. Faye - C. Bennett - Nancy Kelly-J. Davis-Chas. Farrell	Feb. 10,'39†	84.	Feb. 4,'39
(Exploitation: Feb. 18,'39, p. 69; Mar. 18,'39, pp. 73, 74; Apr. 1,'39, p. 76; Apr. 8,'39, pp. 80, 82.)				
Thanks for Everything (G) 917	J. Haley-A. Menjou-A. Whelan-J. Oakie-T. Martin	Dec. 23,'38†	73.	Dec. 10,'38
(Exploitation: Dec. 17,'38, p. 75.)				
Three Musketeers, The (G) 927	Ritz Brothers - D. Ameche - G. Stuart-Binnie Barnes	Feb. 17,'39†	73.	Feb. 11,'39
Up the River (G) 924	Preston Foster-Phyllis Brooks-Tony Martin-Arthur Treacher	Dec. 9,'38†	77.	Nov. 5,'38
(Exploitation: Feb. 18,'39, p. 69.)				
Ware Case, The (A) 8014	Clive Brook-Jane Baxter	July 21,'39†	72.	Dec. 31,'38
While New York Sleeps (G) 922	Michael Whalen-Joan Woodbury	Jan. 6,'39†	61.	Aug. 27,'38
Wife, Husband and Friend (G) 930	Loretta Young-Warner Baxter-Binnie Barnes-Cesar Romero	Mar. 3,'39†	80.	Feb. 18,'39
Winner Take All (G) 939	Tony Martin-Gloria Stuart-Slim Summerville-Henry Armetta	Apr. 21,'39†	62.	Feb. 25,'39
Young Mr. Lincoln (G) 947	Henry Fonda-Marjorie Weaver-Arleen Whelan-Alice Brady	June 9,'39†	101.	June 3,'39

Coming Attractions

Adventurer of Sherlock Holmes, The 005	B. Rathbone-I. Lupino-N. Bruce	Sept. 1,'39	
Charlie Chan at Treasure Island 006	S. Toler-C. Romero-P. Moore	Sept. 8,'39	
Chicken Wagon Family 002	Jane Withers - Leo Carrillo - Marjorie Weaver	Aug. 11,'39	
(See "In the Cutting Room," July 15,'39.)			
Cisco Kid No. 1*		Oct. 20,'39	
City in Darkness*	Sidney Toler		
Drums Along the Mohawk	Henry Fonda-Claudette Colbert-Linda Darnell - Edna May Oliver		
Elsa Maxwell's Hotel for Women 001	Linda Darnell - Jas. Ellison - Ann Sothern - Elsa Maxwell - Lynn Bari	Aug. 4,'39	
(See "Hotel for Women," "In the Cutting Room," July 1,'39.)			
Escape, The 010	Amanda Duff-Kane Richmond	Oct. 6,'39	
(See "East Side, West Side," "In the Cutting Room," Apr. 22,'39.)			
Frontier Marshal, The 951	Randolph Scott - Nancy Kelly - Cesar Romero-Binnie Barnes	July 28,'39†	
Girl Must Live, A (A)	Lilli Palmer-Margaret Lockwood		92. May 13,'39
Harmony at Home	Jean Rogers-Robert Kellard		
Heaven with a Barbed Wire Fence	Jean Rogers-Glen Ford		
Here I Am a Stranger 009	Richard Greene - Nancy Kelly - R. Dix-R. Young-G. George	Oct. 27,'39	
Hollywood Cavalcade 007	Alice Faye - Don Ameche - Stuart Erwin-Buster Keaton	Sept. 15,'39	
Jones Family in Quick Millions 004	Jed Prouty-Spring Byington	Aug. 25,'39	
(See "In the Cutting Room," May 20,'39.)			
Rains Came, The 011	T. Power-M. Loy-G. Brent	Oct. 13,'39	
Stanley and Livingstone 003	S. Tracy-R. Greene-N. Kelly-W. Brennan - C. Coburn - H. Hull - Sir C. Hardwicke	Aug. 18,'39	
(See "In the Cutting Room," July 8,'39.)			
Tin Hats	J. Withers - Ritz Brothers - L. Bari		
20,000 Men a Year*		Sept. 29,'39	

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Captain Fury (G)	Brian Aherne-Victor McLaglen-Paul Lukas-June Lang	May 26,'39†	91.	May 6,'39
Cowboy and the Lady, The (G)	Gary Cooper - Merle Oberon - David Niven-Walter Brennan-Thomas Mitchell-Patsy Kelly	Nov. 17,'38†	90.	Nov. 12,'38
(Exploitation: Dec. 24,'38, p. 54; Jan. 28,'39, p. 59; Mar. 4,'39, p. 69.)				
Duke of West Point (G)	Louis Hayward-Joan Fontaine-Richard Carlson	Dec. 29,'38†	109.	Dec. 17,'38
(Exploitation: Jan. 14,'38, p. 64; Feb. 4,'39, pp. 82, 84; Feb. 11,'39, p. 59; Feb. 25,'39, p. 68; Mar. 4,'39, pp. 70, 72.)				
King of the Turf (G)	A. Menjou-R. Daniel-D. Costello	Feb. 17,'39†	88.	Feb. 11,'39
Made for Each Other (G)	Carole Lombard-James Stewart-Lucille Watson-Chas. Coburn	Feb. 10,'39†	94.	Feb. 4,'39
(Exploitation: May 6,'39, p. 60.)				
Prison Without Bars (A)	Corinne Luchaire-Edna Best	Mar. 10,'39†	79.	Apr. 15,'39
(See "In the Cutting Room," May 13,'39.)				
Stagecoach (G)	Claire Trevor - Andy Devine - John Wayne-George Bancroft	Mar. 3,'39†	96.	Feb. 11,'39
(Exploitation: Mar. 25,'39, p. 81; Apr. 1,'39, pp. 72, 75; Apr. 15,'39, p. 80; May 13,'39, p. 67; May 20,'39, p. 60; July 15,'39, p. 60.)				
Topper Takes a Trip (G)	Constance Bennett-Roland Young-Billie Burke-Alan Mowbray	Jan. 12,'39†	80.	Dec. 31,'38
(Exploitation: Feb. 4,'39, p. 82; Mar. 18,'39, p. 73.)				
Trade Winds (G)	Fredric March - Joan Bennett - Ralph Bellamy-Ann Sothern	Dec. 22,'38†	95.	Dec. 24,'38
(Exploitation: Jan. 21,'39, p. 54; Feb. 18,'39, p. 69; Apr. 8,'39, p. 79.)				
Wuthering Heights (A)	Merle Oberon-Laurence Olivier-Flora Robson-David Niven	Apr. 7,'39†	104.	Apr. 1,'39
(Exploitation: Apr. 2,'39, p. 62; May 13,'39, p. 68; May 27,'39, p. 65.)				
Zenobia (G)	Oliver Hardy - Harry Langdon - Billie Burke - Alice Brady - James Ellison - June Lang - Jean Parker	Apr. 21,'39†	73.	Mar. 18,'39

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Coming Attractions				
Chump at Oxford	Laurel and Hardy			
Eternally Yours	Loretta Young - David Niven - H. Herbert-B. Burke-Z. Pitts			
Four Feathers (A)	John Clements - June Duprez - C. Aubrey Smith-Ralph Richardson	Aug. 4,'39	105.	May 6,'39
(See "In the Cutting Room," Mar. 25,'39.)				
Housekeeper's Daughter	Joan Bennett-Adolphe Menjeu			
Intermezzo	L. Howard-I. Bergman-E. Best			
Man in the Iron Mask (G)	Louis Hayward - Joan Bennett - Warren William - Joseph Schildkraut - Alan Hale	Aug. 11,'39†	112.	July 1,'39
Over the Moon	Merle Oberon - Rex Harrison - Louis Borell			
Real Glory, The	G. Cooper-A. Leeds-D. Niven			
(See "In the Cutting Room," July 1,'39.)				
They Shall Have Music (G)	Jascha Heifetz - Andrea Leeds - Joel McCrea	Aug. 18,'39†	*120.	July 15,'39
Winter Carnival	Ann Sheridan-Richard Carlson-Helen Parrish-R. Armstrong	July 28,'39	100	
(See "In the Cutting Room," May 27,'39.)				

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Time Czar (G) 3018	Barton MacLane-Tom Brown-Ed. Sullivan	Apr. 21,'39†	66.	Apr. 22,'39
Code of the Streets (G) 3019	Frankie Thomas - Harry Carey - "Little Tough Guys"	Apr. 14,'39†	69.	Feb. 4,'39
East Side of Heaven (G) 3006	B. Crosby-J. Blondell-M. Auer	Apr. 7,'39†	88.	Apr. 8,'39
(Exploitation: June 3,'39, p. 66.)				
Ex Champ (G) 3010	Victor McLaglen - Tom Brown - Nan Grey-Constance Moore	May 19,'39†	72.	May 20,'39
Exposed (G) 3032	Glenda Farrell - Otto Kruger - Herbert Mundin	Nov. 4,'38†	63.	Nov. 26,'38
Family Next Door (G) 3020	Hugh Herbert - Joy Hodges - Juanita Quigley-Eddie Quillan	Mar. 31,'39†	61.	Apr. 15,'39
For Love or Money (G) 3039	June Lang-Robert Kent	Apr. 28,'39†	67.	May 6,'39
Forgotten Woman, The (A) 3031	S. Gurie-D. Briggs-E. Arden	July 7,'39†		July 1,'39
Gambling Ship (G) 3023	Robert Wilcox-Helen Mack	Jan. 20,'39†	62.	Aug. 20,'38
Ghost Town Riders 3054	Bob Baker-Fay Shannon	Dec. 16,'38†	54	
Hawaiian Nights	J. Downs-C. Moore-M. Carlisle	July 1,'39		
His Exciting Night (G) 3036	Chas. Ruggles-Ona Munson	Nov. 11,'38†	61.	Dec. 10,'38
Honor of the West 3055	Bob Baker	Jan. 13,'39†	58	
Inside Information (G) 3039	J. Lang-D. Foran-H. Carey	June 2,'39†	62.	June 10,'39
I Stole a Million	George Raft - Claire Trevor - D. Foran-H. Armetta-V. Jory	July 21,'39†		
House of Fear, The (G) 3038	Irene Hervey-William Gargan	June 30,'39†	66.	June 10,'39
Last Warning, The (G) 3027	P. Foster-F. Jenks-F. Robinson	Jan. 6,'39†	63.	Dec. 10,'38
Little Tough Guys in Society (G) 3011	Mary Boland-Edw. E. Horton-Mischa Auer-Helen Parish	Nov. 25,'38†	73.	Nov. 26,'38
Mars Attacks the World (G) 3042	Larry Crabbe-Jean Rogers	Nov. 18,'38†	68.	Nov. 19,'38
(Exploitation: Dec. 10,'38, p. 62.)				
Mystery of the White Room 3037	B. Cabot-H. Mack-C. Worth	Mar. 17,'39†	57	
(See "In the Cutting Room," Mar. 18,'39.)				
Newsboys Home 3015	Jackie Cooper - Wendy Barrie - Edmund Lowe - "Little Tough Guys"	Dec. 23,'38†	73	
(See "In the Cutting Room," Dec. 17,'38.)				
Phantom Stage, The 3056	Bob Baker-Marjorie Reynolds	Feb. 10,'38†	57	
Pirates of the Skies 3033	Kent Taylor-Rochelle Hudson	Feb. 3,'39†	61	
(See "In the Cutting Room," Dec. 3,'38.)				
Prairie Justice 3053	Bob Baker-Dorothy Southworth	Nov. 4,'38	57	
Risky Business (G) 3029	George Murphy-Dorothea Kent	Mar. 3,'39†	67½.	Mar. 11,'39
Secrets of a Nurse (G) 3022	E. Lowe-D. Foran-H. Mack	Dec. 9,'38†	75.	Nov. 16,'38
Society Smugglers (G) 3024	Preston Foster-Irene Hervey	Feb. 24,'39†	70.	Mar. 4,'39
Son of Frankenstein, The 3004	Basil Rathbone - Boris Karloff - Bela Lugosi-Josephine Hutchinson	Jan. 13,'39†	94.	Jan. 21,'39
(Exploitation: Feb. 25,'39, p. 67; Mar. 4,'39, pp. 72, 73; Mar. 25,'39, p. 80; Apr. 8,'39, p. 78; Apr. 29,'39, p. 76; May 6,'39, p. 64; June 24,'39, p. 73.)				
Spirit of Culver (G) 3014	Jackie Cooper-F. Bartholomew-A. Devine-H. Hull-J. Moran	Mar. 10,'39†	90.	Mar. 4,'39
(Exploitation: Mar. 11,'39, p. 56.)				
Strange Faces 3035	D. Kent-F. Jenks-A. Devine	Dec. 2,'38†	65.	Nov. 12,'38
Sun Never Sets, The (G) 3009	B. Rathbone-D. Fairbanks, Jr.	June 9,'39†	96.	June 10,'39
Swing, Sister, Swing (G) 3021	Ken Murray - Ernest Truex - Kathryn Kane-Johnny Downs	Dec. 16,'38†	67.	Dec. 17,'38
They Asked for It (G) 3040	Michael Whalen - Joy Hodges - William Lundigan	May 26,'39†	61.	July 15,'39
Three Smart Girls Grow Up (G) 3001	D. Durbin-N. Grey-H. Parrish-C. Winninger-R. Cummings-William Lundigan	Mar. 24,39†	87.	Mar. 25,'39
Unexpected Father (G)	Baby Sandy-Mischa Auer	July 14,'39†	78.	July 15,'39
(Exploitation: July 1,'39, p. 62.)				
You Can't Cheat An Honest Man (G) 3005	W. C. Fields - Edgar Bergen - "Charlie McCarthy"	Feb. 17,'39†	79.	Feb. 18,'39
(Exploitation: May 6,'39, p. 60.)				
Coming Attractions				
Bad Company	Jackie Cooper-F. Bartholomew			

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Desperate Trails, The	John Mack Brown - Bob Baker - Frances Robinson - Fuzzy Knight			
(See "In the Cutting Room," July 15,'39.)				
First Love	Deanna Durbin-Helen Parrish-R. Stack-E. Pallette-S. Byington	Aug. 25,'39†		
Here for a Day	Charles Grapewin-Anita Louise-Dick Foran			
Mikado, The (G) 0904	Kenny Baker-Jean Colin		91.	May 20,'39
Modern Cinderella	Irene Dunn-Charles Boyer	Aug. 11,'39†		
Mutiny on the Blackhawk	R. Arlen-A. Devine-C. Moore			
Outlawed Marshal*	John M. Brown-B. Baker-F. Knight			
They Can't Hang Me	Edmund Lowe-Wendy Barrie			
Tropic Fury	R. Arlen-A. Devine-B. Roberts			
Underpup, The	Gloria Jean-N. Grey-R. Cummings-V. Weidler-A. Gillis			
(See "In the Cutting Room," June 17,'39.)				

WARNER BROTHERS-FIRST NATIONAL

First National Pictures

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angels With Dirty Faces (A) 351	James Cagney - Pat O'Brien - Ann Sheridan-"Crime School Kids"-Humphrey Bogart	Nov. 26,'38†	97.	Oct. 29,'38
(Exploitation: Dec. 24,'38, p. 56; Jan. 7,'39, p. 52; Feb. 4,'39, p. 82; Feb. 25,'39, p. 66; Mar. 11,'39, p. 58; Apr. 8,'39, p. 82.)				
Blackwell's Island (G) 361	J. Garfield-R. Lane-D. Purcell	Mar. 25,'39†	71.	Mar. 11,'39
Code of the Secret Service (G) 374	Ronald Reagan-Rosella Towne	May 27,'39†	58.	May 20,'39
Comet Over Broadway (G) 370	Kay Francis-Ian Hunter	Dec. 3,'38	69.	Dec. 17,'38
Confessions of a Nazi Spy (G) 353	Edw. G. Robinson - Francis Lederer - Paul Lukas	May 6,'39†	102.	Apr. 29,'38
Dark Victory (G) 354	Bette Davis - George Brent - Geraldine Fitzgerald - Ronald Reagan - Humphrey Bogart	Apr. 22,'39†	106.	Mar. 11,'39
(Exploitation: June 3,'39, p. 66; June 10,'39, p. 55; June 24,'39, pp. 75, 76; July 1,'39, pp. 61, 62.)				
Daughters Courageous (G) 360	Lane Sisters - John Garfield - F. Bainter - C. Rains - G. Page - J. Lynn-F. McHugh-M. Robson-D. Foran	July 22,'39†	107.	June 24,'39
Going Places (G) 359	D. Powell-A. Louise-A. Jenkins	Dec. 31,'38†	84.	Dec. 24,'38
Heart of the North (G) 362	D. Foran-Gale Page-G. Dickson-J. Chapman-A. Jenkins	Dec. 10,'38†	85.	Dec. 17,'38
(Exploitation: Jan. 21,'39, p. 53; Feb. 4,'39, pp. 83, 84; Feb. 25,'39, p. 70.)				
Kid from Kokomo, The (G) 363	Wayne Morris - Pat O'Brien - Joan Blondell - May Robson	June 24,'39†	92.	May 27,'39
Man Who Dared (G) 375	Chas. Grapewin-Jane Bryan	June 3,'39†	60.	Apr. 8,'39
(Reviewed under the title, "I Am Not Afraid.")				
Nancy Drew, Reporter (G) 372	Benita Granville-John Litel	Feb. 18,'39†	68.	Feb. 4,'39
Sweepstakes Winner 373	M. Wilson-J. Davis-A. Jenkins	May 20,'39†	59	
Torchy Blane in Chinatown (G) 371	Glenda Farrell-Barton MacLane	Feb. 4,'39†	58.	Feb. 11,'39
Yes, My Darling Daughter (A) 357	Jeffrey Lynn - P. Lane - Fay Bainter-M. Robson-R. Young	Feb. 25,'39†	86.	Feb. 11,'39
(Exploitation: Jan. 14,'39, p. 64; Apr. 15,'39, p. 80; Apr. 29,'39, p. 77.)				
You Can't Get Away with Murder (G) 364	Humphrey Bogart-Gale Page	May 20,'39†	75.	Jan. 21,'39
(Exploitation: June 17,'39, p. 74.)				
Coming Attractions				
Angels Wash Their Faces, The 367	Ronald Reagan - Ann Sheridan - "Dead End Kids"—B. Granville	Aug. 26,'39†		
(See "Battle of City Hall," "In the Cutting Room," May 6,'39.)				
Cowboy Quarterback, The 366	Bert Wheeler - Marie Wilson - Gloria Dickson	July 29,'39†	56	
(See "In the Cutting Room," June 3,'39.)				
Each Dawn I Die 356	James Cagney - Jane Bryan - George Raft-George Bancroft	Aug. 19,'39†		
(See "In the Cutting Room," Apr. 1,'39.)				
Hobby Family, The 376	Henry O'Neill-Irene Rich	Aug. 26,'39†		

Warner Brothers

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Jane Arden, The (G) 321	Rosella Towne-William Gargan	Mar. 18,'39	58.	Feb. 11,'39
Dawn Patrol (G) 303	Errol Flynn - David Niven - Donald Crisp-Basil Rathbone	Dec. 24,'38†	103.	Dec. 17,'38
(Exploitation: Dec. 31,'38, p. 66; Jan. 14,'39, p. 64; Feb. 11,'39, p. 58; Feb. 18,'39, pp. 69, 71; Mar. 4,'39, pp. 69, 70; Mar. 18,'39, p. 74; Apr. 8,'39, p. 82; Apr. 22,'39, p. 64; May 27,'39, p. 67.)				
Devil's Island (G) 313	Boris Karloff-Nedda Harrigan	Jan. 7,'39†	62.	Jan. 7,'39
(Exploitation: Feb. 11,'39, p. 59; Feb. 25,'39, p. 69; Mar. 4,'39, p. 69.)				
Dodge City (G) 304	Errol Flynn-Olivia de Havilland-Ann Sheridan - Bruce Cabot - A. Hale-F. McHugh-V. Jory	Apr. 8,'39†	104.	Apr. 8,'39
(Exploitation: Mar. 25,'39, p. 82; Apr. 22,'39, p. 61; May 20,'39, p. 61; May 27,'39, pp. 65, 68; June 3,'39, p. 64; June 10,'39, p. 59; June 24,'39, p. 76, 77; July 8,'39, pp. 48, 50; July 15,'39, p. 61.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Hard to Get (G) 310	Dick Powell - O. de Havilland - C. Winninger-Allen Jenkins	Nov. 5,'38†	79.	Nov. 12,'38
Hell's Kitchen (G) 312	Margt. Lindsay-Ronald Reagan-"Dead End Kids"	July 8,'39†	81.	July 8,'39
Juarez (G) 301	Paul Muni - Bette Davis - B. Aherne-C. Rains-J. Garfield	June 10,'39†	127.	Apr. 29,'39
(Exploitation: May 13,'39, p. 64; July 1,'39, p. 58; July 15,'39, p. 66.)				
King of the Underworld (A) 317	Kay Francis-Humphrey Bogart	Jan. 14,'39†	69.	Jan. 14,'39
Nancy Drew, Detective 319	Benita Granville-John Litel	Nov. 19,'38†	65.	
(See "In the Cutting Room," Oct. 22,'38.)				
Nancy Drew, Trouble Shooter 324	B. Granville-F. Thomas-J. Litel	June 17,'39†	69.	
Naughty But Nice (G) 311	Dick Powell-Gale Page-Ronald Reagan-Ann Sheridan	July 1,'39†	90.	July 1,'39
Off the Record (G) 314	Pat O'Brien-Joan Blondell	Jan. 21,'39†	71.	Jan. 28,'39
Oklahoma Kid (G) 308	J. Cagney-H. Bogart-R. Lane	Mar. 11,'39†	80.	Mar. 18,'39
(Exploitation: Mar. 11,'39, p. 57; Apr. 1,'39, pp. 74, 75; Apr. 29,'30, pp. 74, 75; May 13,'39, p. 67; June 10,'39, p. 60; July 15,'39, p. 66.)				
On Trial (G) 323	John Litel-Margaret Lindsay	Apr. 1,'39†	61.	Mar. 25,'39
Secret Service of the Air (G) 320	R. Reagan-I. Rhodes-J. Litel	Mar. 4,'39†	61.	Mar. 11,'39
They Made Me a Criminal (G) 307	John Garfield - Ann Sheridan - "Crime School Kids"-C. Rains	Jan. 28,'39†	92.	Jan. 7,'39
Torchy Gets Her Man (G) 318	Glenda Farrell-Barton MacLane	Nov. 12,'38†	62.	Oct. 15,'38
Torchy Runs for Mayor (G) 322	Glenda Farrell-Barton MacLane	May 13,'39†	60.	Apr. 1,'39
Waterfront 325	G. Dickson-D. Morgan-M. Wilson	July 15,'39†	59.	
Wings of the Navy (G) 309	George Brent-O. de Havilland-John Payne-F. McHugh	Feb. 11,'39†	89.	Jan. 21,'39
(Exploitation: Jan. 14,'39, p. 64; Feb. 4,'39, p. 85; Feb. 11,'39, p. 61; Feb. 25,'39, p. 69; Apr. 25,'39, pp. 75, 77; May 20,'39, p. 64.)				
Women in the Wind (G) 316	K. Francis-W. Gargan-V. Joy	Apr. 15,'39†	65.	Feb. 4,'39

Coming Attractions

Title	Star
All This and Heaven Too	
And It All Came True	
Brother Orchid	Edward G. Robinson - Wayne Morris - Gale Page
Career Man	Joel McCrea-Brenda Marshall-Jeffrey Lynn-Frank McHugh
Child Is Born, A	Geraldine Fitzgerald - Jeffrey Lynn - Gladys George
(See "Give Me a Child," "In the Cutting Room," May 6,'39.)	
Dead End Kids In Military School	Dead End Kids-John Litel
Dust Be My Destiny	John Garfield - Pat O'Brien - Priscilla Lane
(See "In the Cutting Room," June 10,'39.)	
Enemy Agent	Boris Karloff-Margaret Lindsay
Indianapolis Speedway 315	Pat O'Brien - John Payne - Ann Sheridan-Gale Page
(See "The Roaring Crowd," "In the Cutting Room," Mar. 4,'39.)	
Kid Nightingale	J. Payne-J. Wyman-W. Catlett
(See "In the Cutting Room," June 24,'39.)	
Lady and the Knight, The	Bette Davis - Errol Flynn - O. de Havilland-Vincent Price
(See "In the Cutting Room," June 10,'39.)	
Nancy Drew and the Hidden Staircase	B. Granville-F. Thomas-J. Litel
Not Wanted	F. Stone-G. Dickson-D. Morgan
Old Maid, The	Bette Davis - Miriam Hopkins - Geo. Brent - Jas. Stephenson
(See "In the Cutting Room," May 6,'39.)	
On Your Toes	Zorina-Eddie Albert-A. Hale-J. Gleason-G. Dickson
(See "In the Cutting Room," July 8,'39.)	
Playing with Dynamite 326	Jane Wyman-Allen Jenkins
Queer Money	R. Reagan-Margot Stevenson
Return of Dr. X	Wayne Morris - H. Bogart - Lya Lys-Rosemary Lane
(See "In the Cutting Room," July 8,'39.)	
Steeplechase	Edith Fellows-James McCallion
Student Nurse	Marie Wilson-Marg't Lindsay-Rosella Towne
20,000 Years in Sing Sing*	John Garfield - Pat O'Brien - Ann Sheridan
We Are Not Alone	Paul Muni - Dolly Haas - Flora Robson - Una O'Connor
World Moves On, The	Jas. Cagney-Humphrey Bogart-Priscilla Lane-Jeffrey Lynn

STATE RIGHTS

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
Bronze Buckaroo, The	Negro Cast	Sack	Jan. 1,'39		
Code of the Cactus	Tim McCoy	Victory	Feb. 25,'39		
(See "In the Cutting Room," Jan. 14,'39.)					
Code of the Fearless (G)	Fred Scott	Record	Jan. 5,'39	56.	Jan. 21,'39
Convicts at Large	Ralph Forbes	Spectrum	Dec. 15,'38		
Feud on the Range	Bob Steele	Webb	Jan. 15,'39		
Gang, The	Gino Malo	Record	Dec. 1,'38	55.	
Gang Smashers	Negro Cast	Popkin	Jan. 1,'39		
Harlem Rides the Range	Negro Cast	Sack	Feb. 1,'39		
In Old Montana	Fred Scott	Spectrum	Feb. 5,'39		
Port of Hate	Stock Cast	Webb	Jan. 15,'39		
Reform School (G)	Louise Beavers	Million	Apr. 27,'39	*80.	May 6,'39
Sin of Lena Rivers, The (A) (reissue) (Reviewed under the title, "Lena Rivers.")	Charlotte Henry	Sack	Dec. 1,'38	67.	May 28,'32
Texas Wildcats	Tim McCoy	Victory	Apr. 10,'39		
Tumbleweeds (G) (reissue)	William S. Hart	Astor	May 20,'39	88.	May 13,'39
Two-Gun Troubador	Fred Scott	Spectrum	Mar. 5,'39		

Coming Attractions

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
Juarez and Maximilian (G)	Conrad Nagel	Torres		*95.	Apr. 22,'39
Lure of the Wasteland (G)	Grant Withers			*55.	Mar. 18,'39
Straight to Heaven (G)	Nine May McKinney	Domino		56.	July 1,'39

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Annie Laurie	Will Fyffe	World	Apr. 15,'39		
Ask a Policeman (G)	Will Hay	MGM		83.	Apr. 29,'39
Ballerina (G)	Janine Charrat	Mayer-Burstyn	Dec. 3,'38	80.	Dec. 3,'38
(Exploitation: Jan. 28,'39, p. 60; Mar. 4,'39, p. 70.)					
Behind the Facade (A)	Lucien Baroux	Francinex		85.	May 27,'39
Bizarre Bizarre (A)	Louis Jouvet	Lenauer-Int'l	Mar. 20,'39	85.	Apr. 1,'39
Black Limelight* (A)	Raymond Massey	Alliance	Aug. 15,'39	63.	July 8,'39
Bouquets from Nicholas (G)	Noel-Noel	Walch		72.	Mar. 11,'39
Boys' School	E. Von Stroheim	Columbia	June 5,'39	90.	June 17,'39
Cabirla		Brodie	Feb. 3,'39	85.	
Captain Scorpion	Ecunomou	Brodie	Apr. '39	85.	
Champs Elysees (A)	Sacha Guitry	Tri-National	Feb. 27,'39	89.	Mar. 4,'39
(Exploitation: Apr. 1,'39, p. 74.)					
Coral Rocks, The (A)	Jean Gabin	Alliance		100.	Mar. 11,'39
Crisis (G)		Mayer-Burstyn	Mar. 13,'39	96.	Mar. 25,'39
Crossroads (A)	Charles Vanel	Tri-National		80.	Dec. 31,'38
Curtain Rises, The (G)	Louis Jouvet	Kassler	May 13,'39	85.	Apr. 29,'39
Double Crime in the Maginot Line (A)	Victor Francen	Tower		83.	Apr. 22,'39
Escape from Yesterday (A)	Annabella	Hoffberg	Dec. 23,'38	90.	May 13,'39
Four Just Men, The (A)	Hugh Sinclair	A.B.F.D.		85.	June 24,'39
40 Little Mothers (A)	Lucien Baroux	National	May 2,'39	94.	Dec. 31,'38
Gang's All Here, The (A)	Jack Buchanan	Assoc. British		78.	Apr. 1,'39
Hatred	Harry Baur	World	Feb. 15,'39		
Heart of Paris (A)	Raimu	Tri-National	Jan. 12,'39	85.	Jan. 14,'39
Herbst-Manover (G)	Leo Slezak	Casino	Mar. 17,'39	87.	Apr. 1,'39
Heroes of the Marne (A)	Raimu	Spectrum	Apr. 22,'39	88.	Apr. 29,'39
Home from Home (G)	Sandy Powell	British Lion		73.	June 3,'39
Hostages, The (A)	Annie Vernay	Nero		90.	Apr. 22,'39
Human Beast, The (A)	Simone Simon	Paris Film		110.	Apr. 1,'39
Indiscretions (A)	Sacha Guitry	Tri-National	Apr. 29,'39	80.	May 13,'39
Itto	Native Cast	World	Feb. 30,'39		
Kreutzer Sonata (A)	Gaby Morley	Foreign Cinema Arts	Feb. 1,'39	87.	Jan. 7,'39
Lambeth Walk, The (G)	Lupino Lane	MGM		84.	Apr. 22,'39
La Vierge Folle (A)	Juliette Faber	Walch	Dec. 28,'38	80.	Jan. 21,'39
Mamele	Molly Picon	Sphinx	Jan. '39	102.	
Man and His Wife, A (A)	Harry Baur	French Film Ex	Mar. 27,'39	80.	Apr. 15,'39
(Reviewed under the title, "A Man with His Wife.")					
Marsellaise	Pierre Renoir	World	Mar. 30,'39		
Marusia (G)	S. Meinyk	Ukrafilm	Dec. 8,'38	105.	Dec. 31,'38
Mind of Mr. Reader, The (G)	Will Fyffe	Grand National		77.	Mar. 11,'39
Mothers of Today (G)	Esther Field	Apex	Feb. 27,'39	92.	Mar. 11,'39
Murder in Soho (A)	Jack La Rue	Assoc. British		70.	Mar. 4,'39
My Song of Love	Tito Schipa	World			
Night on the Danube, A (G)	Leo Slezak	Casino		*85.	Dec. 3,'38
Ninety Degrees South	Scott Expedition	World	July 1,'39		
Old Bones of the River (G)	Will Hay	G. F. D		90.	Jan. 21,'39
Orage (A)	Charles Boyer	Tri-Nat'l Films	Dec. 10,'38	105.	Feb. 12,'38
Outside, The (A)	Mary Maguire	Assoc. British		91.	Feb. 25,'39
Peasant Wedding		Amer. Trading			
Poisoned Pen (A)	Flora Robson	Assoc. British		78.	July 15,'39
Puritan, The (A)	Jean-Louis Barrault	Lenaur-Int'l		85.	Mar. 25,'39
Radio Troubadour, The (G)	Tito Guizar	Paramount		*60.	Dec. 3,'38
Return of the Frog (A)	Gordon Harker	British Lion		*75.	Dec. 31,'38
School for Husbands (A)	Rex Harrison	Hoffberg	Feb. 6,'39	70.	Feb. 18,'39
Singing Charro, The (G)	Tito Guizar	Paramount		77.	June 3,'39
Slalom (G)	Hella Hartwich	World	Mar. 1,'39	66.	Jan. 23,'37
Sonadores de la Gloria	M. C. Torres	Atlas	Jan. 24,'39	108.	
So This Is London (A)	Alfred Drayton	20th Cent.-Fox		85.	Feb. 4,'39
Spain In Arms (A)		Film Facts		80.	Mar. 18,'39
Spies of the Air (A)	Barry K. Barnes	Assoc. British		77.	May 6,'39
Street Without a Name	Pola Illery	World	Mar. 15,'39		
There Ain't No Justice (A)	Jimmy Hanley	A.B.F.D.		83.	June 24,'39
They Drive by Night (A)	Emlyn Williams	First National		84.	Jan. 28,'39
This Man in Paris* (A)	Barry K. Barnes	Paramount		86.	July 8,'39
Three Waltzes (G)	Yvonne Printemps	Vedis		90.	May 13,'39
Trouble Brewing (G)	George Formby	Assoc. British		87.	Mar. 11,'39
What a Man! (G)	Sydney Howard	British Lion		74.	Feb. 18,'39
When the Husband Travels	M. Phillipides	Brodie	Mar. '39	95.	
Witch Night	Gosta Ekman	World			
With a Smile (G)	Maurice Chevalier	Malmar	Feb. 4,'39	79.	Feb. 18,'39
Yes, Madame? (G)	Bobby Howes	Assoc. British		79.	Dec. 31,'38
Youth In Revolt (A)	Jean-Louis Barrault	Columbia	May 15,'39	90.	May 27,'39

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (8-6-38) August 6, 1938. Numerals following review dates are production numbers.]

COLUMBIA

BROADWAY COMEDIES

Title	Rel. Date	Min.
A-Ducking They Did Go (4-22-39) 9406 (3 Stooges)	Apr.	7,'39†16½..
Boom Goes the Groom 9431 Andy Clyde	Mar.	24,'39†17½..
Chump Takes a Bump, The 9433 Charley Chase	May	5,'39.18....
Home on the Rage (12-17-38) 9426 Andy Clyde	Dec.	9,'38†17....
Mutiny on the Body 9429 Smith & Dale	Feb.	10,'39†17½..
Nag in the Bag (12-24-38) 9425 Smith & Dale	Nov.	11,'38†17....
Not Guilty Enough (10-29-38) 9423 Andy Clyde	Sept.	30,'38†17....
Now It Can Be Sold 9434 Andy Clyde	June	2,'39†17....
Pest from the West (6-17-39) 9435 Buster Keaton		18....
Pie a la Maid 9427 Charley Chase	Dec.	28,'38†18....
Rattling Romeo 9436 Charley Chase	July	14,'39.17....
Sap Takes a Wrap, The 9430 Charley Chase	Mar.	10,'39†15½..
Saved by the Bell 9408 (3 Stooges)	June	30,'39.17....
Star Is Shorn, A 9432 (All Star)	Apr.	21,'39†17....
Sue My Lawyer (10-15-38) 9422 Harry Langdon	Sept.	16,'38†17....
Swing, You Swingers 9428 Andy Clyde	Jan.	20,'39†18½..
Three Little Sew and Sews 9404 (3 Stooges)	Jan.	6,'39†16....
Trouble Finds Andy Clyde 9437	July	28,'39.18....
We Want Our Mummy 9045 (3 Stooges)	Feb.	24,'39†17....
Yes, We Have No Bonanza 9407 (3 Stooges)	May	19,'39†16....

COLOR RHAPSODIES

Title	Rel. Date	Min.
Animal Cracker Circus (10-8-38) 9502	Sept.	23,'38†.7....
Gorilla Hunt, The 9507	Feb.	24,'39†.8....
Happy Tots (4-22-39) 9508	Mar.	31,'39†.7....
Horse on the Merry-Go-Round, The (3-26-38) 8505	Sept.	17,'38..8....
Hollywood Sweepstakes 9512	July	28,'39..8....
House That Jack Built, The 9509	Apr.	14,'39†.7....
Kangaroo Kid 9505	Dec.	23,'38†.7½..
Little Match Girl (reissue) (11-27-37) 8502	Dec.	16,'38..8½..
Little Moth's Big Flame (12-31-38) 9503	Nov.	3,'38†.8....
Lucky Pigs (6-17-39) 9510	May	26,'39†.7....
Midnight Frolics	Nov.	24,'38†.7....
Nells Yells 9511	June	30,'39..7....
Peaceful Neighbors (2-18-39) 9506	Jan.	16,'39†.8....

COLUMBIA TOURS

Title	Rel. Date	Min.
Bermuda-Isle of Paradise 9551	Nov.	4,'38†10½..
Big Town Commuters (New York) 9553	Feb.	3,'39†.9....
Provincial Quebec (12-31-38) 9552	Dec.	15,'38†11....
Man-Made Island (6-17-39) 9554 (Frisco Fair)	May	26,'39..9....
Sojourn in India 9555	July	7,'39†.1 rl..

COMMUNITY SING

Title	Rel. Date	Min.
No. 12 8862 (Scotch Songs)	Sept.	15,'38.10....

(New Series)

No. 2 (11-12-38) 9652 (South Seas)	Nov.	4,'38†10....
No. 3 9653 (Seasons' Idea)	Dec.	2,'38†11....
No. 4 9654 (Sweetheart Melodies)	Dec.	30,'38†10½..
No. 5 (2-18-39) 9655 (Friendship Songs)	Jan.	27,'39†10....
No. 6 9656 (Moon Songs)	Feb.	24,'39†10½..
No. 7 9657 (Parade of Hits)	Mar.	24,'39†.9½..
No. 8 (4-29-39) 9658 (Strauss Music)	Apr.	21,'39†.8....
No. 9 9659 (Songs of the West)	May	19,'39†10....
No. 10 (6-17-39) 9660 (Romance Songs)	June	16,'39.10....

HAPPY HOUR

Know Your History

(Remakes from "March of Years")

No. 1 9471	Feb.	22,'39.10½..
No. 2 9472	Mar.	23,'39.10½..
No. 3 9473	Apr.	21,'39.11....

KRAZY KAT CARTOONS

Title	Rel. Date	Min.
28. Lone Mounties, The 9703	Dec.	10,'38†.7....
29. Krazy's Bear Tale 9704	Feb.	17,'39†.7½..
30. Golf Chumps 9705	Apr.	6,'39†.7....
31. Krazy's Shoe Shop 9706	May	12,'39†.6....

MUSIC HALL VANITIES

Title	Rel. Date	Min.
Montmartre Madness (6-3-39)		10....
Night in a Music Hall, A (2-18-39) 9961	Jan.	20,'39†10½..
Night at the Troc 9962	Mar.	2,'39†10½..
Yankee Doodle Home (5-27-39) 9964	May	19,'39†10....

PICTUREGRAPH

Title	Rel. Date	Min.
No. 1 9951	Feb.	10,'39†.....

SCRAPPPY CARTOONS

Title	Rel. Date	Min.
Early Bird (10-1-38) 9751	Sept.	16,'38†.6½..
Scrappy's Added Attraction 9753	Feb.	3,'39†.6½..
Scrappy's Rodeo 9756	June	2,'39..1 rl..
Scrappy's Sideshow 9754	Mar.	3,'39†.7....
Worms Eye View, A (5-20-39) 9755	Apr.	28,'39†.7....

SCREEN SNAPSHOTS

(New Series)

No. 3 9853	Nov.	20,'38†10....
No. 4 (2-4-39) 9854	Dec.	15,'38†10....
No. 5 9855	Jan.	3,'39†.9....
No. 6 9856	Feb.	17,'39†10½..
No. 7 9857	Mar.	17,'39†10....
No. 8 (4-29-39) 9858	Apr.	8,'39†.9½..
No. 9 (5-20-39) 9859	May	12,'39†10....
No. 10 9860	May	26,'39..1 rl..
No. 11 9861	June	15,'39..1 rl..
No. 12 9862	July	28,'39†.1 rl..

SPECIAL

SPORT THRILLS

Title	Rel. Date	Min.
Diving Rhythm (5-20-39) 9806	Apr.	21,'39†10....
Jockeys Up (6-17-39) 9807	June	2,'39..9½..
King Vulture (1-21-38) 9803	Jan.	6,'39†11....
Navy Champions (4-22-39) 9805	Mar.	17,'39†.9½..
Odd Sports 9804	Feb.	10,'39†10½..
Ski Rhythm (12-24-38) 9802	Nov.	4,'38†10....
Technique of Tennis (6-17-39) 9808	June	30,'39.10....

WASHINGTON PARADE

Title	Rel. Date	Min.
No. 1 (1-7-39) 9901 (Harry Newman)	Nov.	18,'38†10....
No. 2 (2-18-39) 9902 (Inside the White House)	Feb.	21,'39†11....
No. 3 (5-27-39) 9903 (Inside the Capitol)	Apr.	28,'39†10....

EDUCATIONAL

[Distributed through Grand National]

SONG AND COMEDY HITS

Title	Rel. Date	Min.
Cavalcade of Stuff, No. 1 E1-1	Jan.	6,'39†.9....
Cavalcade of Stuff, No. 2 E1-2	Jan.	20,'39†.9....

MGM

CAPTAIN AND THE KIDS

(In Sepia)

Title	Rel. Date	Min.
Captain's Christmas, The (12-24-38) W-692	Dec.	17,'38†.8....
Mama's New Hat W-882	Feb.	11,'39†.9....
Old Smokey W-688	Sept.	3,'38..7....
Petunia Natural Park W-693 (Color)	Jan.	14,'39..9....
Seal Skinners W-881 (Sepia)	Jan.	28,'39†.8....

CARTOONS

Title	Rel. Date	Min.
Art Gallery (6-3-39) W-886 (Color)	May	13,'39†.9....
Bear That Couldn't Sleep (7-15-39) W-887 (Sepia)	June	10,'39..9....
Goldilocks and the Three Bears W-888	July	15,'39†11....
Jitterbug Follies (3-25-39) W-883 (Sepia)	Feb.	25,'39†.9....
Little Goldfish, The 4-22-39) W-86 (Color)	Apr.	15,'39†.8....
Wanted: No Master W-884	Mar.	18,'39†.8....

CRIME DOESN'T PAY

Title	Rel. Date	Min.
No. 20—"The Wrong Way Out" (1-21-39) Linda Terry-Kenneth Howell	Dec.	24,'38†17....
No. 21—Money to Loan (3-25-39) P-812 Alan Dinehart-Paul Guilfoyle	Mar.	11,'39†21....
No. 22—While America Sleeps (4-22-39) P-813 Dick Purcell	Apr.	15,'39†21....
No. 23——Help Wanted (7-1-39) P-814 Tom Neal-Jo. Ann Sayers	June	10,'39.21....

FITZPATRICK TRAVEL TALKS

Title	Rel. Date	Min.
Ancient Egypt (3-4-39) T-856	Jan.	21,'39†.9....
Colorful Curacao T-862	May	27,'39†.9....
Glimpses of Australia (5-27-39) T-859	Apr.	15,'39†.9....
Imperial Delhi (4-1-39) T-857	Feb.	18,'39†.8....
Java Journey (6-3-39) T-858	Mar.	18,'39†.8....
Picturesque Udaipur (7-15-39) T-861	May	13,'39†.8....
Rural Hungary (6-24-39) T-860	Apr.	29,'39†.9....
Singapore and Jahore	Dec.	31,'39† 9....
Sydney, Pride of Australia (2-4-39) T-854	Dec.	3,'38†.9....

MGM MINIATURES

Title	Rel. Date	Min.
Great Heart, The (2-4-39) M-875 Tom Neal	Dec.	31,'38†11....
Greener Hills, The (7-15-39) M-880 Emmett Vogan-Grace Stafford	May	27,'39†11....
Hollywood Hobbies (6-17-39) M-878 Sally Payne-Joyce Compton	May	13,'39†10....
Ice Antics (2-24-39) M-876 (Sepia)	Feb.	11,'39†.9....
Love on Tap M-877 (Sepia) Mary Howard	Mar.	18,'39†11....
Miracle of Salt Lake (12-31-38) M-874 Holmes Herbert	Nov.	12,'38†11....
Prophet Without Honor (6-17-39) M-879 Tom Neal	May	20,'39†11....

MUSICAL COMEDIES

Title	Rel. Date	Min.
Dream of Love, A (3-4-39) R-803 (Sepia)	Jan.	28,'39†20....
Happily Buried (6-3-39) R-805 Anthony Allen-Rita Oehman	Apr.	15,'39†20....
Men of Steel (1-28-39) R-801 Doris Weston	Dec.	17,'38†21....
Once Over Lightly (2-4-39) R-802 Dixie Dunbar-Johnny Downs	Dec.	17,'38†19....
Somewhat Secret (4-22-39) R-804 Mary Howard-Tom Collins	Mar.	29,'39†21....

OUR GANG

Title	Rel. Date	Min.
Alfalfa's Aunt (2-4-39) C-935	Jan.	7,'39†11....
Clown Princess (6-3-39) C-938	Apr.	15,'39†10....
Cousin Wilbur (6-17-39) C-939	Apr.	29,'39†10....
Dog Daze C-941	July	1,'39†11....
Duel Personalities (4-8-39) C-937	Mar.	11,'39†10....
Football Romeo (1-21-39) C-933	Nov.	12,'38†10....
Joy Scouts	June	24,'39†10....
Party Fever (10-15-38) C-742	Aug.	27,'38.10....
Practical Jokers (2-18-39) C-934	Dec.	17,'38†.9....
Tiny Trouble (3-25-39) C-936	Feb.	18,'39†10....

PASSING PARADE

(Sepia)

No. 2—(3-4-39) K-922 (New Roadways)	Jan.	28,'39†10....
No. 3—(2-25-38) K-923 (Story of Alfred Nobel)	Feb.	18,'39†11....
No. 4—(4-22-39) K-924 (Story of Dr. Jenner)	Mar.	18,'39†10....
No. 5—(6-17-39) K-925 (Angel of Mercy) (Sepia)	May	20,'39†10....
No. 6—(6-17-39) K-926 (Yankee Doodle Goes to Town)	June	17,'39†.9....
No. 7—Giant of Norway K-927	June	24,'39.11....
No. 8—Story That Couldn't Be Printed K-928	July	22,'39†.1 rl..

PETE SMITH SPECIALTIES

Title	Rel. Date	Min.
Culinary Carving S-910	July	1,'39..9....
Double Diving (1-28-39) S-904 (Sepia)	Jan.	14,'39†.8....
Heroes at Leisure (3-4-39) S-905	Feb.	11,'39†10....
Man's Greatest Friend (12-31-38) S-902	Nov.	19,'38†10....
Marine Circus (4-22-39) S-906 (Color)	Mar.	11,'39†.9....
Penny's Picnic (1-14-39) S-906 (Color)	Dec.	17,'38†10....
Poetry of Nature (7-8-39) (Sepia)	May	20,'39.10....
Radio Hams (6-17-39) S-908	May	20,'39†10....
Weather Wizards (4-22-39) S-907	Apr.	8,'39†.9....

ROBERT BENCHLEY

Title	Rel. Date	Min.
Dark Magic (5-27-39) F-956	May	13,'39†10....
Home Early (6-17-39) F-957	May	27,'39†.9....
Hour or Lunch, An (4-22-39) F-955	Mar.	18,'39†.9....
How to Eat (7-8-39) F-958	June	10,'39†10....
How to Sublet (2-4-39) F-954	Jan.	28,'39†.8....
Mental Poise (2-4-39) F-953	Dec.	10,'38†.7....
Opening Day (12-10-38) F-952	Nov.	12,'38†.9....

PARAMOUNT

BETTY BOOP CARTOONS

Title	Rel. Date	Min.
Musical Mountaineers (5-27-39) T8-3	May	12,'39†.7....
My Friend the Monkey (2-18-39) T8-6	Jan.	27,'38†.7....
On With the New (12-17-38) T8-3	Dec.	2,'38†.7....
Pudgy in Thrills and Chills (2-4-39) T8-5	Dec.	23,'38†.7....
Rhythm on the Reservation T8-10	July	7,'39†.1 rl..
Scared Crows, The (7-8-39) T8-9	June	9,'39†.7....
So Does an Automobile T8-7	Mar.	31,'39†.1 rl..
Yip Yip Yippy J8-6	July	28,'39..1 rl..

COLOR CLASSICS

Title	Rel. Date	Min.
Always Kickin' (2-25-39) C8-3	Jan.	27,'39†.7....
Barnyard Brat (7-15-39) C8-5	June	30,'39†.7....
Small Fry (5-6-38) C8-4	Apr.	21,'39†.7....

COLOR CRUISES

Title	Rel. Date	Min.
Colombia K8-7	July	21,'39†.1 rl..
Costa Rica (12-10-38) K8-3	Dec.	2,'38†10....
Jamaica (7-15-39) K8-6	May	26,'39†10....

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Land of the Inca Memories (2-4-39) K8-4	Jan. 27,'39	†10....
Republic of Panama K8-5	Mar. 24,'39	†.1 rl..
Rio de Janeiro		.1 rl..
HEADLINERS		
Champagne Music of Lawrence Welk (3-4-39) A8-8	Mar. 3,'39	†10....
Hal Kemp and His Orch. A8-5	Dec. 2,'38	†.1 rl..
Music Through the Years (2-25-39) A8-7	Feb. 3,'39	†11....
Jan Garber and Orch.		
Orrin Tucker and Orch. A8-4	Nov. 4,'38	†.1 rl..
Paramount Presents Hoagy Carmichael (6-3-39) A8-10	May 5,'39	†10....
Song Is Born, A (12-24-38) A8-6	Jan. 6,'39	†10....
Larry Clinton and Orch.		
Sweet Moments	Aug. 11,'39	†.1 rl..
Russ Morgan and Orch.		
Tempo of Tomorrow (7-1-39) A8-11	June 2,'39	†10....
Richard Himber and Orch.		
Three Kings and a Queen A8-9	Apr. 7,'39	†.1 rl..
Vincent Lopez and Orch.		
PARAGRAPHICS		
Circus Co-ed (3-11-39) V8-8	Mar. 10,'39	†10....
Farewell Vienna (7-15-39) V8-11	June 23,'39	†10....
Fisherman's Pluck V8-9	Apr. 14,'39	†.1 rl..
Oh Say, Can You Ski (2-4-39) V8-5	Dec. 16,'38	†10....
Raising Canines (11-5-38) V8-4	Nov. 11,'38	†10....
Schubert's Unfinished Symphony (11-26-38) V8-6	Jan. 13,'39	†10....
Swans (5-27-39) V8-10	May 19,'39	†10....
That's Africa (3-4-39) V8-7	Feb. 10,'39	†10....
PARAMOUNT PICTORIAL (New Series)		
No. 4—P8-4	Nov. 4,'38	†.1 rl..
No. 5—(12-3-38) P8-5	Dec. 9,'38	†.1 rl..
No. 6—P8-6	Jan. 6,'39	†.1 rl..
No. 7—(2-11-39) P8-7	Feb. 3,'39	†.1 rl..
No. 8—(3-11-39) P8-8	Mar. 3,'39	†10....
No. 9—(5-20-39) P8-9	Mar. 31,'39	†10....
No. 10—P8-10	May 5,'39	†.1 rl..
No. 11—(6-3-39) P8-11	June 2,'39	†10....
No. 12—(6-24-39) P8-12	July 7,'39	†10....
POPEYE THE SAILOR		
Aladdin and His Wonderful Lamp (4-29-39) EE8-1 (special)	Apr. 7,'39	†22....
Cops Is Always Right (1-21-39) E8-5	Dec. 30,'38	†.7....
Customers Wanted (2-18-39) E8-6	Jan. 27,'39	†.7....
Date to Skate, A (12-3-38) E8-4	Nov. 18,'38	†.7....
Ghost Is the Bunk E8-9	June 16,'39	†.1 rl..
Hello How Am I E8-10	July 14,'39	†.1 rl..
It's the Natural Thing to Do	July 28,'39	†.1 rl..
Leave Well Enough Alone (5-13-39)	Feb. 24,'39	†.7....
Wotta Nitemare (7-15-39) T8-8	Mar. 24,'39	†.7....
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
POPULAR SCIENCE (In Color) (New Series)		
No. 2—J8-2	Nov. 4,'38	†.1 rl..
No. 3—J8-3	Jan. 6,'39	†.1 rl..
No. 4—J8-4	Mar. 10,'39	†.1 rl..
No. 5—(5-27-39) J8-5	May 12,'39	†11....
No. 6—J8-6	July 14,'39	†.1 rl..
GRANTLAND RICE SPORTLIGHTS		
No. 57—Super Athletes (11-19-38) R8-5	Nov. 25,'38	†.1 rl..
No. 58—Frolicking Frogs R8-6	Dec. 23,'38	†.1 rl..
No. 59—Two Boys and a Dog (12-31-38) R8-7	Jan. 20,'39	†10....
No. 60—Hold Your Breath (2-18-39) R8-8	Feb. 17,'39	†10....
No. 61—The Sporting Irish (3-4-39) R8-9	Mar. 17,'39	†10....
No. 62—Good Skates (5-6-39) R8-10	Apr. 14,'39	†10....
No. 63—Diamond Dust (6-3-39) R8-11	May 12,'39	†10....
No. 63—Death Valley Thrills (6-24-39) R8-12	June 9,'39	†10....
No. 64—Watch Your Step R8-13	July 7,'39	†.1 rl..
UNUSUAL OCCUPATIONS (In Color) (New Series)		
No. 3—(2-4-39) L8-3	Dec. 2,'38	†11....
No. 4—(1-28-39) L8-4	Feb. 3,'39	†10....
No. 5—(5-6-39) L8-5	Apr. 14,'39	.11....
No. 6—L8-6	June 16,'39	†.1 rl..

RKO RADIO

Title	Rel. Date	Min.
LEON ERROL COMEDIES		
Crime Rave 93,703	Jan. 13,'39	†18....
Home Boner 93,704	Mar. 10,'39	†20....
Major Difficulties 93,702	Nov. 18,'38	†10....
Moving Vanities (5-6-39) 93,705	May 5,'39	†17....
Ring Madness 9370	June 30,'39	†19....
HEADLINERS		
No. 2—Romancing Along 93,602	Dec. 30,'38	†21....
No. 3—Swing Vacation 93,603	Feb. 24,'39	†17....
No. 4—Sales Slips 93,604	June 2,'39	†17....
EDGAR KENNEDY COMEDIES		
Baby Daze 93,405	May 19,'39	†15....
Clean Sweep, A, 93,402	Dec. 2,'38	†17....
Clock Wise (4-1-39) 93,404	Mar. 24,'39	†18....
Feathered Pests 93,406	July 14,'39	†.2 rls.
Maid to Order 93,403	Jan. 27,'39	†18....
MARCH OF TIME 1938-39		
No. 4—Uncle Sam the Good Neighbor (11-26-38) 93,104	Nov. 25,'38	†19....
No. 5—The Refugee—Today and Tomorrow (12-24-38) 93,105	Dec. 23,'38	†18....
No. 6—State of the Nation (1-28-39) 93,106	Jan. 20,'39	†18....
No. 7—Young America—Mexico's New Crisis (2-18-39) 93,107	Feb. 17,'39	†19....
No. 8—Background for War: The Mediterranean (3-18-39) 93,108	Mar. 17,'39	†18....
No. 9—Japan: Master of the Orient (4-15-39) 93,109	Apr. 14,'39	†19....
No. 10—Dixie-U.S.A. (5-13-39) 93,110	May 12,'39	.19....
No. 11—War, Peace and Propaganda (6-10-39) 93,111	June 9,'39	†19....
No. 12—The Movies March On (7-8-39) 93,112	July 7,'39	†22....
NU-ATLAS PRODUCTIONS		
Arcade Varieties (5-20-39) 94,210 Lillian Roth	May 12,'39	†11....
Cafe Rendezvous (12-3-38) 94,205	Dec. 23,'38	†10....
Hello Mama (4-1-39) 94,209 George Jessel	Apr. 14,'39	†11....
Readin' Ritin' and Rhythm 94,207 Lucky Millinder and Orch.	Feb. 17,'39	†10....
Samovar Serenade 94,208 Luba Malina	Mar. 17,'39	†.1 rl..
Tropical Topics 94,206 Rosita Ortega	Jan. 20,'39	†10....
Venetian Moonlight 94,204 Mario Cozzi	Nov. 25,'38	.1 rl..
PATHE NEWS Released twice a week		
PATHE REVIEWS Released once a month		
PATHE TOPICS Released seven times a year		
RADIO FLASH COMEDIES		
Hectic Honeymoon 93,201	Nov. 4,'38	†17....
Marriage Go-Round 93,204	July 28,'39	†18....
Plumb Crazy 93,202	Feb. 3,'39	†16....
Dog-Gone 93,208	Apr. 21,'39	†16....
RAY WHITLEY COMEDIES		
Prairie Pappas 93,502	Dec. 16,'38	†18....
Ranch House Romeo (4-1-38) 93,503	Apr. 7,'39	†17....
Sagebrush Serenade 93,504	June 6,'39	†19....
REELISMS		
Air Waves (3-17-39) 94,607	Mar. 10,'39	†10....
Dude Ranch (12-3-38) 94,603	Nov. 11,'38	.9....
Gold 94,606	Feb. 10,'39	†.1 rl..
Kennel Kings 94,612	July 12,'39	†.1 rl..
Newsreel (12-31-38) 94,604	Dec. 9,'38	†10....
Pilot Boat 94,605	Jan. 20,'39	†.9....
Soldiers of Sea 94,608	Apr. 7,'39	†.9....
Television (5-6-39) 94,609	May 5,'39	†.9....
Swinquet (7-15-39) 94,610	May 26,'39	†.8....
World of Tomorrow (7-15-39) 94,611	June 23,'39	†.9....
RKO PATHE SPORTSCOPE		
Big Leaguers (4-29-39) 64,309	Apr. 21,'39	†.9....
Bird Dogs (11-19-38) 94,303	Nov. 4,'38	.10....
Blue Grass (12-17-38) 94,304	Dec. 2,'38	†10....
Bow Strings 94,306	Jan. 27,'39	†.9....
Devil Drivers (7-15-39) 94,311	June 16,'39	†.9....
On the Wing 94,305	Dec. 30,'38	†10....
Riding the Crest (7-8-39) 94,312	July 14,'39	†.9....
Smooth Approach (5-20-39) 94,310	May 19,'39	†.9½..
Snow Falls (3-18-39) 94,307	Feb. 24,'39	†.1 rl..
Sporting Wings (4-1-39) 94,308	Mar. 24,'39	†.9....
WALT DISNEY CARTOONS		
Autograph Hound 94,116	July 21,'39	†.8....
Beach Picnic (5-27-39) 94,114	June 9,'39	†.8....
Donald's Cousin Gus (5-20-39) 94,113	May 19,'39	†.8....
Donald's Golf Game 94,103	Nov. 4,'38	..8....
Donald's Lucky Day (10-1-38) 94,107	Jan. 13,'39	†.8....
Donald's Penguin (5-27-39) 94,117	Aug. 11,'39	†.8....
Ferdinand the Bull (10-1-38) 94,104 (Exploitation: Jan. 7,'39, p. 50; Jan. 28,'39, pp. 59-60.)	Nov. 25,'38	†.8....
Goofy and Wilbur (10-1-38) 94,110		
Hockey Champ (5-20-39) 94,110	Mar. 17,'39 / Dec. 9,'38	†.7.... / †.8....
Merbabies 94,105		
Mother Goose Goes Hollywood (10-38) 94,106	Dec. 23,'38	†.7½..
Practical Pig, The (10-1-38) 94,109	Feb. 24,'39	†.....
Sea Scout 94,115	June 30,'39	†.8....
Society Dog Show (11-12-38) 94,108	Feb. 3,'39	†.8....
Ugly Duckling, The (10-1-38) 94,111	Apr. 7,'39	†.8....

Title	Rel. Date	Min.
Gandy Goose in a Bully Romance 9515	June 16,'39	..7....
Gandy Goose in G Man Jitters 9510	Mar. 10,'39	†.7....
Gandy the Goose in the Frame Up 9507	Dec. 30,'38	†.7....
Gandy Goose In Doomsday 9524 (color)	Dec. 16,'38	†.7....
Glass Slipper, The (10-22-38) 9522 (color)	Oct. 7,'38	†.7....
Housewife Herman (11-19-38) 9523 (color)	Nov. 18,'38	†.7....
New Comer, The 9504	Oct. 21,'38	†.7....
Nick's Coffee Pot 9513	May 19,'39	†.7....
Nutty Network, The 9527 (color)	Mar. 24,'39	†.7....
One Gun Gary In Nick of Time 9503	Jan. 27,'39	†.7....
Owl and Pussycat, The 9525 (color)	Jan. 13,'39	†.7....
Prize Guest, The, 9514	June 2,'39	..7....
Stranger Rides Again, The (12-3-38) 9505	Nov. 4,'38	†.7....
Their Last Bean (4-29-39) 9512	Apr. 21,'39	†.7....
Three Bears, The 9526 (color)	Feb. 10,'39	†.7....
Village Blacksmith 9506	Dec. 2,'38	†.7....
Wolf's Side of the Story 9503	Sept. 23,'38	†.7....
ED THORGERSEN (Sports)		
Hunting Dogs (5-6-39) 9303	Mar. 3,'39	†11....
Inside Baseball 9304	Apr. 28,'39	†11....
Sheeting for Par 9302	Jan. 6,'39	†11....
Sports Immortals 9305	June 23,'39	.11....
Timber Toppers (11-12-38) 9301	Oct. 28,'38	†11....

20TH CENTURY-FOX

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Athletic Oddities 9204	Nov. 11,'38	†.9....
Daily Diet of Danger, A 9203	Dec. 9,'38	†.9....
Sand Hogs 9205	May 12,'39	†10....
FASHIONS (In Color)		
Fashion Forecast, No. 2 (12-31-38) 9602	Dec. 23,'38	†10....
Fashion Forecast, No. 3 9603	Mar. 31,'39	†10....
Fashion Forecast, No. 4 9604	July 7,'39	†.1 rl..
LEW LEHR		
Muscle Maulers (5-6-39) 9404	Apr. 14,'39	†11....
What Every Girl Should Know (10-22-38) 9402	Nov. 25,'38	†11....
What Every Inventor Should Know 9403	Jan. 20,'39	†11....
MAGIC CARPET SERIES (Lowell Thomas)		
Good Neighbors 9106	May 26,'39	†11....
Isle of Pleasure (11-19-38) 9103	Feb. 3,'39	†11....
Mystic Siam (5-6-39) 9105	Mar. 17,'39	†10....
Tempest Over Tunis 9107	June 9,'39	.11....
Viking Trail (12-31-38) 9104	Feb. 17,'39	†10....
TERRY-TOONS		
Africa Squawks 9516	June 30,'39	..7....
Barnyard Baseball 9517	July 14,'39	..7....
Barnyard Egg-citement (5-6-39) 9528 (color)	May 5,'39	†.7....
Cuckoo Bird, The 9511	Apr. 7,'39	†.7....
Frozen Feet 9509	Feb. 24,'39	†.7....

UNITED ARTISTS

Title	Rel. Date	Min.
WORLD WINDOWS (Color)		
Arabian Bazaar (12-31-38)	Sept. 1,'39	.10....
Eternal Fire, The (1-28-39)	Sept. 21,'39	.10....
Fox Hunting (1-21-39)	Jan. 3,'39	.10....
Jerusalem (1-14-39)	May 1,'39	.10....
Labanon Coast	Dec. 1,'39	.10....
Petra (1-14-39)	Aug. 1,'39	.10....
Rome Sympheny (12-31-38)	Feb. 15,'39	.10....
River Thames (4-15-39)	Nov. 1,'39	.10....
Ruins of Palmyra	Oct. 1,'39	.10....
Wanderers of the Desert	July 1,'39	.10....

UNIVERSAL

Title	Rel. Date	Min.
GOING PLACES WITH GRAHAM McNAMEE		
No. 56—(11-26-38) 3354	Nov. 14,'38	†19....
No. 57—3355	Nov. 28,'38	†.1 rl..
No. 58—(2-11-39) 3356	Dec. 26,'38	†.9....
No. 59—(2-25-39) 3357	Jan. 30,'39	†.9....
No. 60—(3-11-39) 3358	Feb. 20,'39	†.9½..
No. 61—(4-15-39) 3359	Mar. 13,'39	†.9....
No. 62—(5-20-39) 3360 (Reviewed under title, "America Takes to Skies")	Apr. 10,'39	†.9....
No. 63—(6-3-39) 3361 (Reviewed under the title, "Theatre of the Sky.")	May 15,'39	†.9½..
No. 64—(7-15-39) 3362	June 26,'39	†.9½..
No. 65—3363	July 17,'39	..1 rl..
LANTZ CARTUNES		
A-Hunting We Will Go (7-15-39)		.7½..
Arabs with Dirty Faces	July 31,'39	†.....
Baby Kittens (12-3-38) 3245	Dec. 19,'38	†.1 rl..
Bird on Nellie's Hat (7-8-39) 3257	June 19,'39	†.7....
Birth of a Toothpick 3250	Feb. 27,'39	†.7½..
Bela Mola Land (5-27-39)	May 26,'39	†.7....
Charlie Cucukoo (5-13-39) 3254	Apr. 24,'39	†.7....
Crack Pot Cruise 3253	Apr. 10,'39	†.6½..
Disobedient Mouse (12-3-38) 3244	Nov. 28,'38	†.8½..
I'm Just a Jitterbug (1-21-39) 3248	Jan. 23,'39	†.7....
Little Blue Blackbird (12-10-38) 3246	Dec. 26,'38	†.7....
Little Tough Mice (4-15-39) 3251	Mar. 13,'39	†.7....
Magic Beans (3-11-39) 3249	Feb. 13,'39	†.7½..

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Nellie of the Circus (5-20-39) 3255	May	8,'39†.7
One Armed Bandit (4-8-39) 3252	Mar.	27,'39†.7
Sailor Mouse, The (11-19-38) 3242	Nov.	7,'38†.7
Soup to Mutts (2-4-39) 3247	Jan.	9,'39†.7
Stubborn Mule 3258	July	3,'39†.7
MENTONE MUSICAL COMEDIES		
Bank Notes (3-11-39) 3228. Gus Van	Mar.	15,'39†19
Cafe Boheme (4-1-39) 3229. Ray Smeck & Islanders	Apr.	12,'39†17
Down on the Barn (2-26-38) 2167. Billy Jones-Ernie Hare	Feb.	23,'38.17
Gals and Gallons (6-3-39) 3232. East and Dumke	July	12,'39†17½
Music and Models (12-3-38) 3225. Jack Arthur	Dec.	14,'38†18
Nautical Knights (1-28-39) 3226. Arthur & Morton Havel	Jan.	11,'39†19
Patio Serenade (11-12-38) 3224. Titol Coral-Armida	Nov.	16,'38†17
Pharmacy Frolics (5-20-39) 3230. Three Playboys	May	17,'39†18½
Stars and Stripes (7-2-38) 2172. Ed East-Ralph Dumke	Feb.	15,'39..2 rls.
Swing Sanatorium (5-20-39) 3241. Dorothy Stone-Chas. Collins	June	14,'39†18
Wild and Bully (2-18-39) 3227. J. Harold Murray	Feb.	15,'39.19
With Best Dishes (6-3-39) 3233. Charles Kemper	Aug.	9,'39†17
SPECIAL		
March of Freedom (5-20-39)	May	24,'39.20
STRANGER THAN FICTION SERIES		
No. 56—Novelty (12-3-38) 3367	Nov.	21,'38†.9
No. 57—Novelty (12-17-38) 3368	Dec.	5,'38†.9
No. 58—Novelty (1-28-39) 3369	Jan.	2,'39†.9½
No. 59—Novelty (3-4-39) 3370	Feb.	6,'39†.9
No. 60—Novelty (3-4-39) 3371	Mar.	6,'39†.9
No. 61—Novelty (4-22-39) 3372	Apr.	3,'39†.9
No. 62—Novelty (5-20-39) 3373	May	1,'39†.9
No. 63—Novelty (6-3-39) 3374	June	5,'39†.9
No. 64—Novelty 3375	July	3,'39†.1 rl
No. 65—Novelty (7-15-39) 3376	Aug.	7,'39†.9½

VITAPHONE

BROADWAY BREVITIES

Title	Rel. Date	Min.
Cleaning Up (10-29-38) 4014. Cross and Dunn	Nov.	12,'38†20
Star Dust (12-3-38) 4015. Benny Davis	Dec.	12,'38†22
Boarder Trouble 4016. Jee and Asbestos	Dec.	17,'38†.2 rls.
Swing Time In the Movies (1-7-39) 4003. Fritz Feld (color)	Jan.	7,'39†20
Hats and Dogs 4017. Wini Shaw	Dec.	31,'38†20
Sophomore Swing (2-4-39) 4021. Harvest Moon Dancers	Jan.	21,'39†20
Sundae Serenade 4020. Rosie Moran	Feb.	25,'39†.2 rls.
Projection Room 4022. Arthur and Case	Mar.	4,'39†.2 rls.
Small Town Idol, A (3-11-39). Ben Turpin	Feb.	11,'39†20
Home Cheap Home 4023. Henry Armetta	Mar.	18,'39†.2 rls.
A Fat Chance 4024. Johnny Perkins	Mar.	25,'39†.2 rls.
Rollin' in Rhythm 4025.	Apr.	15,'39..2 rls.
Seeing Spots 4026. Duke McHale	Apr.	29,'39..2 rls.
You're Next to Closing 4027. Cross and Dunn	May	13,'39..2 rls.
Broadway Buckaroo (6-17-39) 4028. Red Skelton	June	3,'39†20
Quiet Please (5-27-39) 4006. Fritz Feld (color)	July	1,'39.20
Wardrobe Girl 4029. Ginger Manners	June	17,'39

COLOR PARADE

Title	Rel. Date	Min.
Nature's Mimics (2-4-39) 4604	Dec.	3,'38†10
Points on Pointers 4606.	Jan.	28,'39†.1 rl.
Mechanix Illustrated, No. 3 (3-4-39) 4607	Feb.	25,'39†10
The Roaming Camera (4-15-39) 4608	Mar.	25,'39†11
Mechanix Illustrated, No. 4 (5-27-39) 4609	Apr.	22,'39.10
For Your Convenience (6-17-39) 4610	May	20,'39.10
Mechanix Illustrated, No. 5 4612	June	17,'39†.1 rl.
Modern Methods 4611	July	15,'39

FLOYD GIBBONS' "YOUR TRUE ADVENTURE"

Title	Rel. Date	Min.
Toils of the Law 4302	Nov.	12,'38†.1 rl.
Treacherous Waters (12-17-38) 4304	Dec.	10,'38†10
The Human Bomb (1-28-39) 4305	Jan.	7,'39†12
High Peril (3-4-39) 4306.	Feb.	18,'39†12
A Minute from Death 4307.	Mar.	4,'39†.1 rl.
Chained (4-15-39) 4308.	Apr.	1,'39†12
Voodoo Fires (5-27-39) 4309	May	6,'39.12
Haunted House (6-24-39).	June	3,'39†12
Lives in Peril 4311	July	1,'39

HISTORICAL TECHNICOLOR FEATURETTES

Title	Rel. Date	Min.
Declaration of Independence The (10-15-38) 4002. John Litel (color)	Nov.	28,'38.19
Lincoln in the White House (1-14-39) 4004. Frank McGlynn (color) (Exploitation: Feb. 25,'39, p. 68; May 20, '39, p. 61.)	Feb.	11,'39†20
Sons of Liberty (3-25-39) 4005. Claude Rains	May	20,'39†20

LOONEY TUNES

Title	Rel. Date	Min.
No. 60—Porky in Egypt 4803	Nov.	5,'38†.1 rl.
No. 61—Daffy Doc, The (12-3-38) 4804	Nov.	26,'38†.7
No. 62—Porky the Gob (12-31-38) 4805	Dec.	17,'38†.7
No. 63—The Lone Stranger and Porky 4806	Jan.	7,'39†.7
No. 64—It's an Ill Wind 4807	Jan.	28,'39†.1 rl.
No. 65—Porky's Tire Trouble 4808	Feb.	18,'39†.1 rl.
No. 66—Porky's Movie Mystery (3-24-39) 4809.	Mar.	11,'39†.7
No. 67—Chicken Jitters (4-1-39) 4810	Apr.	22,'39†.1 rl.
No. 68—Porky and Teabiscuit (5-20-39) 4811.	Apr.	1,'39†.7
No. 69—Kristopher Kolumbus, Jr. 4812.	May	13,'39..1 rl.
No. 70—Polar Pals (6-17-39) 4813.	June	3,'39†.7
No. 71—Scalp Trouble 4814	June	24,'39..1 rl.
No. 72—Porky's Picnic 4815	July	15,'39†.1 rl.

MELODY MASTERS

Title	Rel. Date	Min.
Music With a Smile Merle Kendricks and Orch. (10-22-38) 4704	Nov.	12,'38†10
(7-30-38) 4705	Dec.	3,'38†10
Dave Apollon and Orch. (12-17-38) 4700	Dec.	24,'38†11
Clyde Lucas and Orch. (1-21-39) 4707	Jan.	7,'39†10
Blue Barron and Orch. 4708	Jan.	21,'39†.1 rl.
Jerry Livingston and Orch. 4709	Feb.	4,'39†.1 rl.
Russ Morgan and Orch. (3-4-39) 4710	Feb.	25,'39†10
Dave Apollon and Orch. 4711	Apr.	22,'39†.1 rl.
Clyde McCoy and Orch. (5-27-39) 4712	Mar.	18,'39†10
Artie Shaw and Orch. (4-8-39) 4713	Apr.	29,'39†10
Larry Clinton and Orch. 4714	May	20,'39..1 rl.
Leith Stevens and Orch. (6-17-39) 4715	June	10,'39†10
Rita Rio and Orch. 4716.	July	1,'39..1 rl.
Will Osborne and Orch. 4717	July	22,'39†.1 rl.

MERRIE MELODIES (In Color)

Title	Rel. Date	Min.
No. 67—Johnny Smith and Poker Huntas 4503	Oct.	22,'38†.1 rl.
No. 68—You're an Education (12-3-38) 4504	Nov.	5,'38†.7
No. 69—Night Watchman, The (11-26-38) 4505	Nov.	19,'38†.7
No. 70—Daffy Duck In Hollywood 4506	Dec.	12,'38†.1 rl.
No. 71—Count Me Out (12-31-38) 4507	Dec.	17,'38†.7
No. 72—The Mice Will Play 4508	Dec.	31,'38†.7
No. 73—Dog Gone Modern (1-21-39) 4509	Jan.	14,'39†.7
No. 74—Ham-ateur Night 4510	Jan.	28,'39†.7
No. 75—Robin Hood Makes Good (3-4-39) 4511	Feb.	11,'39†.7
No. 76—Gold Rush Daze 4512	Feb.	25,'39†.1 rl.
No. 77—A Day at the Zoo 4513	Mar.	11,'39†.1 rl.
No. 78—Presto Chango 4514	Mar.	25,'39†.1 rl.
No. 79—Bars and Stripes Forever 4515	Apr.	8,'39†.1 rl.
No. 80—Daffy Duck and Dinosaur (4-22-39) 4516.	Apr.	22,'39†.7
No. 81—Thugs with Dirty Mugs 4517	May	6,'39..1 rl.
No. 82—Naughty But Mice 4520	May	10,'39†.1 rl.
No. 83—Believe It or Else 4520	June	3,'39†.1 rl.
No. 84—Hobo Gadget Band (6-17-39) 4518	June	17,'39..7
No. 85—Old Glory (6-17-39) 4521	July	1,'39.10
No. 86—Dangerous Dan McFoo 4522	July	15,'39..1 rl.

TECHNICOLOR SPECIALS

Title	Rel. Date	Min.
Immortal Brush (10-22-38) 4402	Nov.	19,'38†.9
The Master's Touch 4408	Feb.	18,'39†.1 rl.

SPECIAL

Title	Rel. Date	Min.
Nine Million, The (2-18-39)		9

VITAPHONE VARIETIES

Title	Rel. Date	Min.
Table Manners 4902. Ruth Aarons	Oct.	15,'38†11
Vaudeville Interlude 4903.	Nov.	19,'38†.1 rl.
Robbin' Good (12-3-28) 4904. Luis Zingone	Dec.	10,'38†10
Ski Girl (1-28-39) 4905.	Jan.	14,'39†10
"Gadgeteers" 4906	Feb.	18,'39†.1 rl.
Tax Trouble 4907. Grouch Club	Mar.	18,'39†.1 rl.
The Crawfords "at Home" 4909	Apr.	15,'39†.1 rl.
Dean of the Pasteboard (5-27-39) 4910. Luis Zingone	May	27,'39.10
Right Way, The (6-17-39) 4908. Irene Rich	July	1,'39..9
Witness Trouble 4911. Grouch Club	July	29,'39†.1 rl.

OTHER PRODUCT

A. B. F. D.

Title	Rel. Date	Min.
Legend of Norfolk, A (12-31-38)		

ABPC

Title	Rel. Date	Min.
Come Back to Erin (5-20-39)		33

AMERICAN RED CROSS

Title	Rel. Date	Min.
Footsteps (5-27-39)		11

AMERICAN TRADING

Title	Rel. Date	Min.
La Traviata		
Little Journeys to Distant Lands		
Travel Talks		

ASSOC. OF SCHOOL FILM LIBRARIES

Title	Rel. Date	Min.
New World for Old (6-3-39)		25

BRITISH

Title	Rel. Date	Min.
Londoners, The (4-29-39)		35
Reporter Investigates Liberty (5-6-39)		17
Warning, The (4-1-39)		35

CENTRAL

Title	Rel. Date	Min.
Chinook's Children (6-8-39)		10

CIVIC

Title	Rel. Date	Min.
City, The (5-20-39)		44

FRENCH FILM EXCHANGE

Title	Rel. Date	Min.
Ave Maria (7-15-39)		
Rembrandt (7-15-39)		
Trip to the Sky (7-1-39)		10

G. P. O.

Title	Rel. Date	Min.
Health for the Nation (7-15-39)		
Spare Time (6-17-39)		
Men in Danger (6-17-39)		

LENAUER

Title	Rel. Date	Min.
Frosty Frolics (12-24-38)		11
Getting Your Money's Worth (12-31-38)		11
North Sea (7-9-38)		24

MOTION PICTURE INDUSTRY

Title	Rel. Date	Min.
For Auld Lang Syne (4-22-39)		10

PATHE COMMERCIAL

Title	Rel. Date	Min.
Miracles of Modernization (7-8-39)		8

SANDERS FILM

Title	Rel. Date	Min.
Fishing in the Fjords (11-12-38)		10
Dalecarlia, The Heart of Sweden (11-19-38)		10

SPECTATOR-DENNING

Title	Rel. Date	Min.
Point of View (6-3-39)		

WORLD

Title	Rel. Date	Min.
Andante et Donde		
Ave Marie		
Children's Corner		
Jeune Fille Au Jardin		
Les Berceuses		
Song of Ceylon		
Valse Brilliante		

WPA

Title	Rel. Date	Min.
Shock Troop of Disaster (2-25-39)		10

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Title	Rel. Date	Min.
Flying G-Men (2-18-39). James Craig-Lorna Gray	Jan.	28,'39†18
Mandrake, the Magician (5-13-39). Warren Hull-Doris Weston (1st episode 27 min.)	May	8,'39†
Overland with Kit Carson. Bill Elliott-Iris Meredith	Aug.	12,'39†

REPUBLIC

Title	Rel. Date	Min.
Daredevils of the Red Circle (6-10-39). Charles Quigley-Herman Brix	June	10,'39†18 (each)
Hawk of the Wilderness (12-10-38) 7301. H. Brix-J. Martin-Mala	Dec.	3,'38†.2 rls. (each)
Dick Tracy's G-Men. Ralph Byrd (15 episodes) (1st episode 29 min.)	Sept.	2,'39
Lone Ranger Rides Again. Robert Livingston-Chief Thunder Cloud (15 episodes) (Exploitation: Nov. 11,39, p. 55.)	Feb.	25,'39†.2 rls. (each) 1st episode 30 min.)

UNIVERSAL

Title	Rel. Date	Min.
Buck Rogers (2-11-39) 3881-92. Buster Crabbe	Apr.	11,'39†
Oregon Trail, The (5-20-39) 4581. John Mack Brown-Louise Stanley (15 episodes)	July	4,'39†21 (each)
Phantom Creeps, The. Bela Lugosi-Dorothy Arnold	Oct.	17,'39
Scouts to the Rescue (12-31-38) 3781-92. Jackie Cooper-Vandell Darr (Exploitation: Jan. 14,'39, p. 65.)	Jan.	17,'39†

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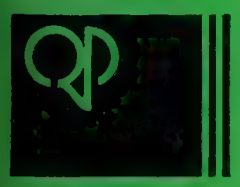
Better Theatres

EQUIPMENT • FURNISHINGS • OPERATION • DESIGN

PROJECTION

. . . Its Equipment

. . . Its Costs



SECTION TWO

JULY 22, 1939

GENERAL FEATURES

PAGE

Modernized in Forms as Well as Decoration 4
Advancing the Art of Motion Picture Presentation 6
Auditorium Design to Serve Both Sound and Decoration 8
A Modern Revision of Colonial 12

MODERN PROJECTION

The Cost of Projection Light 17
F. H. Richardson's Comment 20

EQUIPMENT AND OPERATION

Air-Motion as a Factor in Air-Conditioning System Design . . . 24
Modern Lighting Methods in a Traditional Decorative Scheme . . 26
The Marquee and Exploitation Equipment 28
Seating the Auditorium 30
The Well Planned Stage 32
Schlanger on Theatre Form; Potwin on Acoustics 33

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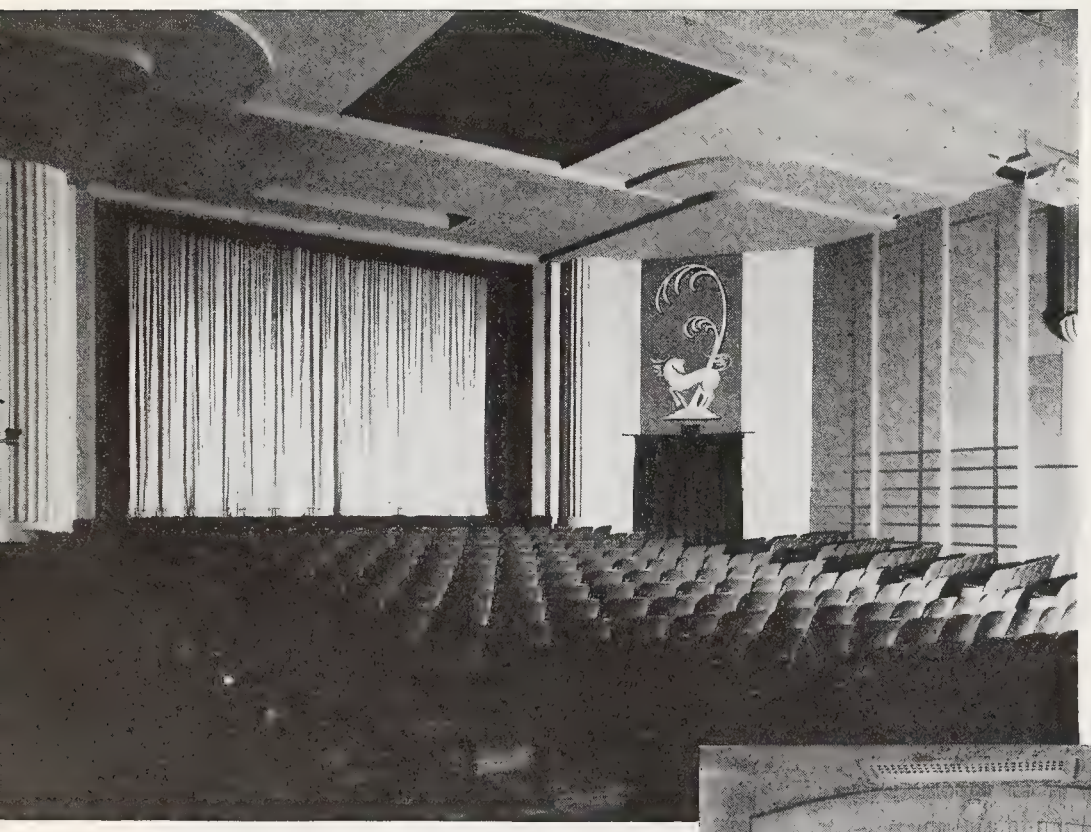
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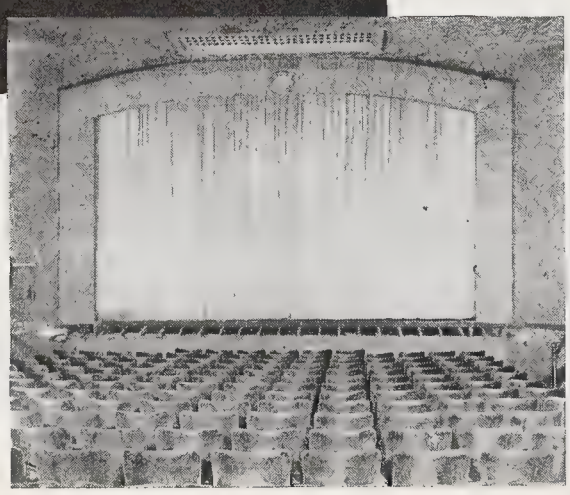


Above and below, the front and auditorium of the Meralta after modernization.



MODERNIZED IN FORMS AS WELL AS DECORATION

HERE is an example of a striking transformation in the old Meralta theatre in Los Angeles, which incidentally was completed in seventeen days. The auditorium views especially indicate the extent of the alteration, involving not only substitution of new finishing material and decorative style, but a change in auditorium shape. The original wooden floor was also removed and replaced with a concrete floor having a bowl type, or "reversed", slope. The new auditorium scheme, employing acoustic plaster, is painted in colors predominantly salmon pink and green. Above the exits are decorative cutouts, and in the recessed sections of the ceiling are silver stars. The chairs, which are in the American "Bodiform" model, are upholstered in coral—the backs in mohair, the seats in imitation leather. Illumination throughout the theatre is principally by luminaires of glass and cast plaster in modern patterns. There is a "cry-room", reached through the women's lounge. . . . The principal change at the front was the erection of a modern vertical sign and marquee emphasizing the attraction boards, which are of Wagner silhouette-letter type extending across all sides. Marquee soffit and vestibule ceiling are illuminated integrally with exposed "Bird's-eye" reflector lamps. Display cases are recessed and lighted with "daylight" fluorescent lamps. Finish of the lobby is plaster, which is painted salmon pink and green with beige trim, with a wall base of scagiola (plaster simulating marble), and the ticket booth is of cast concrete with a scagiola base. . . . The Meralta is owned and operated by Jack Y. Berman. Designers and engineers for the remodeling were the Twentieth Century Construction Company of Los Angeles.





At right is shown the front of the Meralta before remodeling, and the auditorium shortly after the work had been started.

Better Theatres

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Half-Year Projects Reported Total 168

WITH A TOTAL of 168 new theatre projects reported, a strong trend toward smaller seating capacities is shown by an analysis of data compiled by BETTER THEATRES' *Projects Bulletin Service,* covering the first six months of 1939. Corresponding reports for the first half of the year 1938 gave the average seating, for all projects reporting that subject, as 900. This year the average is 698, a decline in seats per theatre of almost 25%. Construction costs, however, remained about on the 1938 level, averaging $50,500, against $50,000 for 1938.

The trend toward smaller houses became plainly apparent in the second half of 1938, and when all figures for that year were available, an average decline in floor space per theatre of more than 25% was plainly indicated. The 1938 figures, as compared with those of 1937, also showed some decrease in average construction costs, not, however, proportionate to the decrease in size. During the first half of the present year the trend has become more clearly defined as being simply in the direction of smaller houses, with no change in the cost of construction or equipment. The more intimate theatre merely costs more per seat, and nevertheless is preferred.

Most Areas Active

The figures show a decline in theatre projects for the country as a whole, as compared with the first half of 1938, principally because of a strong drop in activity in two areas only. Throughout all the rest of the nation new construction held very closely to the figures of the preceding year, and in some regions exceeded them. Brightest spot was the Pacific slope, with more than a 50% increase.

The Mountain states and the Middle Atlantic states held their own or did a little better. New England, the South Atlantic states, the East North Central states and the East South central states showed small declines. The national average was pulled down by the West North Central and West South Central areas. The former reports a decrease in activity of almost 70%, and the latter a decline exceeding 50%.

Among individual states California showed the greatest activity, and also a tendency toward the larger theatre at relatively low cost per seat, with twelve projects reported. Reported seating capacity averaged 994 at an average cost of $75,300.

By contrast the second most active state, Illinois, reports eleven projects with an average seating capacity of only 746, but average cost of $139,600. The six projects reported from Michigan show an average seating capacity of 685 and average cost of $100,800. Wisconsin indicates an average of 640 seats, cost not shown. Ohio, however, with seven projects at an average cost of $135,000, averages 1,070 seats. Texas, which last year showed no sign of shifting to smaller theatres now reports eight projects at an average cost of $59,000; the seven for which seating data is available averaging a capacity of 871. This is very closely in line with the new national trend.

British Theatres Move To Raise Standards

ESTABLISHMENT in Great Britain of standards for screen brightness and sound quality was proposed at the annual conference of the Cinematograph Exhibitors Association, held in Blackpool during the last week of June. The British Standards Institution and the International Standards Association were revealed, in an address by Leslie Knopp, as co-operating in an attmept to find quantitative levels adapted to British conditions.

Differences of lighting equipment in small and large theatres were cited as indicating the possible desirability of using two types of prints, dense and light, to be distributed according to the effectiveness of the lamphouse equipment in each theatre. Medical specialists are working with theatre technicians in an endeavor to find satisfactory ratings for screen illumination, and there is general agreement, according to Knopp, that British screens are materially under-illuminated.

Definite quality standards for sound tracks were also suggested as a means of overcoming "the troubles we have experienced during the past eighteen months."

Training for Projectionists

H. V. Field, principal of the Constantine Technical College of Middlesborough, addressed the conference on the subject of the technical training of projectionists, offering the cooperation of educational authorities in organizing and in helping to finance technical training courses. The speaker presented a report on courses already in existence, covering electrical engineering, elementary mathematics through trigonometry, general physics and detailed study of projection equipments.

A total of 285 students were stated to have been enrolled for courses covering two and three years, with classes held during morning hours.

Laws Limit Number And Size of Theatres

MUNICIPAL ordinances limiting the size and number of motion picture theatres come to light in New England and in Illinois.

In Mt. Morris, Ill., the city council has decreed that no theatre costing less than $40,000 may be erected in that town of 2,600 population. The purpose of the ordinance is said to be to limit the city's theatre facilities to the one house now operating and the second theatre currently under construction.

In Middletown, Conn., Salvatore Adorno planned a 1,000-seat airdrome theatre, but was obliged to construct it to hold only 300 seats because of a local ordinance requiring that all theatres of more than 300 capacity must front on a city street. Construction on the smaller scale has been completed accordingly, but at last reports Adorno was still waiting for official permission to operate.

Move Church Services to Air-Conditioned Theatre

BOTH CHURCH attendance and theatre patronage in Estill, S. C., were materially increased when Charles Harper installed air-conditioning in his theatre. Although containing only 304 seats, the house was equipped with a Carrier system providing complete summer conditioning, whereupon Mr. Harper offered the use of his auditorium for religious worship during the hot months. Local ministers welcomed the invitation, organized joint services, and reported a remarkable increase in attendance.

Mr. Harper, whose theatre may well be the smallest in the country to boast a complete conditioning installation, found that either through appreciation or because more people had become acquainted with the comforts he offered, box receipts on weekdays increased following the services.

Advancing the Art

¶ The new methods and equipment refinements in projection have been reported singly, as they came: Here is an appraisal of the sum of them—and they add up to just this: More selling conviction for screen entertainment at comparatively less cost in operation and maintenance

A SUMMARY of the advances in projection equipment which have been achieved in the past few years shows that progress has not been confined to a narrow front, but that substantially every single item of projection and sound apparatus has undergone notable improvement. One result of all these advances is to make possible, today, a show that is in every respect superior to that of relatively a few years ago. More striking is the fact that the progress made has been of such nature that the small theatre, working on a limited budget, shares in it to a disproportionately large extent. The gap in performance between what was possible to a large theatre and what was possible in a small one has been almost obliterated. The smaller house can now put on a show which approaches the results obtained in the largest more nearly than ever before in motion picture history.

Those technical advances which relate to maintenance and general operating costs have also been of such nature that the advantages realized are fully shared as between larger and smaller houses. There is always an economic differential based on the fact that a generous budget can afford investments for ultimate economy which are beyond the reach of a more limited appropriation. Most of the recent advances have, however, resulted in an outstanding reduction in first costs as well as in long-run operating charges, and small as well as large theatres can benefit accordingly.

The technical changes responsible for this alteration of conditions extend from projectors and amplifiers to such accessories as rewinders and film cabinets. The projection room has had an overhauling that reaches almost every detail, even to as small a trifle as film cement. Component parts of apparatus have been swept along in the same stream of progress—tubes, carbons, sprocket strippers, take-ups and a host of other individual items are better, more effective in doing their work, or cheaper to use, or both. Often both.

¶ Sound Fidelity

Examples can be found in every corner of the projection set-up. To choose one at random—practically all sound systems produced during the past year or more contain some inexpensive automatic provision for cancelling distortion. Universal today, such provisions were unknown in the theatre field three years ago, and two years ago could be found in the product of only one manufacturer. In their absence, the best system was subject to momentary periods of rasping sound as a result of exceptionally loud passages of recording, temporary carelessness with the volume control, or both. Today's smallest, cheapest amplifier contains reverse feedback or some other arrangement to provide self-acting, internal compensation for distortion. In addition, it is able to go into Class *AB* operation during periods of extreme volume, and therefore is much less likely to overload. Still further, amplifiers are so inexpensive that the smallest house can afford to buy reserve volume capacity.

This same freedom from overload distortion has been achieved in connection with loudspeaker units. Many earlier

PROJECTION CHECK-UP

• Improvement in the design of projection equipment, including sound and projection accessories, has been taking place at an accelerated rate. A comparison of the projection plant of only relatively a few years ago with one representative of projection technique today would demonstrate the advances made in the interests of a better performance at a higher level of efficiency. If you were to check up your projection facilities, would you find, for example—

AMPLIFIERS:

Complete a. c. operation?

Frequency response equal to that of today's recording?

Complete accessibility for servicing?

Low-cost replacement parts?

Low power consumption?

Power range for modern recordings?

Reserve power for volume peaks?

ARC SUPPLY:

Steady current and reserve power?

Current supply to meet your specific needs at minimum cost of operation?

CHANGEOVERS:

Complete automatic action, instantaneously, to effect perfect continuity of performance at the touch of a button?

CURTAIN CONTROL:

Quick, dependable response?

Quiet, smooth operation with proper folding of curtain?

FILM CABINETS:

Fool-proof storage, yet with immediate accessibility?

Absolute protection from fire and excessive heat?

LAMPS:

Provide white high-intensity light?

In condition to provide light needed for full pictorial values without waste of power?

REWINDERS:

Adapted to efficient inspection?

Equipped with safety control?

PROJECTOR BASES:

Vibrationless rigidity?

Precision tilting?

PROJECTORS:

Flickerless, heat-reducing shutters?

Freedom from vibration?

Easy maintenance?

Noiseless operation?

Protection against under-lubrication?

Rock-steady picture?

Motors' speed self-controlled?

SOUNDHEADS:

Efficient projector mounting?

Flutter content held consistently at absolute minimum?

Frequency response equal to that of today's recordings?

Minimum pickup of projector noise?

TAKEUPS:

Flutter-free action with full-length 2,000-foot reels?

Long, dependable life without constant inspection and adjustment?

of Motion Picture Presentation

models of excellent quality rattled at high volume even more readily than they burnt out, and did both at the least excuse. A little alteration in the design of the voice coil slot, substitution in some systems of units of slightly different construction, a change in the chemistry of voice coil cement —and speakers today handle much greater volume per unit without distortion and very seldom burn out under any circumstances.

¶ Better Lighted Image

Improvements in projection have been even more plainly evident to the audience. The progress of the last few years in screen lighting is of course known to all. All theatres can now have better light at lower cost—light so much better that patrons can easily be given greater convenience and safety in higher levels of general house illumination.

In this connection the smaller house is particularly favored. The day when "super-deluxe" theatres could have white projection light, while most theatres had yellow, is gone. Pictorial appeal and beauty are, or can easily be made, identical in all theatres. The smaller theatre pays less for lamphouse, carbons and current only in proportion as its screen is smaller, not because its show is inferior. All visibly enormous progress, resulting from a small change in the material of carbon cores, and the construction of lamps able to take advantage of it.

The benefits of the d.c. arc have likewise been extended in recent years to theatres that once regarded it as a luxury they couldn't afford. Current rectification equipment is much more flexible. The alternative to the motor-generator set is no longer the tricky, stuttering, untrustworthy mercury-arc rectifier. Modern rectifying tubes and metallic rectifying materials are now built into apparatus units suited to theatres of every size. They cost less, are infinitely more reliable; some of them need so little attention they can be installed in the cellar, and are. And the motor-generator has been redesigned to serve efficiently the low-voltage high-intensity arc.

¶ Reduced Vibration

To improved lighting, the modern projection room adds a steadier picture, resulting from the use of both better projectors and superior projection bases. Much more immune to vibration than the old, one-legged pedestal, all new bases, high-priced or low-priced, are rigidly braced at several points. The resultant enormous reduction in vibration not only improves the show, picture and sound, but obviously lessens wear at every point of the projection assemblage, cutting maintenance accordingly. Many of the new bases in the lowest price class are not only rigid, but constitute four-sided enclosures with electric wiring inside them protected physically and perfectly shielded. Certain types of electrical troubles are thus reduced.

The advent of recent low-cost projectors, including some models announced or to be announced in the summer of 1939, helps doom the day when the exhibitor working on a close budget had to be content with more or less reconditioned second-hand mechanisms discarded by his richer competitors as useless. Better mechanical design, resulting not only from longer experience in the theatre field, but also from the general progress of mechanical engineering, produces a steadier picture as well as a longer-wearing mechanism. Shutters are now likely to be less wasteful of light. Centralized lubrication in one form or another, protecting moving parts against damage resulting from oversight, is used wholly or in part in even low-cost new models.

OTHER ARTICLES ON PROJECTION

Acoustics and Decoration . . . Page 8

Projection Power Economy . . Page 17

Auditorium Rear Wall Treatment Page 33

¶ Easier Maintenance

Interior lights and the almost universal style of white-enamelled interiors, relatively slight changes, have had a remarkable effect in facilitating and encouraging cleanliness. The improved steadiness of projection also tends to eliminate a very important cause of sound trouble—namely, soundhead vibration and its accompanying sound noise, a condition that formerly was always difficult to remedy and could never be cured entirely by even elaborate effort.

Projectors are also easier to maintain by virtue of an important improvement in soundheads — again a relatively slight change, involving only minor mechanical modifications, but one that eliminates "lining up." With some of the newest soundheads, the projector can be taken off and put back between reels, if necessary. Advance in this matter has been progressive. With the earliest heads, lining up the projector was a job that might take anywhere from several hours to all night, and there are still theatres where that condition obtains. Proper maintenance is discouraged accordingly.

In the soundhead itself, film motion is now really stabilized, and audible flutter essentially a thing of the past. The sound gate modeled after the projection gate, although it was faced with requirements of very different nature, has been eliminated in favor of other devices better adapted to the nature of the work to be done. With soundheads of a type still used in a number of theatres it is another all-night job to get flutter down, not to where it is inaudible by any means, but merely to where it is tolerable.

Co-operating with the soundhead in elimination of flutter is today's more reliable, more effective take-up. The new models are larger in diameter, more adaptable to reels of different size, and give better, steadier operation with 2,000-foot reels than the old ones were able to give with 1,000-foot reels. In some models the old-fashioned leather disc, prone to wear and to cause trouble, has been replaced with a fibre plate that is trouble-free and has shown practically indefinite life. (This case is, however, against the general trend in that first cost has been increased, not reduced, and ultimate economy results only from reduction of maintenance cost.) Very recently announced is a new take-up using an oil-type friction clutch.

Projection accessories have kept pace with the apparatus proper. A new film cabinet has compartments individually fire-insulated by the comparatively inexpensive process of pouring a liquid asbestos compound into the intervening space. The compound hardens in place into an officially approved fire-resistant solid. Comparatively recent motor-driven rewinders include among other improvements safety devices that protect the film in case of breakage. Advances incorporated in both the design and (in some cases) the location of modern changeovers give quicker switching and a smoother-running performance. Quicker and much smoother action is also provided by modern automatic curtain controls, which additionally are proof against jamming. New stereopticons are more efficient in utilizing light, as much as 50% more efficient in some cases; and are equipped with more effective controls, better designed and more accessibly located.

Projector drive motors underwent spectacular improvement some years ago, be-

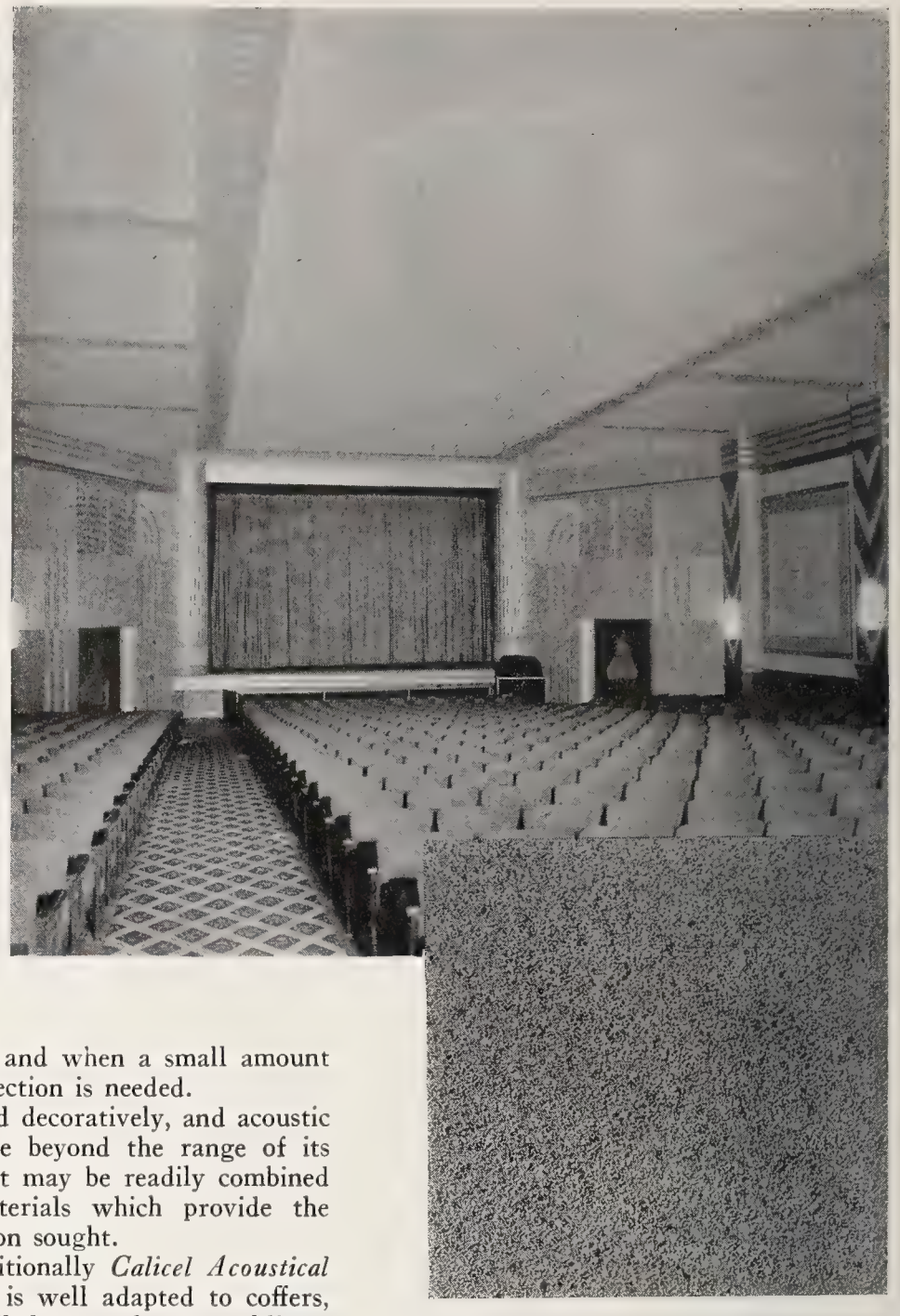
(*Continued on page* 19)

Auditorium Design

FUNCTIONAL DECORATION

TREATMENT of the auditorium involves two functions, and they are integral. The design must provide an environment altogether attractive and specifically conducive to the spirit of leisure, recreation, flights of fancy. This very same design must also be adjusted, delicately, to the mechanism of sound reproduction. The auditorium, indeed, is part of the whole machinery that renders the film into entertainment.

Because of this inevitable blending of decoration and acoustics certain materials have peculiarly lent themselves to the practicable solution of auditorium design. This article, and its accompanying pictorial suggestions, is the first of a group of editorial features devoted to such materials, with acoustical data prepared in collaboration with C. C. Potwin, acoustics consultant.



Immediately above is a photographic representation of Calicel tile, and in the auditorium view we see it applied to the Monte Vista theatre in Pleasant Ridge, a suburb of Cincinnati. Neutral in itself, Calicel blends readily with other materials, and full use of this characteristic is made in the Monte Vista alternate bandings. Calicel somewhat resembles petrified sponge, or it can be likened to stone in surface texture. Its sound absorption characteristics are derived from its cellular structure.

1. The Celotex Group

AMONG THE pressed or prepared fibrous and mineral materials adapted to both acoustic treatment and decorative finish, the Celotex tiles and boards have long been widely used in theatres. There are several types suited to both purposes, and others which are more specifically applicable to acoustic correction alone, and to thermal insulation. Attention is given here largely to those which combine decorative qualities (if used tastefully, as suggested in accompanying photographs) with characteristics meeting the requirements of the motion picture auditorium.

¶ CALICEL

Calicel is a cellular mineral stone having the texture of stone and is therefore best suited decoratively to monumental touches —simulating masonry, for example. Its ability to absorb sound is due to air cells within its structure, and it therefore is specifically adapted to noise reduction. Its greatest sound-absorbing efficiency lies in the high and middle frequencies. To extend its efficiency to meet overall requirements, including the low frequencies, application with mechanical support, so as to provide air space behind the material, is recommended.

In general it may be said that Calicel is indicated when its masonry texture is desirable from the point of view of architectural design, and when a small amount of acoustic correction is needed.

If it is desired decoratively, and acoustic requirements are beyond the range of its characteristics, it may be readily combined with other materials which provide the specific absorption sought.

There is additionally *Calicel Acoustical Castone,* which is well adapted to coffers, intricate detailed panels, mouldings, pilasters and other decorative features. By mixing in variously colored aggregates, a variety of interesting surface textures may be obtained.

Calicel is not regarded as readily paintable, but the Castone may be painted when new with only moderate reduction in acoustical efficiency.

Calicel is fully fireproof.

¶ ACOUSTI-CELOTEX TILE

Acousti-Celotex tile (the so-called C-series) was one of the first of the tiles to be used in theatres when sound brought its acoustical problems; it is of cane fibre composition and is procurable in a variety of types covering the full range of frequencies.

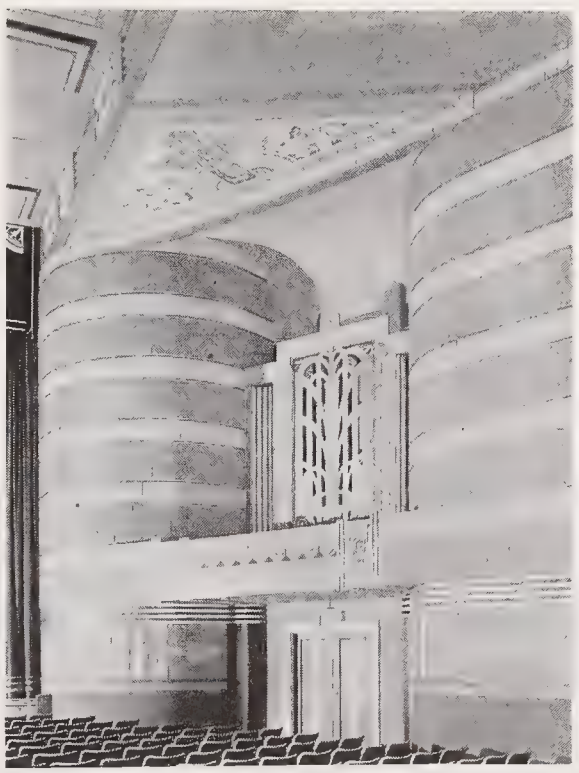
Its acoustic efficiency is derived from its composition plus perforations which extend the area of the absorbing surface, and its availability in various thicknesses makes it an exceedingly flexible material in acoustic correction. The perforations are not in its favor from a decorative point of view, but the fact that any desired gradation of sound absorption can be obtained with this single type of material, has induced architects to exercise some ingenuity in its decorative application, and examples of effective results are shown in accompanying photographs.

As indicated, the thickness of the material is to be taken into account with respect to specific acoustic and structural problems. Acousti-Celotex ½-inch and ⅝-inch thick have strong absorption characteristics when

to Serve Both Sound and Decoration



Above and below are illustrated distinctive auditorium designs employing Acousti-Celotex and cane fiber boards. Above is shown the Avalon theatre in Minneapolis (Percy Crosier, architect), in which the auditorium walls are treated with Acousti-Celotex. This is a perforated material, yet here the designer has overcome, through sensitivity to pattern and knowledge of his material, the difficulties presented by the perforations, which after all represent a functional efficiency to be made full use of. The left-hand view below is of the Ambassador theatre in Baltimore (John J. Zink, architect), in which Celotex cane fiber board has been used in a bold pattern. The other picture shows a detail of an auditorium wall in the Registertown theatre, Registertown, Md. (John Eyeing, architect); here Acousti-Celotex has been employed with frank functionalism, but for decorative relief cane fiber board has been grooved in a cornice figuration.





mounted on 1-inch furring strips, and this mounting is recommending to obtain maximum low-frequency absorption. In those cases requiring considerable acoustical treatment, the most efficient distribution often suggests the use of thicknesses of $\frac{13}{16}$-inch and $1\frac{1}{4}$-inch on the rear wall, the $\frac{5}{8}$-inch on the rear side walls, and the $\frac{1}{2}$-inch on the forward side walls—in the amounts, of course, that are required by each individual set of conditions.

Acousti-Celotex is available in rolled-ivory and varnish-hot-rolled finishes. The former is particularly well adapted to areas subject to impact or wear.

Acousti-Celotex tiles may be painted with any standard type of paint without affecting its sound-absorption characteristics.

¶ BOARDS AND PLANKS

While well adapted to the finishing of rooms such as lounges, where they lend themselves to very interesting treatments while at the same time providing desirable noise reduction, Celotex *Tile Board, Insulating Plank* and *Insulating Board* have varying degrees of efficiency as auditorium sound absorbents, depending upon the manner in which they are applied. When properly mounted, they may be used with other materials for balance.

In general, it may be here pointed out that if an acoustical board is mounted flat against a structurally solid surface, it tends to absorb only the middle range and high frequencies, and has very little effect on the low frequencies. If an air space is provided behind the board, its absorption co-efficients are increased at the low frequencies, usually to the point where they equal the co-efficients at the middle range and high frequencies. Yet this air space, which is so essential for proper low-frequency absorption, can contribute to inferior acoustical results if the board (Standard Insulating Type) is inadequately or incorrectly mounted. The method of mount-



Here is a simple design nakedly devoted enough to the fundamental purpose of the auditorium to please the most insistent exponent of pure cinematic function. This is the auditorium of the Beverly theatre in Chicago (Ronald F. Perry, architect). Its walls were treated with Absorbex (a detail photograph of which appears at left), which then was spray-painted. Absorbex is composed of wood fibers bound with cement, and its normal acoustic properties, which are especially characterized by absorption of medium and high frequencies, are due to air passages.

ing must be such as to *eliminate accentuated resonance* at certain frequencies in the lower register, as this would produce a condition of sound distortion in the theatre. This condition has been experienced in cases where the acoustical board was applied directly to studding uniformly spaced at dimensions more than 24 inches on centers.

When lumber is omitted as a sub-finishing material for the interior, and the board is applied directly to the studding, one of two methods of mounting is suggested in order to minimize resonance. Either the board should be applied to furring strips, non-uniformly spaced and nailed to the studding; or horizontal and diagonal stiffeners, non-uniformly spaced, should be nailed in between the verticals, to which the acoustical board also may be attached if it is to be applied directly to the studding.

In very few cases are acoustical boards adequate for the rear wall surface. They may be suitable for the side walls or the ceiling, but do not usually overcome direct reflections from the rear wall.

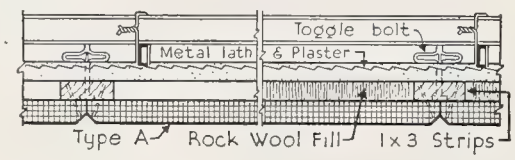
The acoustical boards manufactured in tile form are usually available pre-colored so that they need not be painted when installed. Painting is often detrimental to acoustical boards unless done lightly with water colors or stains and with extreme care in application. Examples of the decorative possibilities are:

Using board over complete surface area and tinting portions with oil paint, leaving the natural surface (by adjustment of absorption requirements and decorative pattern) for sound correction.

Using board in combination with other efficient acoustical materials and stenciling or grooving the board in some design.

¶ ABSORBEX

This material is of wood fiber composition with a cement binder; accordingly it has great structural strength and is fireproof. Its acoustic-correction properties are derived from air passages within the material. In general, Absorbex is best suited to noise reduction applications. When mounted flat on a surface, its efficiency lies well within high and middle frequency ranges, and its low-frequency value increases only slightly when mounted on furring strips providing, say 1 inch of air space behind it. However, the low-frequency absorption can be greatly increased by



mounting it as shown in the accompanying drawing. Additionally, when applied to suspended ceiling construction, Absorbex is highly efficient at the low frequencies.

Mounting flat or on 1-inch furring strips is feasible only when small amounts are being used principally for reasons of design and absorption above the low's. Absorbex may also be used successfully in combination with tile board, which will often make up the necessary absorption in the low's.

Absorbex may be painted, but extreme care should be used, and water color tints or sprayed casein paint are indicated if more than moderate absorption, as for noise reduction, is desired.

There are a number of other materials in the Celotex group which should be noted. One of these is *Acousti-Celotex Mineral Fiber* Tile, which is a fireproof perforated and paintable material with frequency absorption characteristics good in the 1¼-inch thickness.

Another is *Calistone,* which is similar to Calicel, having the appearance of stone, but it is harder than Calicel. In the 2-inch thickness, it has a favorable frequency absorption characteristic (the 1-inch is deficient in the low's), and decoratively it is adapted to about the uses noted for Calicel. It is made in sizes and shapes well adapted to special patterns.

Thermax is a material similar to Absorbex, but has larger fibers. Low in cost, one-inch Thermax has favorable acoustic-correction characteristics when backed up with a 1-inch blanket of mineral wool.

THIS IS THE CHAIR



THEY'RE ALL TALKING ABOUT

Designed by John Eberson,
Architect, New York City,
for the new fluorescent
aisle lighting

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"BUILT TO EXCEL—NOT JUST TO COMPETE"

A Modern Revision of Colonial

The new Kennedy theatre in Washington, D. C., presents an interesting departure from conventional modern treatments in that the basis of the design is Colonial Georgian. Located in an exclusive residential section, it is an addition to the Warner circuit, having been leased for a long term from Harris Shapero. Designed by John Eberson, New York theatre architect, the theatre proper has a cubage of 353,000 feet and seats 968 on one floor. Construction cost is placed at approximately $100,000. The equipment cost $25,000, including air-conditioning system.





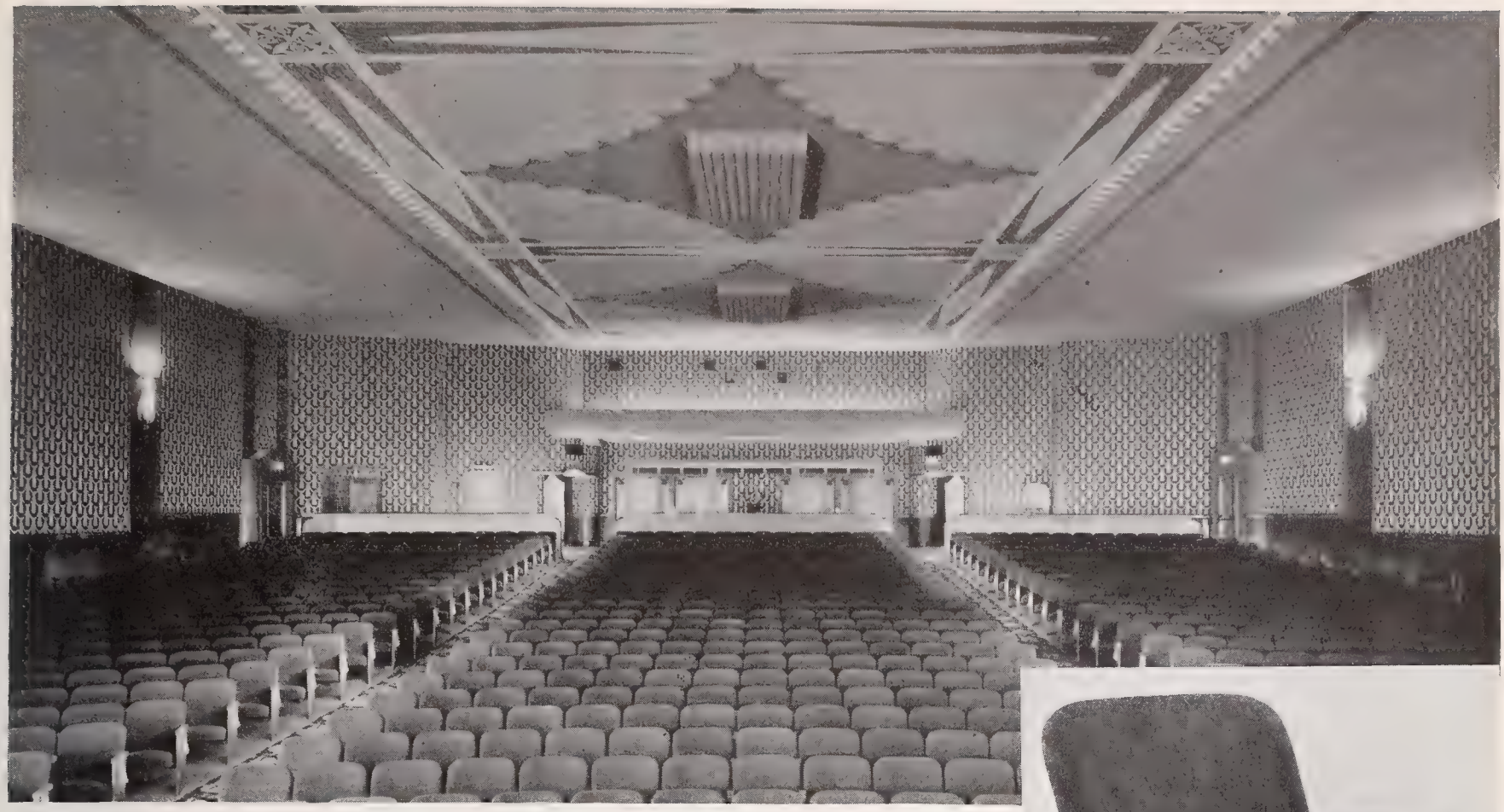
The standee foyer looking toward the women's lounge, shown below.



FRONT: The Colonial Georgian front of the theatre employs regular red-faced brick with limestone placed in quoins on the corners with clean straightforward effect. Due to local regulations the theatre sign was applied to the face of the building and the use of Old English Letters was decided upon as being most indicative of the Colonial period. The marquee, because of the character of the neighborhood, is used only as a weather protection and its soffit is gracefully illuminated with incandescent lamps arranged in a typical Georgian geometric pattern. The shadow box over the front entrance doors is sufficiently large enough to provide ample display space for the running attraction. Colonial copper hoods serve as a protection over the exterior display frames built into the face of the structure. These attractive hoods also contain the lighting units for the displays. In the vestibule, doors, poster frames and box office are of natural finish Tupela wood.

LOBBY: The lobby floor is covered with red, 3/8-inch corrugated and perforated rubber mats set into brass strip retainers. The wooden poster frames and doors are in Colonial design and the walls, above the painted plaster wood trim wainscoting, are covered with damask fabric. Above both lines of doors leading to both the auditorium and street there have been placed display boxes with sliding partitions that can be rearranged as required.

FOYER: The foyer is separated from the auditorium proper by standee rails of which the center bank rail is mounted with a white painted, Colonial type, fluted pillar wooden frame containing Venetian Blinds to eliminate screen interference during the day through the doors leading from the lobby into the foyer-auditorium. Into the cream ceiling formed by the projection booth, are set sunken paneled opaque glass lighting fixtures. To the right and left are the women's and men's lounges with attractively framed open entrances formed by pylons on either side of the open curtain draped doorways. The foyer carpeting of an unusual design in green, gold, white, red and black is the first theatre installation of fluorescent treated carpeting. Although the flooring fabrics' fluorescent properties are exploited only in the auditorium proper, the vigorous coloring of the design results in a telling effect in the foyer portion of the theatre under regular lighting conditions.





AUDITORIUM: The auditorium walls are of furred construction with rockwool mounted on metal lath covered by blue damask fabric in a gold tassel and cord design. On either side of the stage are large French (Adam Style) windows lighted from within by soft tones of blue and old rose. Effectively outlined by hanging drapes these windows incorporate the emergency exit doors into the general design. The ceiling is of hardened plaster painted in a Georgian pattern and effectively integrated into the decorations are three plaques acting as diffusers for the air ventilation outlets. Arranged in three banks and spaced 35" apart back to back are 968 auditorium seats none less than 20" wide and wherever possible some as wide as 22". These seats with their metal backs, upholstered in an attractive shade of blue mohair on the cushion as well as the back are of box spring construction for maximum comfort. The end standards are also in blue and with the raised decorative cream colored striping form a pleasing decorative contrast with the special silver aisle light louvres and ash blonde wood armrests. The aisles are carpeted with same flooring fabric as in the foyer and it is in the auditorium that all of the advantages in the fluorescent dye treated carpet are displayed. Making use of the low light levels in the auditorium, in place of regular aisle illumination two 2½-watt Argon glow lamps were installed in specially adapted aisle light louvres in order to activate the luminescent properties of the carpet.

LOUNGES: The women's and men's lounges present an innovation in the construction of these two public spaces. Instead of ordinarily plastered walls, 1-inch slab rockwool mounted on metal lath was attached to the furring and wallpaper was applied directly to the rockwool slab surface with not only a considerable saving over the regular plaster type finish, but with the added advantage of having the lounges excellently soundproofed, a necessity in view of their close proximity to the auditorium. The men's lounge has a rubber tile floor with a darker contrasting color laid out directionally so as not to show traffic dirt marks from the entrance to the foyer through to the lavatory door. Drum styled lampshades and a ceiling lighting fixture with three calabash pipes as ornaments serve to suggest the masculine atmosphere. The women's lounge has broadloom carpeting, simply designed wallpaper and is furnished with Swedish modern blonde wood and cane-framed chairs.



The men's lounge (note calabash pipe luminaire).

EQUIPMENT AND FURNISHINGS: Marquee: **Beacon Sign Company,** Washington, D. C. Attraction boards: **Adler Sign Letter Company,** Chicago. Display frames: **Mohler Construction Company** (contractors for construction of the theatre). Projectors: **International Projector Corporation** (supplied by National Theatre Supply Company). Projection lamps: **C. S. Ashcraft Manufacturing Company,** Long Island City, N. Y. Projection current rectification equipment: **Hertner Electric Company,** Cleveland. Rewinder and film cabinets: **Neumade Products, Inc.,** New York. Changeovers: **Dowser Manufacturing Company,** Brooklyn. Sound system, **RCA Photophone.** Projection lenses: **Bausch & Lomb Optical Company.** Curtain tracks and control: **Kenny Scenic Studio,** New York. Auditorium seating: **Ideal Seating Company,** Grand Rapids, Mich. Carpeting: **Alexander Smith & Company.** Vestibule flooring: **U. S. Rubber Company.** Air-conditioning compressors: **Westinghouse.**

.about PEOPLE of the THEATRE

NEWS OF THEIR ACTIVITIES REPORTED FROM ALL SECTIONS AND BRIEFLY TOLD

MRS. MARK ATTWOOD has sold the Amuse-U theatre at Fordyce, Ark., to the Lee Williams Theatres Corporation of Oklahoma City, Okla. R. B. HARDY, in charge for the new owners, has announced that the company planned to open another theatre in Fordyce in addition to remodeling the Amuse-U.

A. M. BOWLES, manager of the Northern California division of Fox West Coast Theatres, has been made a director of the Market Street Association in San Francisco.

J. C. TUNE has started the remodeling of a building in Shelbyville, Tenn., for a new theatre which he will operate with TONY SUDEKUM.

The Central States Theatre Corporation have leased a building in Burlington, Ia., to be remodeled as a 700-seat theatre. According to HARRY M. WARREN, general manager of the company, the project will cost $40,000. *Wetherell & Harrison,* architects of Des Moines, have been retained to draw the plans.

Warners have announced the transfer of HOWARD PETTINGILL of the Warner in Worcester, Mass., to the managership of the Warner in Bridgeport, Conn., and the transfer of EDWARD LYNCH from Bridgeport to replace Mr. Pettingill in Worcester. SAMUEL COOPERSTEIN of the contact department at New Haven, Conn., has been assigned as the new assistant manager at the Warner in Worcester.

RUSS LEDDY, formerly district manager for Fox-Wisconsin Amusement Enterprises, Inc., in Milwaukee, has been named manager of the circuit's Orpheum theatre in Green Bay, Wis., former manager of which was ELMER BRENNAN.

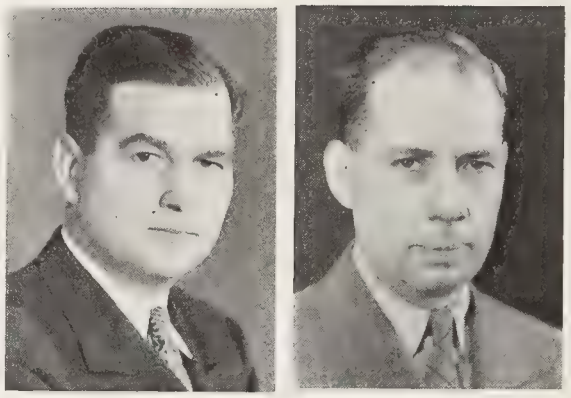
■ ■ ■

The Roxie Amusement Company, Inc., has been incorporated at San Francisco, by CHARLES GRAY and F. E. CANNON.

MR. AND MRS. RAY BALTZLEY, operators of the Bussey at Bussey, Ia., have changed the name of the house to Rayola, a combination of the owners' first names, Ray and Lola.

A permit for the erection of a negro theatre in Pahokee, Fla., has been issued to LOUIS GOLD. The house will be of frame and stucco construction.

HERBERT HERR of East Haven, Conn., has entered into partnership with WILLIAM HOYT for the operation of the 748-seat Capitol. ABEL JACOCKS, associated with Mr. Hoyt for the past seven years, has retired from the motion picture business. Mr. Herr is new to theatre operation.



Fred W. Wentker (left) and W. L. Jones, long with the RCA Photophone organization, who have been appointed assistant division manager and national service manager, respectively. Announcement of the new positions was made by Edward C. Cahill, RCA Photophone division manager, who continues to supervise operations of the sound equipment servicing organization nationally. Mr. Wentker joined the RCA service staff in 1928. Mr. Jones became affiliated with the company in 1929, when he became manager of the Philadelphia installation and service office.

W. CLYDE SMITH, prominent theatre operator of Hot Springs, Ark., has been named general chairman of the Chamber of Commerce $100,000 membership-advertising campaign in that noted spa.

OSCAR S. OLDKNOWN, vice president of the National Theatre Supply Company, has returned to the Coast, after a two-week visit to the home offices in New York, where he conferred with the organization's president, W. E. Green, and other company executives. Mr. Oldknown is in charge of National's western branches, with headquarters in Los Angeles.

GEORGE W. WILKINSON, operator of the Wilkinson theatre, Wallingford, Conn., and in showbusiness in that town since 1890, recently was given a testimonial luncheon at the Racebrook Country Club in New Haven, Conn., by a large number of exchange men, exhibitors and other friends. Mr. Wilkinson was presented with a testimonial scroll and other gifts.

WILLIAM EXTON, manager of Standard Theatres' Kenosha and Gateway theatres in Kenosha, Wis., has resigned after five years to operate his own theatre, the Roosevelt. The house has been leased from CHARLES COLLINS. It was reopened July 15 after having been closed for several weeks for remodeling.

K. Lee Williams Theatres, Inc., with headquarters in Oklahoma City, Okla., recently opened a new house in Nashville, Ark. The house, formerly known as the Gem, was completely remodeled and renamed the Howard. LOUIS LITTLEFAIR is the manager. He formerly operated houses in Winters and Ballinger, Texas, for the Griffith Amusement Company.

FRANK BICKERSTAFF has assumed his new duties as manager of the Bijou theatre in Savannah, Ga. Mr. Bickerstaff was formerly assistant manager of the Palace, Athens, Ga.

R. E. Griffith Theatres are spending about $50,000 on two new houses in New Mexico. One theatre, at Hobbs, will seat 780. The other is located at Clovis and will seat 900.

DAVE GARVIN is the new manager of the Strand theatre in Spartanburg, S. C. He was formerly manager of the Carolina in High Point, S. C.

DAN TOCCHINI of Santa Rosa, Calif., has purchased the State in Lovermore, Calif., from J. A. HARVEY, JR.

J. F. GOLDMAN, head of the Roosevelt and Lincoln theatres in Cincinnati, has acquired a new house, the Beecher, in that city. It will be remodeled.

RICHARD DEVRIES, manager of the Ritz theatre in Correctionville, Ia., recently married the former Miss Jessie Elder, daughter of Mr. and Mrs. G. F. Elder of Belmond, Ia.

■ ■ ■

General Theatre Company has taken over the former Rex theatre at Oshkosh, Wis., and has renamed it the Time. CHARLES LOW is the new manager.

H. E. BUCHAN, theatre operator in Hendersonville, N. C., has been elected Exalted Ruler of the local Elks Club.

RALPH PRATT, owner of the State in Washington, Ia., is remodeling the theatre after a fire. Improvements include the remodeling of the front.

Fox-Wisconsin Amusement Enterprises, Inc., is renovating its Beverly and Myers theatres at Janesville, Wis., and its Lyric in Stevens Point. The circuit is planning to expend $45,000 on improvements for the Myers, including new seats, lounges, enlarged lobby, new marquee, porcelain

enamel front, and new carpeting. Improvements on the Beverly, costing $5,000, consist in the installation of an air-conditioning plant. At the Lyric, a Trane air-conditioning system, new carpeting, and new Heywood-Wakefield auditorium seating have been installed. The designer for the improvements made in all three theatres was George H. Brown of the Fox-Wisconsin circuit.

JACK SCHWARTZ has reopened his 700-seat West End theatre in Bridgeport, Conn., after it had been closed for renovation. Interior decoration was done by Muirhead's of that city, with Modern Theatre Equipment supplying the projectors, and National Theatre Supply installing an American Blower ventilating system.

New Simplex projectors have recently been installed in the Egyptian theatre at DeKalb, Ill.

The Rialto theatre in Walsenburg, Col., has been reopened after having been closed for some time. The house is one of the Fox Intermountain Group.

HARVEY KNY, formerly manager of Warner's Rialto at Racine, Wis., has been named manager of the circuit's Venetian in that city, succeeding DON NICHOLS, who has been transferred to the east. STANLEY LAMBERT, former manager of Warner's Shore theatre in Chicago, has been transferred to the Rialto.

■ ■ ■

The Allerton in Allerton, Ia., is being remodeled. S. G. Moore of Des Moines, is the operator.

Installation of new Kroehler auditorium seating, with retractable seats, has been completed at McVicker's theatre in Chicago. The theatre is operated by JONES, LINICK & SCHAEFFER.

The Coronado, a 450-seat house in Putnam City, Okla., has been opened. The house has been leased by CECIL DAVIS, operator of the Ritz at Yukon, Okla. The architecture is of Spanish style.

ABE and MIKE GORE, long connected with theatrical enterprises in California, are considering the construction of a theatre at Costa Mesa, Calif.

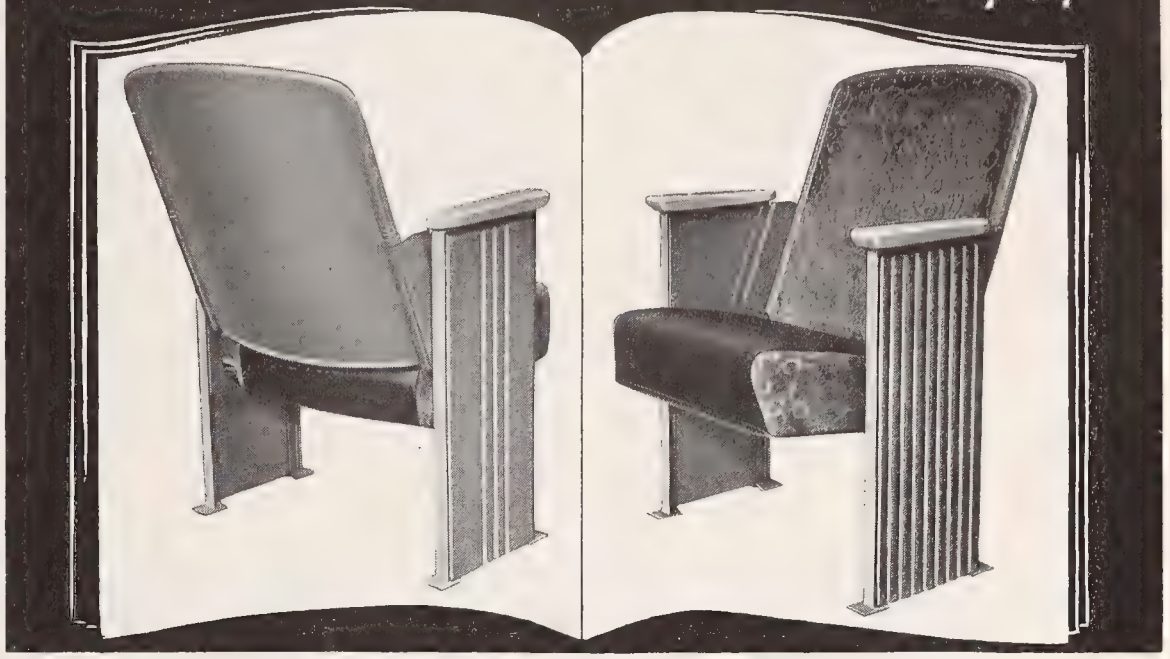
The front of the United Artists theatre in Chicago, is being remodeled. BEN FELDMAN will continue as manager of the house after reopening.

FRANK RUBEL and ARTHUR DOWNARD, owners of the new Grundy in Grundy Center, Ia., have installed a new washed air system in their theatre.

William Howell has taken over the Escalon theatre at Escalon, Calif.

LOUIS WIETHE, who operates the Bond, suburban house in Cincinnati, has opened

The New International CHALLENGER Chair..





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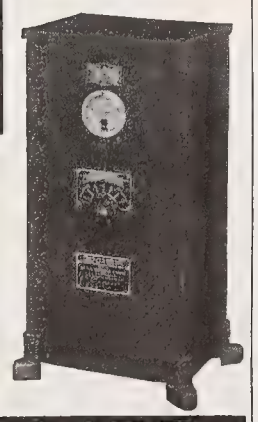
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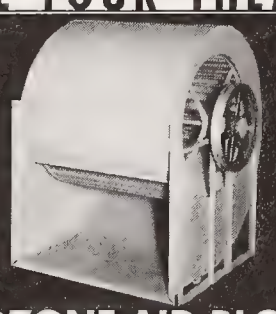
AT RIGHT: New 30S RECT-O-LITE with Ammeter. Price, less bulbs..... **$79.00**

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Including pulleys and belt (less motor) $98.50

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the new 950-seat Kentucky at Latonia, Ky. The house is equipped with Brenkert projectors. It was built by the F. & Y. Building Service of Columbus, Ohio, and is of modern design throughout.

Tom Valos has taken over the Fargo theatre at Geneva, Ill., from Glen Lekanter. After remodeling, the house will be opened under the name of the Geneva. Mr. Lekanter is now associated with the Anderson Circuit, as manager of the Arcade theatre in St. Charles, Ill.

Louis Nanos, co-owner with George Pliakos of the Criterion theatre, St. Louis, Mo., recently died.

The new Hollywood theatre, a new 350-seat house at Estherville, Ia., built by Harold Aldinger and Carl Furstnow, has been opened.

The Crest theatre, Crestline, Ohio, has been opened by R. T. Kemper.

J. D. Coughlin, formerly of Sioux City, Ia., has taken over the lease of the Alta theatre in Alta, Ia. Mr. Coughlin has redecorated the theatre and has renamed it the Roxy.

Roy L. Rollier, operator of the Amita theatre in Lamont, Okla., has installed a Sirocco cooling system in his theatre.

Dale Leifheit, for many years manager of Anderson Circuit theatres in DeKalb, Ill., has retired from show business.

■ ■ ■

The Bode theatre has been opened at Bode, Ia., by K. D. Long.

Larry Starsmore, Colorado manager for Westland theatres, and Cecelia Heid of Colorado Springs, Col., were married in Taos, N. M. The couple will make their home in Colorado Springs.

Ed Recknagel, owner of the Amusu theatre in Fonda, Ia., has new Ultraphone sound equipment, which replaces apparatus badly damaged by a recent fire.

Sam Sigoloff, projectionist at the Union theatre, St. Louis, Mo., spent his recent vacation in Hollywood.

Bob Lucas is now managing the State in Sandwick, Ill. Mr. Lucas formerly was located in Morris, Ill.

Arthur Fiddler, whose theatre at Dorris, Calif., was recently destroyed by fire, plans to rebuild.

An air-conditioning system and new heating plant have been installed in the Fargo at Sycamore, Ill., according to Stuart Tomber, manager.

Lou Harris has disposed of the Rialto theatre in Stockton, Calif., to Fox West Coast Theatres.

Maker of Theatre Equipment 28 Years

The marketing of a projector by the Brenkert Light Projection Company, which is expected to get fully underway in August, coincides with the completion of Karl Brenkert's 28th year as a manufacturer of motion picture projection equipment. Mr. Brenkert founded the firm on August 10, 1911, manufacturing a stereopticon. Since then he has brought out, in the order named, a spotlight, an effect machine (the famous Brenograph), a projection lamp, a rectifier (now being distributed by the Brenwood Linze Company of St. Louis), and now a projector.

In 1926, Mr. Brenkert brought his two brothers, Wayne and Neal, into the organization.

Just a few months ago the Brenkert company entered into a sales arrangement with RCA by which each organization has the dealer and field facilities of the other for exhibitor contacts. Each company, however, does its own servicing.

Charles A. Shaffer, who operated a theatre at Oceanside, Calif., died recently.

L. H. Kahn, owner of the Grand theatre at Des Moines, has remodeled the front of his house as the first step in general modernization.

Frank and Louise Uanero have purchased the West theatre in Delano, Calif., from Arthur Fukanda and J. G. Takeuchi.

Consolidated Theatres, Inc., affiliated company of the Griffith Amusement Company circuit, recently acquired two theatres in Lubbock, Texas, from Andy Milnar.

Fred Fritz has opened the Wilton in Wilton Junction, Ia. He recently opened the Oxford theatre in Oxford Junction, Iowa, after modernizing the house.

Operation of the Eaton theatre, Eaton, Col., has been taken over by Annabelle Hogue, owner of the building.

George Woods, formerly of Kingsley, Ia., has bought the Ritz at Panora, Ia.

Russell Armentrout plans to open his new Clark theatre at Barry, Ill., about September 1. Contracts for the chairs, lighting fixtures, Mohawk carpet, and draperies were awarded to the Exhibitors Supply Company of St. Louis.

Ray Davis, district manager for Fox, has announced that $50,000 will be spent on the remodeling of the Empress theatre at Laramie, Wyo. When completed, the house will be of modern architecture and will seat 840. The circuit is also remodeling the Strand at Cheyenne Wyo.

Harry L. Nace and James A. Adams plan to open a theatre at Telleson, Ariz.

Will Cross, operator of the King theatre in Ida Grove, Ia., has completed the remodeling of the front.

S. E. Pirtle of Jerseyville, Ill., has placed an order with the Exhibitors Supply Company of St. Louis, Mo., for 650 Ideal chairs for his Princess theatre at Bearstown, Ill.

Dave Davis, circuit manager for Atlas Theatre Company, has announced that Ralph Hamilton, recently manager of the Gem in Golden, Col., has been named manager of the Santa Fe in Denver. Mr. Hamilton succeeds Frank Milton, who resigned. Alvin Quint, formerly assistant city manager at Salida, Col., is the new manager of the Gem.

The Southwestern Amusement Company has been incorporated at Douglas, Ariz., with a capital stock of $150,000, by William E. Whalley, Jr., of Phoenix, Ariz., and Agie J. Beaty.

The National Theatre Supply Company of St. Louis, will equip the new State theatre in Alton, Ill., which is to be opened soon by D. L. Glover. The equipment will include Simplex projectors and Simplex 4-Star sound system, 500 Irwin chairs, and Crestwood carpet.

■ ■ ■

V. B. Combs has been appointed manager of the Strand theatre in Mountain City, Tenn.

P. D. Hogue has taken over the Bell theatre at Johnson, Kas., from Forrest Walker.

Work on the new Red Bud theatre in Red Bud, Ill., is progressing rapidly and the house is expected to be opened the early part of September. The theatre is being built by C. T. Cusinberre, formerly sound engineer with RCA Photophone.

Ben Cohen of Pittsburgh, has purchased the Savoy and Superior theatres in Cleveland, from Meyer Kaplan. Mr. Kaplan will continue to serve as booker for the two houses.

C. D. Peck, owner and operator of the Southwest Theatre Equipment Company of Wichita, Kas., has purchased a half interest in the business of J. O. Buckles, operated under the name of the Projection Maintenance Service Company.

Reuben De Gruy, manager of the Strand theatre at Laurel, Miss., has donated an old organ to the city for use in the Civic Center.

Modern projection

PROJECTION
SOUND REPRODUCTION
THE SCREEN

The Cost of Projection Light

● The first of a group of articles based on actual operating data and practical tests, offering authentic aid in the formation of maintenance policy

By HENRY D. BEHR

IN DEALING with some of the factors controlling the operation of projection equipment, exhibitors should never lose sight of the relationship between operating standards, actual operating costs, and the quality of the image projected on the screen. How many exhibitors, theatre managers and projectionists really ascertain the relative efficiency of power for ultimate consumption at the arc in comparison to power actually delivered to the arc? More than likely a true picture of the facts would amaze many of them.

Nobody would ever tolerate the burning continuously of from 1,000 watts to 10,000 watts of lighting equipment in some hidden place, such as a generator room or organ chamber, without serving any useful purpose, yet waste of this kind goes on undetected in many theatres every minute of their operation.

Waste of Current

Deficiencies in current sources, arc lamp equipment, condenser systems, reflectors, lenses and screens, produce the same extravagant and wasteful result as would the continuous and unnecessary burning of many incandescent bulbs. Theatre managers are frequently "on the carpet," particularly in these times, because every expenditure is closely scrutinized by their executives, who strive for more efficiency.

Many a hard-pressed manager, driven to desperation, starts on another one of his almost futile wattage reduction campaigns. The result of his painstaking efforts is the elimination of, or reduction in the wattage of, a few bulbs here and there, with doubtful advantage to the theatre.

But these savings are inconsequential in comparison with the enormous, yet unsuspected waste of current in more projection rooms than the average theatre owner thinks possible. Of necessity we must also include in this category other obsolete kinds of equipment such as cooling plants, ventilating systems, marquees, etc., all potential sources of waste.

Some projectionists and theatre managers may question the importance of the hue and cry concerning a few amperes more or less at the arc. There is a good argument for increased efficiency of operation because waste at the arc means more and more waste further down the line. Every ampere burned uselessly causes a corresponding increase in carbon consumption, with ultimate increase in parts replacements. The appended table illustrates the monthly cost of burning excessive arc current regardless of cause. For example: monthly cost of 17 amperes excess on 13.6 mm trim at 5c per KWH is $19.95, excess carbons $28.90, or $48.85—a needless and inexcusable waste.



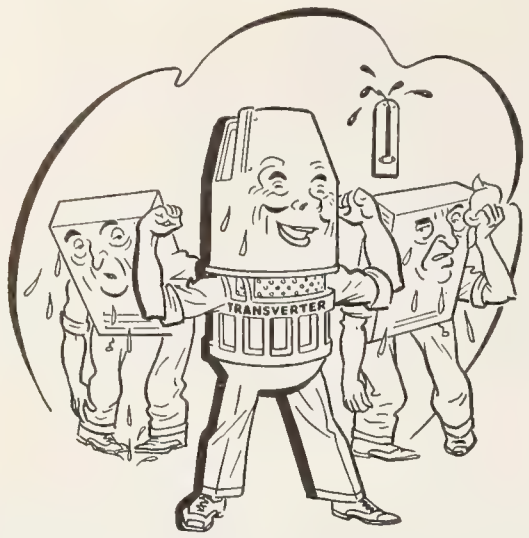
Buying to Save

When your projectionist asks for new mirrors, new lenses, new arcs, improved arc current source, replacement of a screen, he is really trying to produce a better performance and, incidentally to *save money*. To overcome the handicap of defective equipment the projectionist has no alternative except to step up the arc current. The appended table should guide the projectionist when preparing recommendations, making tests or checking submitted equipment ratings.

A recent checkup was made in a theatre using excessive amperage at the arc for a picture of small dimensions and where installation of larger arcs was considered. The projectionist had been gradually increasing the arc current over a long period of time until the limit had been reached. *He made it his business to closely examine the screen and reported that it looked as if it had been dragged through a coal mine.* Needless to say, excess cost of carbons and current during this period would have bought many a screen, consequently there was no further delay in correcting the screen condition.

Efficiency is Economy

Exhibitors sometimes listen to a salesman explain in highly complicated terms the merits of his particular line of equipment, and occasionally have been the losers through being oversold or high-pressured into the wrong pur-



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chase. As a result they are asking more and more questions; are becoming familiar with the methods of checking into the performance of competitive equipments and are insisting on better performance and an efficiency commensurate with price. Larger groups of theatres usually find it profitable to delegate this responsibility to an individual or to a department. In every instance the savings through greater efficiency have amounted to many times the expenditures.

arc equipment close to upper limits specified by manufacturers. Thus when a print with dull photography, or a color subject, is projected, there is no reserve capacity; the result is a picture of poor definition with unfavorable audience reaction. Although emphasis has been placed on *waste* and the cost of excessive amperage, there are many screens that need more light for good picture quality. Correction of the various inefficiencies will make it possible to increase

MONTHLY EXCESS POWER AND CARBON COSTS resulting from 1 to 20 amperes excessive current at arc:

REGULAR HIGH-INTENSITY CARBONS (13.6-mm. positive and 7/16 negative trim at 110 amperes).

Excess Amperage	Excess Load in Watts	Excess Load in KWH's	Monthly Excess Energy Cost (based on 300 hours) 3¢ Kwh	4¢ Kwh	5¢ Kwh	Excess Carbon Cost
20	1580	474	$14.22	$18.96	$23.70	$34.00
19	1490	447	13.41	17.88	22.35	32.30
18	1410	423	12.69	16.92	21.15	30.60
17	1330	399	11.97	15.96	19.95	28.90
16	1250	375	11.25	15.00	18.75	27.20
15	1180	354	10.62	14.16	17.70	25.50
14	1100	330	9.90	13.20	16.50	23.80
13	1020	306	9.18	12.24	15.30	22.10
12	940	282	8.46	11.28	14.10	20.40
11	860	258	7.74	10.32	12.90	18.70
10	780	234	7.02	9.36	11.70	17.00
9	700	210	6.30	8.40	10.50	15.30
8	620	186	5.58	7.44	9.30	13.60
7	550	165	4.95	6.60	8.25	11.90
6	470	141	4.23	5.64	7.05	10.20
5	390	117	3.51	4.68	5.85	8.50
4	310	93	2.79	3.72	4.65	6.80
3	230	69	2.07	2.76	3.45	5.10
2	150	45	1.35	1.80	2.25	3.40
1	80	24	.72	.96	1.20	1.70

"SIMPLIFIED HIGH-INTENSITY" copper-coated carbons (8-mm. positive and 7-mm. negative "Suprex" trim at 55 amperes).

Excess Amperage	Excess Load in Watts	Excess Load in KWH's	Monthly Excess Energy Cost (based on 300 hours) 3¢ Kwh	4¢ Kwh	5¢ Kwh	Excess Carbon Cost
10	500	150	$4.50	$6.00	$7.50	$14.80
9	450	135	4.05	5.40	6.75	13.32
8	400	120	3.60	4.80	6.00	11.84
7	350	105	3.15	4.20	5.25	10.36
6	300	90	2.70	3.60	4.50	8.88
5	250	75	2.25	3.00	3.75	7.40
4	200	60	1.80	2.40	3.00	5.92
3	150	45	1.35	1.80	2.25	4.44
2	100	30	.90	1.20	1.50	2.96
1	50	15	.45	.60	.75	1.48

Note:—This table is not intended to show the difference in cost of operation for two different arcs or arc current sources. Several popular trims are analyzed to emphasize the fact that an inefficiency due to any cause, results in increased expenditures. In computing monthly KWH's, allowance has been made for average inefficiency in source of arc current. Where power company has demand charge based on load, monthly energy figures will be much greater. All computations in above table based on 300 hours operation per month. When theatre monthly hours differ from this, energy and carbon excess expenditures will be proportional. When KWH rate is other than 3¢, 4¢, or 5¢ simply prorate above energy costs to actual rate. Above figures do not include excess due to striking etc. Example: 600 minutes daily operation, and total time in burning arc prior to each changeover is 60 minutes. This means that you increase above figures by 10%.

Regardless of whether a given theatre is operated by an individual or a circuit, there is no question about the fact that ample consideration and study should be given to apparatus details that have anything to do directly or indirectly with the screen image.

There should be great satisfaction in the knowledge that more justice is being done to the productions which cost such huge sums of money. Too many theatres operate screen illumination. After all what you *sell* is the *light on the screen,* together with *good* sound reproduction.

[*The author is peculiarly fitted to deal with this subject, combining as it does the cost of electric power and the operating efficiency of the entire projection plant from current source to screen. Mr. Behr was formerly associated with the Paramount theatre organiaztion as a specialist in power cost adjustment, and he is now in charge of projection for the Wilmer & Vincent circuit.*]

Advancing the Art

(*Continued from page 7*)

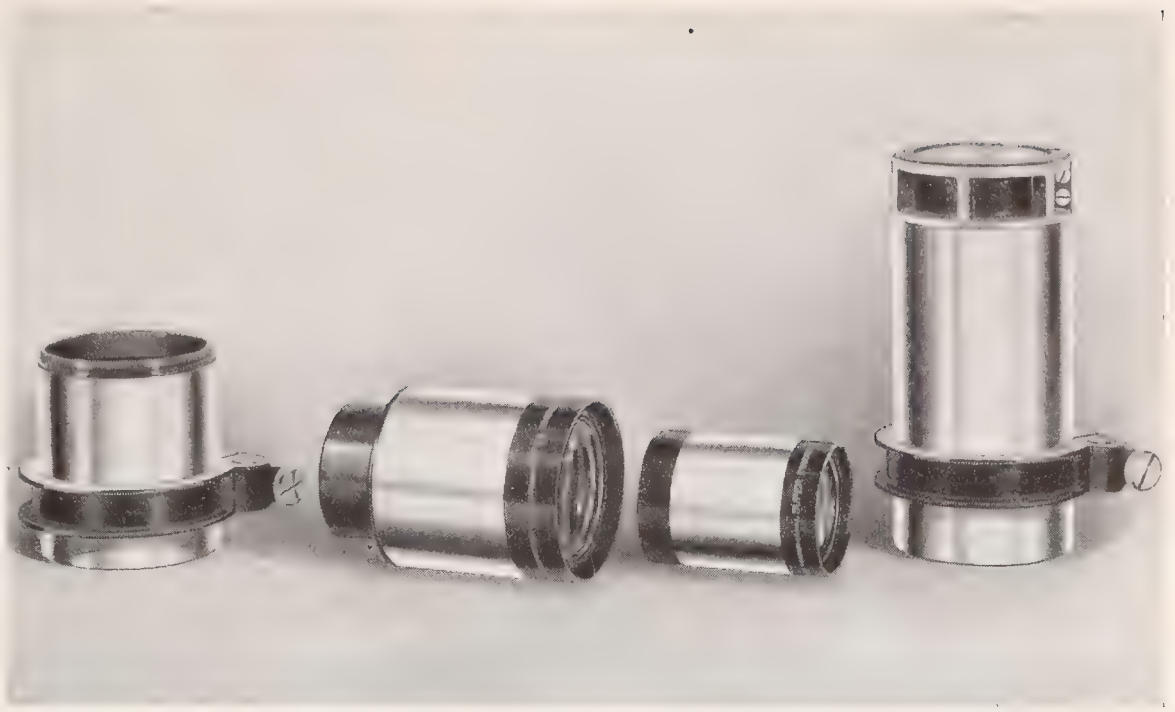
coming smaller and lighter, costing less and using less current, but doing a superior and a steadier job. They completely control their own speed by virtue of inherent design; highly elaborate speed control cabinets, costly to buy and troublesome and somewhat expensive to maintain, have not merely been replaced by something better, but eliminated entirely. Some theatres still have them—but they are museum pieces none the less.

Similar eliminations have been made possible throughout the sound installation and conversely have permitted addition of desirable sound features formerly too expensive to add to an already over-costly system. The early replacement of power supply storage batteries and motor-generators in favor of rectifier panels has been followed by elimination of the rectifier also. There is no longer any such thing as an amplifier that needs an external rectifier or other converter to provide it with operating power. Modern design further tends toward elimination of speaker field supply power units in favor of permanent magnet speakers that need no excitation. Some of the most modern systems use such speakers exclusively; in these installations separate power units have now the single function of lighting the d.c. exciter lamp.

¶ Effect of Simplification

Getting rid of needless converter and control units has not only reduced costs, eliminated sources of trouble, simplified the work of finding trouble and cut system bulk, but it has made possible devoting part of the money, space and attention saved to that very helpful addition, a second amplifying channel. Only recently confined to a comparative handful of the larger and wealthier theatres, the dual channel is today growing so common as to be almost standard equipment everywhere. An exceptionally inexpensive form of it is provided by some recent improvements in the circuit arrangements of the monitor speaker.

The early practice of using the needlessly expensive screen type of speaker unit for monitoring persisted for a number of years. It was wasteful; the little monitor horn could not reproduce that kind of quality and the projectionist, in his noisy enclosure, could not hear it. It is still less than three years since the saving effected by using a cheaper speaker was applied toward the cost of a separate monitor amplifier which made screen volume completely independent of routine changes in monitor volume setting. Some very recent systems now have monitor amplifiers with reserve volume capacity which can be switched to serve as low-power emergency channels. This arrangement in addition to its emergency value has most of the advantages of a standard two-channel system in facilitating many types of trouble-shooting and maintenance work.



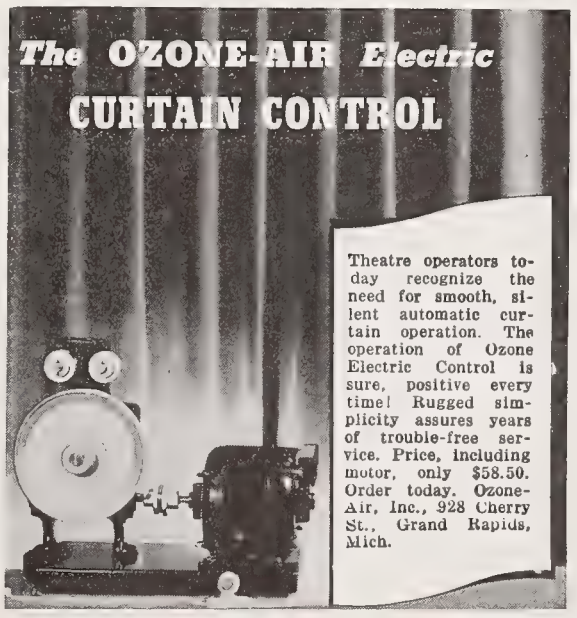
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CATALOG BUREAU—Page 34

COMMENT ON PROJECTION AFFAIRS

and answers to inquiries . . . By F. H. RICHARDSON

A PERMANENT EQUIPMENT RECORD INSTEAD OF PROJECTION REPORTS

AT FREQUENT intervals inquiries reach my desk concerning the best form of blank for use in keeping projection room records. After considering this problem at length, I have concluded that the best answer is: Use no blanks at all. Instead, secure substantially bound books with plain ruled pages. Provide a suitable, convenient place to keep them, (which latter is very important). There should be a book of at least 100 pages devoted to the motion picture projectors, and one of equal size (equal size in the large theatres) for other projectors (stereo and spot), as well as a smaller one for the motor-generator or rectifiers, and also one for the sound equipment.

An order should be issued, *with obedience enforced,* that these books be kept and strictly so, as follows:

Divide the m.p. projector book in the middle, the front half for Projector No. 1, the back half for No. 2. A single example of procedure will serve as an illustration for all. A new intermittent movement, say, is installed on Projector No. 1. Its cost, date of installation and operating suitability are recorded, a full page being set apart to the record of future operation. Thereafter, each time anything goes wrong with that movement, or the adjustment or replacement of any part thereof is required, the necessity is recorded, the cost (if any), and other things pertinent to the matter. *A page is set apart for each part of No. 1 projector, and for each part of each other piece of equipment.*

Such books will in time form a permanent, complete record, the keeping of which would entail no real hardship on the projectionist and would in due time prove of great value. It would not only advise as to what makes of replacement parts fit best at installation, but which cost least considering length of service they provide, etc., etc.

It also would be informative to the exhibitor who must provide replacement parts. It would be a *permanent* record, (which report blanks never are) available to exhibitor, manager and projectionist. Its permanence would more than justify the small additional cost of the books as against blanks.



Joined Local 507, IATSE & MPMO (Macon, Ga.) in 1914, and still projecting in Macon theatres. They are A. Saunders, recording secretary; Lloyd Avent, President J. F. Buff, J. O. Morgan, business representative, and C. L. Leonard, corresponding secretary; and, as the local's charter members still on the job, they were feted at a banquet, recently, in celebration of the 25th Anniversary of the founding of the union. Two other Macon men—W. A. McKenna, who installed the first officers of Local 507, and Dan Holt, one-time minstrel man and a former member of the St. Petersburg, Fla., local—were given gold honorary life-membership "cards".

PROJECTIONISTS' DAY AT WORLD'S FAIR

PROJECTIONISTS everywhere will take pride in the fact that a "Projectionist's Day" has been appointed at the New York World's fair in honor of those thousands of men who, up in theatre projection rooms, without a single beam of the spotlight turned upon them at any time, bring to the modern world its principal theatrical entertainment. The date is September 14. The occasion will not be *Projection* Day, but Projection*ist's* Day, the idea being to pay tribute to the men themselves as well as to the profession in which they are engaged.

The idea originated in the fertile brain of P. A. McGuire of the International Projector Corporation, who presented it to the fair management so well that it was immediately adopted. And Local Union 306, composed of some 2,300 projectionists of Greater New York, liked it so well that Joseph Basson, president, at once appointed an arrangement committee composed of George Edwards, Otto Kafka and C. Eichhorn, who should have whole-hearted support in their efforts from every one interested in the profession, and specially from IA unions.

To be a success, insofar as it concerns the general public, the day must have at least one outstanding feature. I have taken the liberty of suggesting to Mr. Basson, to the executive board of Local 306, to the chairman of the above named committee, and to Mr. W. H. Anderson, who is in charge of special events for the fair management, something that was immediately approved by Mr. Anderson.

The proposal is that a platform already available, over which Mr. Anderson agreed the fair might erect a temporary shelter, leaving all sides exposed to spectators who might therefore view not only the equipment but also each function of projection, be made accessible for the installation of a projector equipped with all sound equipment, and that from dark until clos-

ing time, a late outstanding production be projected upon a screen of such dimensions as would be appropriate to the occasion.

Upon the same platform, immediately beside the modern projector, there should be a projector of about the vintage of 1905 (such mechanism is in possession of the International Projector Corporation), and using what was then the maximum amperage (25 d.c.) a production of that day—"The Great Train Robbery," for example —be projected on a screen like those of early days, located beside the one of today.

This contrast of old and new equipments and of results attained in 1905 and today would be very striking. It would show how projection, its equipment and the production art have advanced.

Of course it would cost a bit of money, but perhaps the International office of the IATSE & MPMO might ask each local to contribute a small sum.

It occurs to me also that the Guild of British Projectionists should be invited to send a representative. It would seem a very gracious gesture of friendship between the projectionists of the two great English-speaking nations.

ACCUMULATING WAX; MISSING CHANGEOVER

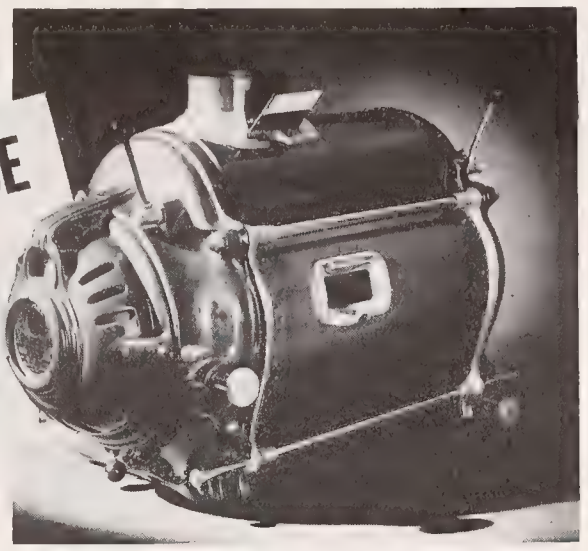
R. J. ASHMUN, one of the owners of the Ashmun group of theatres in Michigan, submits the following:

"We have considerable trouble in one of our theatres. We play many first-run prints on which the part subjected to pressure by the tension shoes is heavily coated with wax, which flakes off and accumulates in the projector mechanism, very often forcing the projectionist to stop the show to remove the accumulation from the soundhead aperture; also, the wax not infrequently adheres to the tension shoes. Recently seven stops were forced while projecting one new production print. Then, too, we notice that during almost every show dirt gathers around the edges of the picture aperture. This the projectionist removes without stopping, but we believe there is no good reason for the presence of this dirt.

"In one theatre we have this experience: The projectionist has each projector equipped with a changeover alarm, yet seems to have many slip-ups, missing the changeover and permitting the tail piece to appear upon the screen. Will you advise us, is this really necessary?"

These theatres are not the only ones troubled with the wax flaking off. It would seem probable that the theatres in which it occurs might effect at least partial and possibly entire remedy by carrying as little tension as possible at the projector aperture. No more tension should be carried at the projector aperture than will insure no movement of the screen image as a whole, except movement caused by some imperfection in the projector mechanism, or by an insecure base for the projector. If the projectors are a late model, they may have devices for adjusting the tension. If they be models that haven't any such

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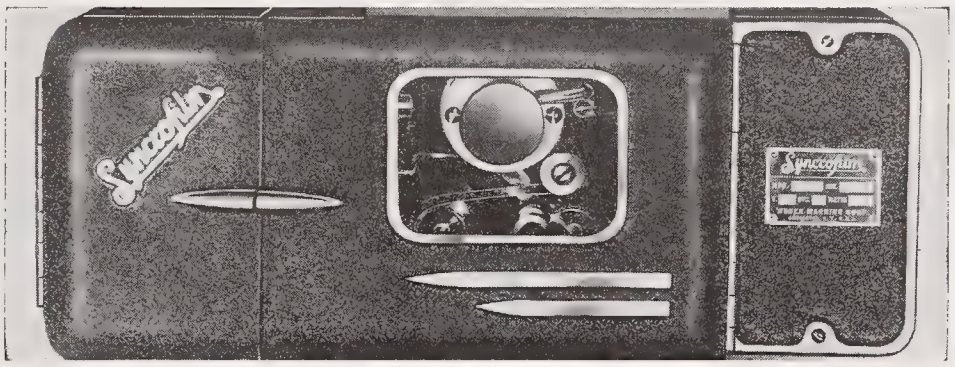
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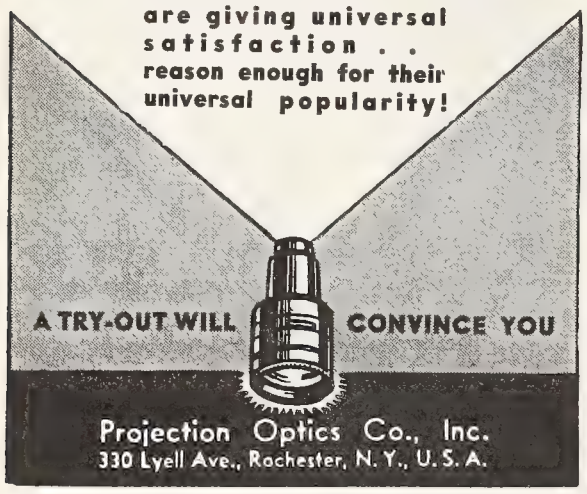
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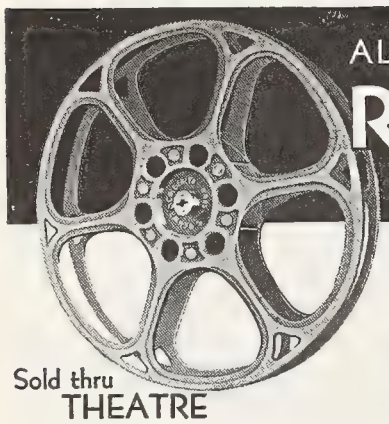
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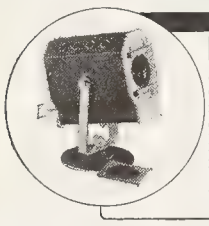
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Next Issue—

Further Data on Projection Costs

provision, adjustment is difficult, but the conscientious, competent projectionist will accomplish it nevertheless. Excessive aperture tension is bad from every viewpoint.

The aperture dirt may be nothing more than bits of the wax; yet under the high temperature of the spot it should melt and run off, or catch fire. The prints may be excessively dirty. Examine a reel giving trouble—place it on the rewinder, rewind, say fifty feet slowly while holding the film lightly between the folds of a soft, white cloth. The condition of the cloth should tell the tale.

Films used in a dusty projection room will accumulate dirt. Also, see to it that the projectionists do not over-oil; that the insides of the projector mechanisms are not smeared with oil; that proper pads (Kotex is excellent for this) are maintained in the floors to absorb any small amount of surplus oil that may seep from bearings.

And now as to missing chanegover cues. There can be no valid excuse for it. This would be true even in a one-man room. It simply is something that must not happen at this stage of motion picture exhibition, and that being the case, any cause for it should not be tolerated.

STANDARD BUZZ TRACK AVAILABLE

THE RESEARCH COUNCIL of the Academy of Motion Picture Arts & Sciences has made available 50 feet of film to be used by projectionists to properly center the sound track with the soundhead aperture. It is a very simple affair, and being simple, both in construction and application, should have much value to the theatre.

In the center of the sound track is an opaque strip 87-mm. wide, with a frequency of 300 cycles recorded on the side next the picture frames, and 1,000-cycle tone recorded on the opposite side. These tracks are so placed that if the soundhead aperture (slit) be of the correct dimensions and in proper position in reference to the sound track, it will be completely covered by the opaque band, hence no sound will result. If it be too far to one side or the other, the difference in tone will advise whether it is too close to the picture frames or too far away, hence the necessary adjustment can quickly and accurately be made. With proper care the film should last indefinitely.

COURSE OF STUDY CONDUCTED BY LOCAL 650

A COURSE of study is being conducted by Local 650, with headquarters in Yonkers, N. Y., a body of approximately 200 men in Westchester County, and a copy of the first six lessons has been handed me with the request that I make any suggestions that occur to me which might improve the work. I am told the average attendance at these educational sessions exceeds 80% of the entire membership.

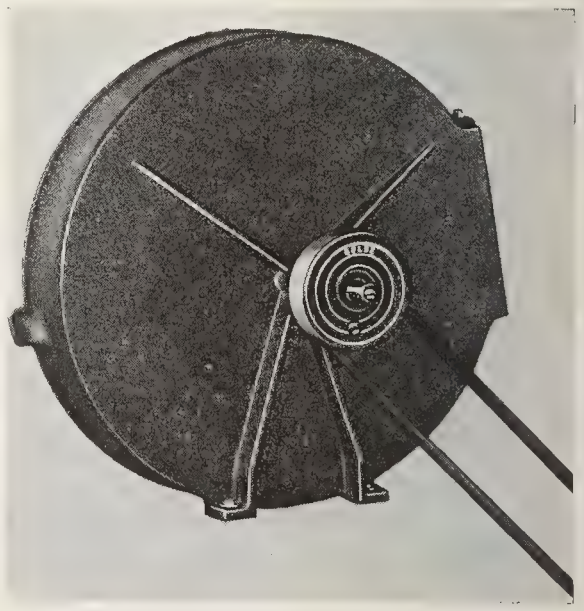
Such a move on the part of any union cannot be otherwise than beneficial, but in my judgment attendance should be compulsory, except when valid excuse is presented. Such sessions are beneficial in many ways. They make for greater efficiency, pride in results, enjoyment of the work, reduced costs because of less waste in power, equipment and time, and a better show because it is more effectively presented.

Men who have no such interest have no place in any projection room, or in any projectionists' union.

An increasing number of union men are coming to realize that members who fail to study, improve themselves and keep abreast of advancing knowledge, both technical and practical, fail in their duty not only to the employer, but to the union itself.

And now as to the lessons, which I have carefully examined. There can be no doubt but that they are educational in matters electrical, hence well worth while. However, as past experience has abundantly proved, it is very difficult to build up and *maintain* interest, and unless interest be maintained, educational sessions gradually fade out and die. Many unions have started such sessions, which almost invariably began with large attendance and much enthusiasm, but gradually passed into oblivion because the interest was not maintained.

I believe unions have the power to make regular attendance at educational sessions compulsory. Moreover, do not confine the questions presented at each session to just one subject. Instead, have the questions apply to electrical, mechanical, optical functions, and so on, at each session. Every so often let lectures be held, inviting manufacturers of new or recognized equipment to lecture thereon, and asking authorities on optics, acoustics, magnetic action and kindred subjects to appear before the body, meeting, not merely to give a lecture, but to answer questions.



External view of a magazine equipped with the new takeup brought out by the Golde Manufacturing Company of Chicago. It comes with adjustment sealed for proper winding of 2,500 feet of film. The takeup mechanism is completely enclosed, and actuation is through the enclosing case, which is filled with oil and sealed. It is designed for use with V-belt or round belting. There is a special type for chain drive.

Equipment and Operation

a department of news & counsel dealing with management of the physical theatre and with its equipment in general, including . . . LIGHTING • SEATING AIR-CONDITIONING AND VENTILATION • MAINTENANCE • MARQUEE & SIGNS

OBSERVATIONS

of the editor

A SELFISH SCHEME THAT SHOULD GO ON AND ON; A LETTER ON COOLING

MANY years ago, as time goes in this business, there was seen the need of making the exhibitor appreciate the importance of high standards of projection. The invention was still in a stage of general, relatively basic, development. The exhibitor, and his operator as well, was fairly satisfied if he got some kind of image on the screen and kept it there for the duration of the show.

There were selfish men at that time, men with brains and clever hands and a desire to make money so that the neighbors wouldn't have to look after their kids and the government after them, who were refining the existing gadgets, developing new ones. They wanted to sell these to the exhibitor (we trust all this doesn't sound too incredible) and they saw that he would need a heap of selling because he was content with things as they were.

And so those who saw a chance to make money out of selling better and better projection equipment began to make propaganda for higher standards. There was one fellow by the name of F. H. Richardson who didn't stand to make very much money out of it, yet who nevertheless appeared to shout louder than everybody else, but he may be set down as an exception; most of the shouters were interested in better standards right down to their jeans. Higher standards meant selling their new gadgets. And the motion picture press helped them because their sales efforts meant advertising.

■ ■ ■

We hope that this revelation of the actual facts, which may never have been guessed before, does not discourage any of our readers in his opinion of humankind. It may furthermore be now reported that the scheme worked. The machinery of the motion picture was improved, and the exhibitor bought it.

The point is: The scheme is still being worked. With modifications, of course. The mechanisms of the motion picture long since have become competent, most exhibitors today insist upon meritorious projection, while a skillful craft, with honest pride in the title of projectionist, mans the machinery. Nevertheless, there still is a job of selling to be done.

For one thing, improvements in projection equipment continue to refine the art of motion picture presentation and add assurance that these refinements can be consistently and conveniently realized. The importance of this today is not derived from the necessity of building up a public but in holding one—against competition from an increased number of inexpensive, immediately accessible amusements.

For another thing, the gadgeteers, always trying to rig up something to sell, are continually seeking ways and means of making equipment that does as good or a better job of motion picture projection at less cost.

The scheme had better go on, relentlessly.

■ ■ ■

Especially in view of the series of articles which has been running in the air-conditioning columns of B-T, we were much interested to note in the July 8th issue of "Cue" (which deals with New York theatres and other amusements for the general public) this letter from a reader:

"Now that the hot weather is here again, we are confronted with the puzzle as to why movie house managers, who on other counts seem to handle their jobs in a most satisfactory manner, now let down their hair and 'go crazy' with the idea that their theatres must be turned into butchers' ice-boxes with the overdone 'cooling' that they perpetrate on the long-suffering New York movie fans.

"From now on most of our friends and acquaintances say they will have to keep away from many theatres because they cannot afford the stiff necks, chills, colds, and other miseries they get from attending them.

"It is too bad that the cooling system is so overdone, for it keeps thousands of would-be regular patrons, who go twice a week or more during the fall and winter, away for the season. Can't some solution be found?"

The editor adds the comment: "Theatre managers please ponder."

Our comment is contained in the series cited above.

—*George Schutz.*

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[In presenting this discussion of air-motion as one of the factors in the processes by which atmospheric comfort in the theatre may be created, acknowledgement is gratefully made of the data, suggestions and counsel contributed by John R. Parsons, New York physicst who has conducted special investigaitons in air-comfort problems in association with medical organizations; and by J. T. Knight, Jr., for many years a prominent theatre engineer, who has designed many air-conditioning systems for theatres.— THE EDITOR.]

Air-Motion as a Factor in Air-Conditioning System Design

¶ The fourth article in a series of "plain talks" on what we really are after in theatre air-conditioning

IN preceding articles it has been pointed out that the ordinary thermometer, which indicates air-temperature only, is an unsatisfactory guide to follow in reporting true comfort conditions. It is the *Effective Temperature,* which combines two other factors—air-moisture and air-movement—with air-temperature, which is the guide to follow.

Why do we talk about Effective Temperature today, when ten years ago the term was unknown? Is it a recent discovery?

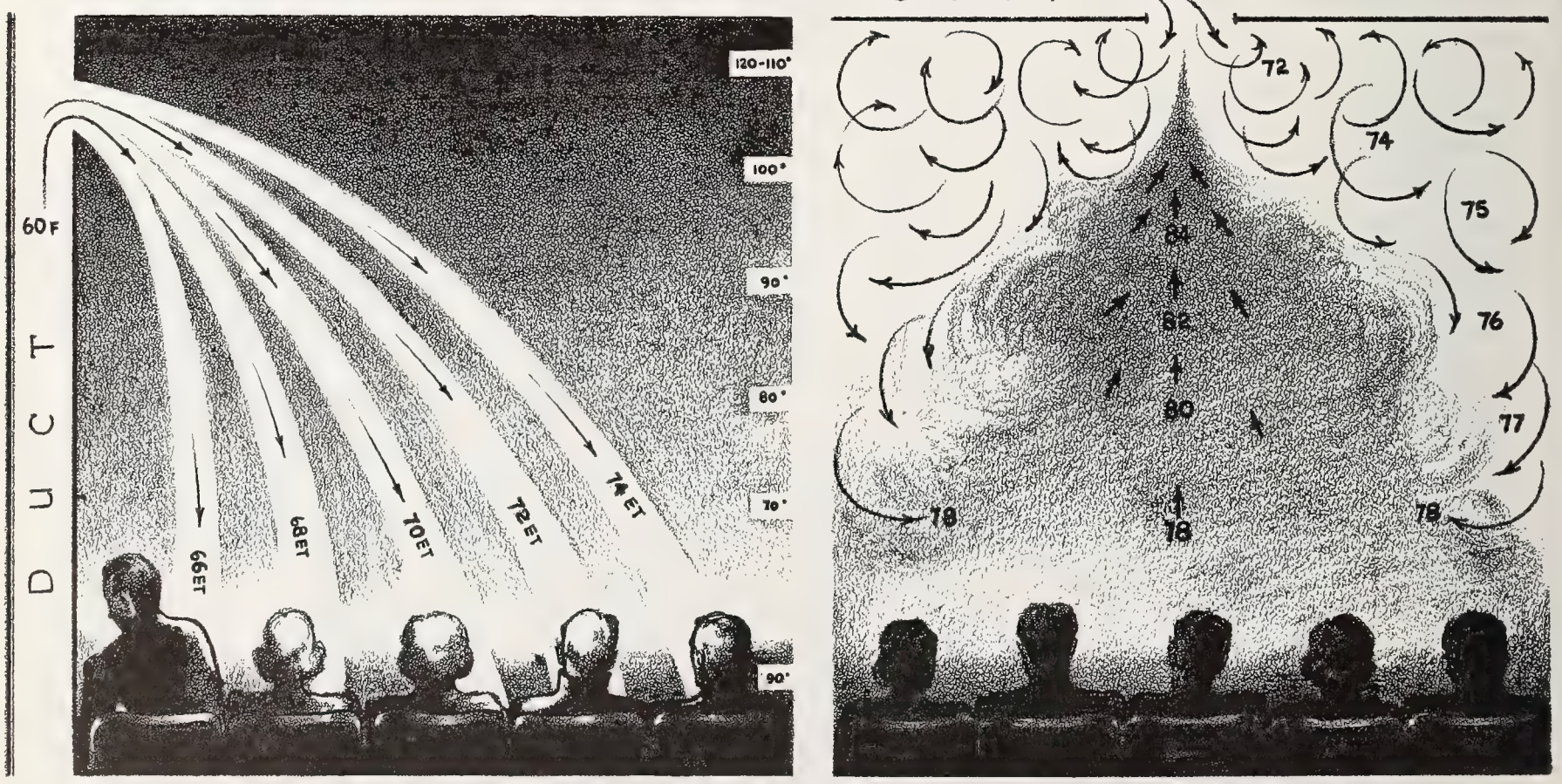
The answer has two angles.

First, the actual facts behind the *term* Effective Temperature, have been known a long time by medical science and by heating and ventilating engineers. In heating it refers to raising the temperataure levels *up* to a suitable comfort condition indoors. This was the simplest approach to comfort conditions, and even in the past we heard how desirable it was to supply some moisture to the air and avoid drafts. That was 'way back in the days when the first central-heating plants used a hot air furnace with a water pan inside or on the register; and weather stripping was first used to keep out the drafts.

Second, the difficulties and complications of summer-air conditioning have brought about the need for more perfect understanding of the facts by every one concerned.

In summer, those who could afford it went to the mountains or seashore; the theatres were closed or poorly attended, and all business slowed down in the cities. With the advance of mechanical refrigeration, combined with business enterprise, it has been found that it is just as feasible to bring *down* temperatures in summer through artificial cooling as it was to bring

Air Distribution—wrong (below) and correct (right)



WRONG: Cooled air introduced so that its weight carries it more or less directly to breathing zone. RIGHT: Cooled air mixed with rising warm air and gradually descending to create uniform area of proper Effective Temperature at breathing zone.

up the temperature in winter by heating.

But summer air-conditioning is a much more involved process. *Remember that in heating a room, hot air rises, but that in cooling a room cold air falls.* The complications in air-conditioning interiors in summer are thus clearly shown. Like all new fields, it has attracted a lot of miscellaneous engineers, not fully equipped to qualify as experts. The principal source of failure in this respect is their almost complete lack of knowledge of the primary functions of the human body in relation to heat and cold.

From Hot to Cold Air

When you bring a person in from the cold to artificial warmth there is less danger of injurious reaction to the individual than when you bring the same person in from the heat of out-of-doors to the coolness of indoor summer air-conditioning.

Primarily, as has been described [*see articles in these columns in the April 29th and May 27th issues*] this has to do with the human function of heat regulation of the body by means of the pores of the skin. In the medical profession this is known as *vasomotor control,* which is a five-dollar term that simply means one of the forms of temperature control of the body through the sweat glands. These function in relation to the temperature of the skin.

To summarize a part of what has been discussed in prior articles, all our energy (the very fact that we are alive) is supplied by our bodily heat engine. It runs on fuel taken into the system in the form of food, aided by water and air. Our internal temperature of 98.6° F. is circulated throughout our whole system and is finally dissipated through the skin at a temperature of about 88°. Upon this 88° average skin temperature depends the proper functioning of the whole bodily system. So important is this that nature has provided three ways of insuring the desired temperature level—by (1) *radiation,* depending upon the temperature of the air and surroundings; (2) by *evaporation* from the pores of the skin, subject to the moisture content of the air; and (3) by *convection,* depending upon air-movement around the body.

If you have an air temperature of 88° in the shade, and relative humidity of 50%, with only slight air motion, you can go practically nude, as on the beach. A change in any one of these three factors, however, would bring about a change in the *Effective Temperature.* If the humidity drops, causing increased evaporation from our pores, or if the breeze increases, a chill comes on, due to excessive convection and resulting accelerated evaporation. Then we put on more clothing, or get out of the wind to conserve our *internal heat.* As society requires that we wear a certain amount of clothing, even the lightest form for summerwear will cause us to keep from 6° to 8° of our bodily heat, and require a drop to an Effective Temperature of 80° or 82° degrees to ensure equal comfort.

Now we are at the top limit of the comfort zone for lightly clothed people. If the Effective Temperature continues to drop, we can still maintain this comfort skin temperature at around 88° *by adding more clothing,* all the way down to 40° below Zero (this Commander Byrd proved in the Antarctic). But man doesn't like to be weighed down with more clothing than is necessary, therefore 70° Effective Temperature has been set as about the lowest limit suitable to winter clothing indoors. Here we have a narrow range of only 10° from 70° to 80° Effective Temperature covering the year-around comfort zone.

[*Air-motion will be further discussed in the August 19th issue.*]

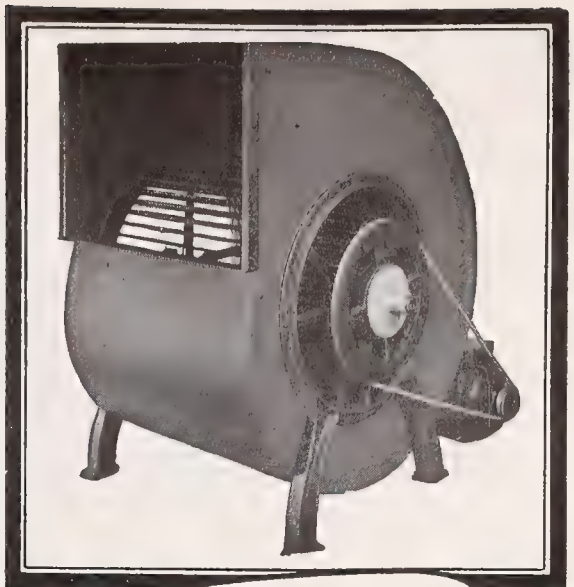
Instruments for Operating Guidance In Air-Conditioning

VARIOUS INSTRUMENTS have been developed to give those charged with the supervision and operation of an air-conditioning plant accurate guidance. Some, of course, go beyond the practical needs of the individual theatre; attention is here brought merely to those which provide a handy means of determining indoor conditions.

A direct-reading recording thermometer can supply daily recordings of both temperature and relative humidity in permanent form, so that a "log" can be developed on plant requirements throughout the year. These instruments are procurable for stationary installation or in portable models.

For Effective Temperature readings, the Bailey-Parsons Therhumiter provides the most convenient means. Installed at a location which has been determined as that most representative of atmospheric conditions throughout the theatre, it gives, without the necessity of chart reference or complex calculation, the prevailing Effective Temperature inside. It has two indicating columns (a complete description appeared in the March 4th issue), one combining wet- and dry-bulb readings, the other being a regular dry-bulb thermometer. To determine Relative Humidity with dry-bulb and wet-bulb thermometers, reference to a psychrometric chart is necessary. With the Bailey-Parsons Therhumiter, Relative Humidity can be immediately determined by comparing the height of the fluid in the Effective Temperature column with that of the fluid in the adjoining dry-bulb thermometer.

Also available is a black-spirit thermometer, developed by the originators of the Therhumiter, which can be read in a dim light and which may be used as a central control instrument for general Effective Temperature levels.



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LIGHT

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"... light is a first tool of showmanship."

Modern Lighting Methods in a Traditional Decorative Scheme



• Departing from the conventionalized modern style, the remodeled Liberty theatre in Walla Walla, Wash., artfully blends the functions of today with older decorative patterns

THROUGHOUT THE new Liberty theatre, one of three houses operated by Frederick Mercy and his son Frederick, Jr., in Walla Walla, Wash., which represents complete remodeling of an existing structure, modern devices are ingeniously combined with traditional ornamentation to produce a pleasing interior, and nowhere is this blending more interestingly realized than in the lighting.

This note is sounded at the exterior, where a traditional front has been retained essentially unchanged; yet the marquee that has been added is modern, consisting principally in Wagner silhouette letter attraction boards.

Entrance doors are panelled in full-length etched glass and mounted in a curved frame highly ornate. The foyer lighting flooding these doors originates in ceiling coves and is augmented by tubular glass wall fixtures.

The foyer has a tall triple mirror set in an ornate recess lighted from above by a glazed recessed fixture, and flanked by recesses which are illuminated with vertical tubing.

In the auditorium, curved white plaster cornices edged in traditionally patterned mouldings, reflect light from coves wired on three circuits and dimmer-controlled from the projection room. Additional auditorium lighting is provided by ceiling and balcony soffit fixtures set in recessed white plaster "bowls" in association with Anemostat air distributors. It may be noted in the accompanying forward view of the auditorium how the modern cove lighting achieves complete harmony with the traditional cornice effect; also to be noted are the decorative wall urns (concealing the light sources) and the forward exit lights which, while basically suggesting modern methods, are carried out ornamentally to fit into the traditional pattern of the auditorium.

"Birds-Eye" striplights at either side of the proscenium opening flood the screen curtain. These lights are controlled automatically in synchronism with the curtain control. By pressing a single button in the projection room an automatic multiple process is set into operation. The auditorium cove and ceiling lights dim and the



Forward view of the auditorium, showing the cornice cove treatment and outer curtain; and (top) the front with its new marquee largely consisting in Wagner silhouette-letter attraction boards.



Rear of auditorium, showing balcony soffit lighting.



The foyer, lighted by troughs.

stage curtains open, leaving the striplights to illuminate a front curtain, which rises, revealing a title curtain, at which moment the striplights are dimmed automatically. The picture title is projected and the inner curtain opens, while the striplights go out. At the end of the show the entire process is automatically reversed.

The auditorium illumination participates in a decorative scheme which, in surface finish consists in a series of gracefully moulded panels along the side walls faced in blue rayon damask concealing balsam wool acoustical blanket, and elsewhere plaster painted beige. Carpeting in the aisles, as throughout the rest of the theatre, has



Mirror and luminaire foyer feature.

a traditional diamond pattern in gold against a red ground, while the seating—the capacity is 987—is upholstered in blue mohair over foamed latex cushions and has end standards in a simple fluted pattern ivory with gold trim. The front stage curtain referred to above is of red twisted nap rayon with a pattern in silver and gold and inset panels of blue silk.

Bjarne Moe of Seattle was the architect.

Outline of Equipment and Furnishings

Liberty Theatre, Walla Walla, Wash.

All equipment and furnishings supplied by the **B. F. Shearer Company, Seattle.** Manufacturers as follows:

Attraction boards: **Wagner Sign Service, Inc., Chicago.** Ticket register: **General Register Corporation, New York.** Coin changer: **Brandt Automatic Cashier Company, Watertown, Wis.** Projectors: **Motiograph Model K.** Sound system: **Motiograph-Mirrophonic.** Projection lamps and rectifiers: **Brenkert Light Projection Company, Detroit.** Rewinders: **Cinema Equipment Company, Chicago.** Auditorium seating: **Heywood-Wakefield Company, Gardner, Mass.** Lounge and foyer furniture: **Heywood-Wakefield.** Carpeting: **A. & M. Karagheusian, New York.** Miscellaneous lighting equipment: **Cascade Fixture Company, Seattle.** Fans and evaporative cooling equipment: **Western Blower Company, Seattle.** Coils: **Aerofin.**

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(Patent No. 2,048,040 and 2,119,430. Others pending.)

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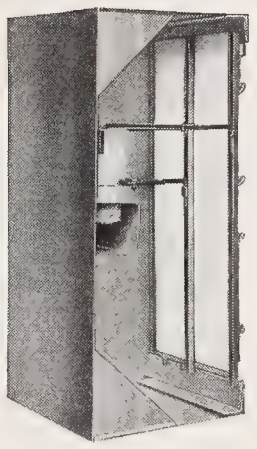
All Wagner customers are absolutely secure and safe in the fact that Wagner Letters and New 1940 Frame-Units are, without the slightest doubt, completely free of all possible suspicion of infringing any patents.

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An infringing company is representing that its customers are protected by a supersedeas bond on appeal which it filed after being enjoined from infringement of our patents No. 2,048,040 and 2,119,430. That supersedeas bond is for *our* protection pending the appeal and is *not* for the protection of any other party whatsoever.

The ONLY Letter-Frame-Unit with Drain Flanges to Shed Water

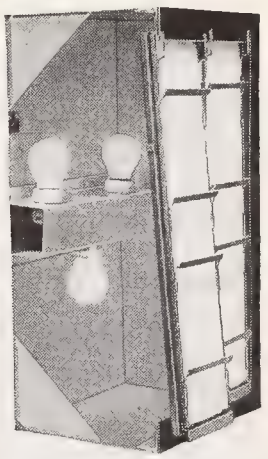
Views Showing Mechanical Features of the NEW Wagner 1940 Model 3-in-1 Unit



Interior view showing construction of back of frames and adjustable brace rods.



Angular front view showing guide clips at top and drain flange at bottom. Note two methods of applying braces.



Angular front view showing removable feature (one section partially removed).



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THE MARQUEE

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Making Marquees Serve Their New Function Better

DEVELOPMENT OF the attraction board as a predominant element of the marquee represents one of the more significant changes that have come about in the treatment of the theatre front as a result of the new evaluation of its function. The front is more than a display of pleasing architecture; it usually has a promotional purpose to serve also. In architectural design, and with light, the front can, among other things, stimulate a desire for theatrical entertainment. The direct selling of the current entertainment material has become the principal job of the marquee, which has thus evolved from a rain shed into an advertising medium.

The attraction board has consequently been going through a series of improvements to make it better adapted to its new importance. The silhouette letter was a long step in this advance. Now the use of deeper panels with the copy "typed" in varied sizes of letters, can give attraction boards real selling "punch."

Three characteristics are necessary if the attraction message is to do its full job. It must be more than a mere label; it must have some eye-appeal and variation from week to week; and it must be perfectly legible at some distance.

Preparation of Copy

To achieve the first two essentials, the copy should be prepared with care fairly comparable to that given a newspaper advertisement. With attraction panels and letters adapted to a typographical method, title and player values should be shrewdly appraised, and a selling slogan usually be added, then all be "laid out" on paper for guidance in setting up the boards.

Naturally this calls for a more careful calculation of characters (letters) than simple label lines demand, but paper can be ruled to the dimension of the attraction board, while a schedule of space requirements for each size of characters can be drawn up for reference in preparing copy and layout. In fact, such paper and rubber-stamp letters absolutely in scale are procurable. The Wagner Sign Service of Chicago, has stamps made up in sets for each size of Wagner silhouette letters—that is, 8, 10, 12, 16 and 24 inches.

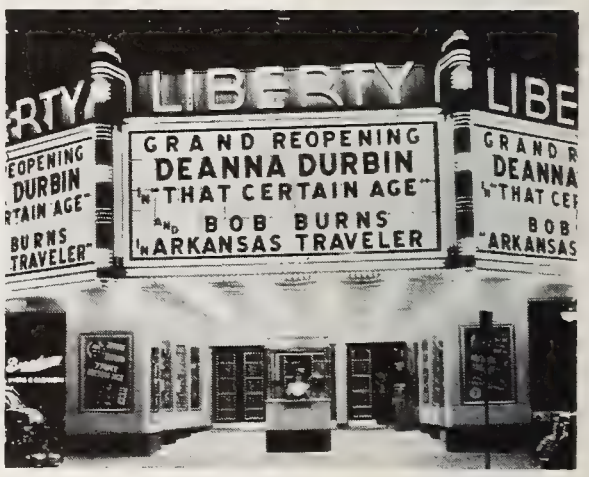
Legibility Factors

Proper legibility calls, in the first place, for letters that give sharp definition (no interfering reflections at edges), and lamps of proper wattage so inserted and spaced that the translucent glass panel is a sheet of light of uniform intensity.

This, however, raises the question of how brilliant the glass should be. In some installations, efforts to make the marquee a conspicuous bright spot have led to reduced legibility. In looking at a silhouette-letter attraction board one is looking at light, which should not be strong enough actually to reduce vision. There have been a few installations of colored glass. Charles C. Burton, architect and engineer for the Paramount Theatres Service Corporation, is now experimenting with amber and deep yellow. The best answer may lie in one of these shades.

Marquee Design According to the Needs of Location

IN BOTH FORM and in its adaptation to advertising, the motion picture theatre marquee of today basically departs from the canopy from which it is descended. Needs vary, however. The little town with, say, one or two theatres, scarcely requires the glitter and attraction



Liberty theatre, Portland, Ore.

board area indicated for the city, especially in sections where several theatres are in direct and immediate competition for shopper and transient trade. But neither in a city business center nor in small town should the marquee fail to be in balance with the architecture of the front, interestingly as well as functionally shaped, finished and lighted in a harmony of color.

Installation of a marquee of more interesting form, with a vertical sign that is really a part of it, effectively modernized

PUT THE RESPONSIBILITY
SQUARELY UP TO ONE SOURCE
... ARTKRAFT

ARTKRAFT OFFERS: The only complete service in designing, engineering and manufacturing of Pre-Fabricated Marquees, Life-Time Porcelain Fronts, Artkraft Changeable Letters and Extruded Aluminum Poster Frames.

Artkraft Famous Pre-Fabricated Marquees Now Available in Four New Models from $610 to $1151 F.O.B. Lima

Artkraft's new silhouette attraction board letter is embossed from 18 gauge steel copper plated—finished in Dulux—amazingly low priced!

Write today for complete information—no obligation. Give width of front and width of sidewalk.

The STANDARD THE ARTKRAFT SIGN CO. of COMPARISON

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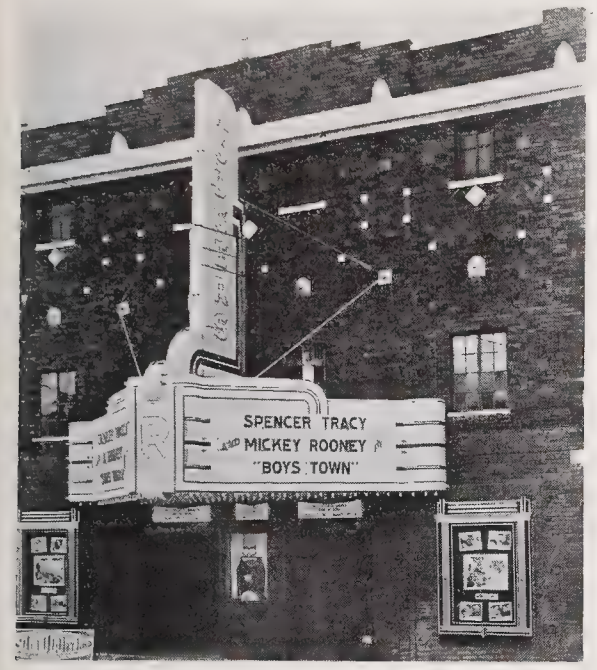
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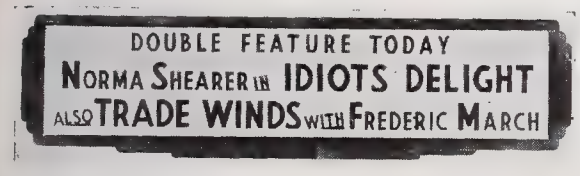
and "enlivened" the front of the Gem theatre, renamed the Rodgers, in the small Illinois town of Carbondale. Originally, this theatre, which is owned by I. W. Rodgers & Company of Cairo, Ill., and operated by T. R. Hays, had a rectangular marquee, heavily ornamented along the top, and in general bulky and clumsy-looking, while the vertical sign was a short structure extending from the coping only halfway to the marquee. The only change made



Rodgers theatre, Carbondale, Ill.

to the front was the installation of the Artkraft marquee and sign, with Artkraft silhouette-letter attraction boards providing merely for three relatively short lines of copy on each side. Illumination combines incandescent lamps for trim and soffit with neon for trim and sign letters.

The new marquee of the Liberty theatre in Portland, Ore., illustrates a radically different problem—that of the highly competitive area, and here we have the attraction panel carried to the full size permitting effective "typographical" treatment. The accompanying photograph does not show such use of the three boards, but they are adapted to it in shape and dimensions. Furthermore, the attraction boards, which are of Adler construction employing Adler silhouette letters, comprise practically all of the visible area of the marquee beyond the soffit.

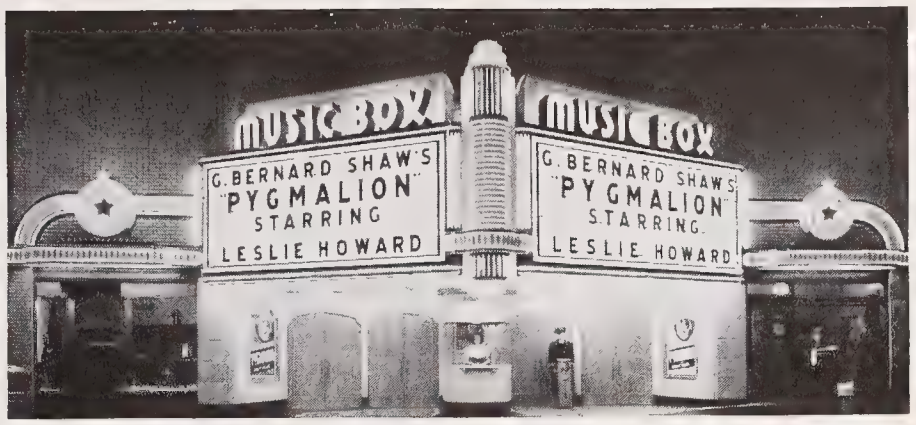


Illustrated above is a display of new letters developed by the Progressive Reeltone Company of Grand Rapids, Mich., as a convenient means of providing special signs for suspension from the marquee soffit, across lobby or foyer doors, and so on. The letters are of composition, lacquered for protection (they are waterproof). They are used with metal strips slotted to fit extensions of the letter and, inserted into these slots, the letters stand firmly against the white-enameled panel.

New ADLER *Locked-in-Line*

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Music Box Theatre, Seattle, Wash., with ADLER Multi-Decker Frames, 5 lines, 74" high.

for 8"-10"-12"-16"-24" ADLER *"Streamline"* SLOTTED SILHOUETTE LETTERS (6" SIZE ALSO AVAILABLE)

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You can use the 16" and 24" letters either for CAPITALS or as complete words for STARS or TITLES, because they *line up perfectly* at the bottom with the 10" letters.

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assure permanent anchorage, guard against the losses of wobbly, swaying seats. Ask any good supply dealer to show you why. Or write for FREE SAMPLES and prices.

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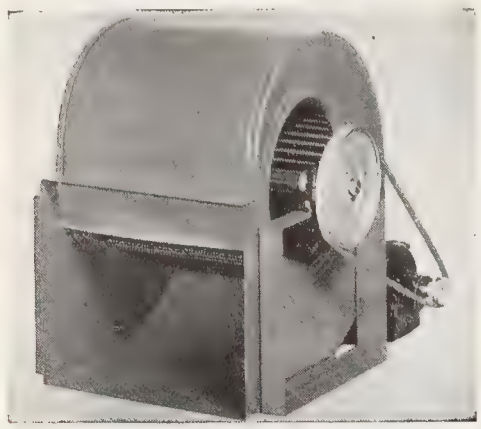
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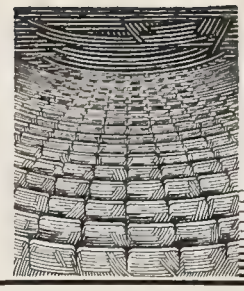
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276 West 43rd Street New York City

SEATING the auditorium



". . . no theatre can be better than its seating."

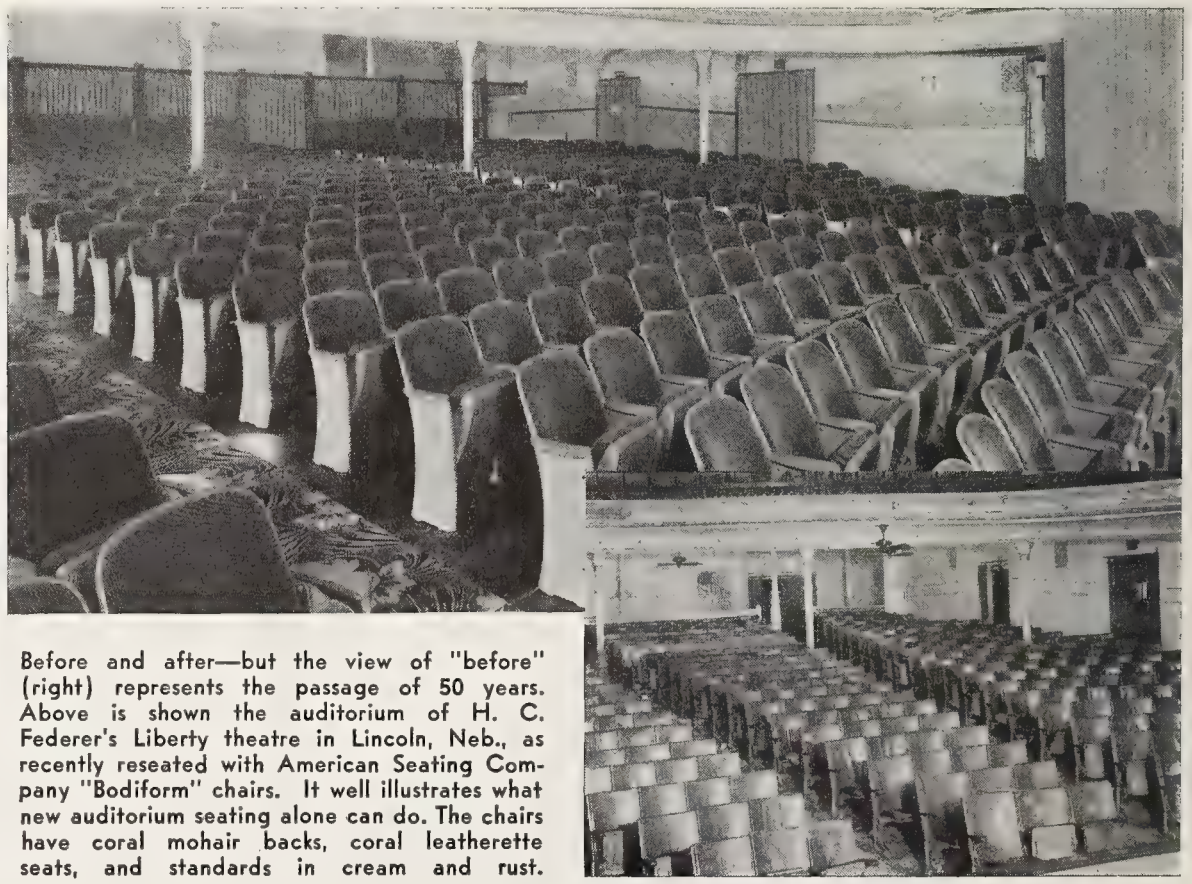
NEW MODELS FOR THE MODEST BUDGET





NEW MODEL auditorium chairs have been developed by the International Seat Corporation of Union City, Ind., designed especially to meet the limitations of the modest budget. The end standards illustrated above are two of those designed for this addition to the International line, all of which follow conservative patterns employing such devices as the flutings shown to fit into all modern auditorium treatments and most traditional styles that may be undergoing only partial change in remodeling.

The new models are similar in construction to the auditorium chairs in the regular International line, except that they do not have the same type of underseat pan. These chairs are built on a flat steel base to which the seat cushion is screwed. Back panels, however, are comparable to those of the other chairs, and may be had with semi- or full-overlapping rim.



Before and after—but the view of "before" (right) represents the passage of 50 years. Above is shown the auditorium of H. C. Federer's Liberty theatre in Lincoln, Neb., as recently reseated with American Seating Company "Bodiform" chairs. It well illustrates what new auditorium seating alone can do. The chairs have coral mohair backs, coral leatherette seats, and standards in cream and rust.



● *To the left,* one of the new Heywood Streamline designs. This style, from the O.C. 625 series, has the new turned-over, protective back panel.

Below: one of three backs available on the new Heywood low priced chairs. This style has a turned-over, protective back panel.



THEY SPARKLE *with Style!*

Heywood *Streamline* Chairs have that decorative flash . . . that box-office "oomph" which experienced theatre men quickly recognize. Swanky, distinctive aisle standards: smart, exclusive upholsteries; sleek, trim back panels . . . these are just some of the details which make Heywood chairs sparkle with style. They're soundly built, too, with many special construction features. May we tell you about them in detail?

HEYWOOD-WAKEFIELD

Established 1826

GARDNER
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THE WELL PLANNED STAGE

4. CURTAIN CONTROL, SCREEN AND HORN PROVISIONS

• The fourth of a group of articles on stage construction and equipment for regular or occasional stage shows

By C. T. TOMPKINS

IT HAS LONG been recognized that for certain acts and scenes, a horizontal draw curtain can be used to great advantage and all sorts of tracks, mostly wood, have been made and used during the past 40 or 50 years, and like the rope set equipment, operated fairly well on small stages with light weight curtains. With the coming of the larger stage it was found that this type of equipment was not entirely satisfactory due to excessive friction and wear. Modern, all-steel tracks, with ball-bearing carriers, ball-bearing pulleys and other refinements developed largely in the last ten years, have made it possible to handle curtains 100 feet or more in length, noiselessly, and with ease. Moreover, the possibility of jamming, always prevalent with wood tracks, has practically been eliminated.

Light duty steel track, with ball-bearing carriers, and pulleys, etc., are very practical for the motion picture theatre. *Long* curtain tracks should be hung on counterweight sets so that they can be lowered to within 5 feet of the floor for brushing and trimming purposes, as weather conditions are bound to affect the length of the fabric, and any *large* curtain that is not provided with means for trimming is bound to give trouble. It is moreover obvious that the draw curtain with track hung on a counterweight set may also be used as a raise curtain, thus making two curtains in one.

It is also possible and practicable to attach electrically operated draw-curtain controls directly to the track to avoid hand operation, but this is not entirely necessary on a large stage where stage hands are employed. In determining the length of track desired, it is customary to add 30% to the length of the proscenium opening. This will provide for the lap at the center and suitable pack away space at each end.

The selection of the proper track is one that should be given careful consideration as there is probably no single unit of stage equipment with which the customer has met with as much grief as he has in the purchase of cheap and improperly designed tracks.

Electric Draw Curtain Control

Electric controls for the operation of draw-curtain tracks are available in light-duty, general all-around, and heavy-duty types. The heavy-duty is usually built to order and is seldom used, as the standard machine will take care of most jobs. Standard machines are designed for 110 volts, 60 cycles, single phase. Other current requirements are also available.

Modern control machines can be had equipped with gears that operate in oil, a current breaker that protects the machine in case of overload, adjustable circuit breakers that govern the length of travel and provide the start, stop and reverse motion, built-in control switch to provide means of operation from the stage, and a clutch that can be thrown out to permit hand operation when desired. One or more additional switches may be hooked up in the current line, of course, for remote control from the projection room or other desired locations.

When the track is suspended on a counterweight set the control machine may be attached to the track to fly with the set. Where the track is hung dead, the usual procedure is to bolt the control to the stage floor. Electric controls are of course used extensively in motion picture theatres because control is required from the projection room, but are not essential on a stage where stage hands are employed, as any properly built and installed draw-curtain track can be operated by hand, without apparent effort.

Light Bridge

The use of light bridges in theatres has come into prominence through later years. They consist in a steel catwalk, extending across the proscenium opening and immediately back of the asbestos curtain. Suitable provision is made on the railing of the bridge to attach spotlights which can be focused on any part of the stage. Light bridges are designed to fly on a light bridge counterweight set so that the bridge can be raised and lowered to suit conditions, and the counterweight set when properly built should incorporate a feature that will automatically compensate for the weight of the operators when they step on or off the bridge. If this feature is not provided for and the bridge is counterweighted to accommodate the load imposed by the weight of the operators, then it is obvious that the bridge is overcounterweighted when they step off and will naturally start upward of its own accord, which is a dangerous condition, but one that is eliminated entirely with the use of properly designed equipment.

A properly designed light bridge is a real asset to any stage and a unit of equipment that will, in time, undoubtedly become standard on all modern stages.

In order to conserve space it is advisable to fly the concert borderlight underneath the light bridge, current for the spotlights being taken from special conduits placed on the borderlight. Several of the leading stage lighting companies have recognized the practicability of carrying the borderlight underneath the bridge and have designed lights for this purpose.

Screen Frame

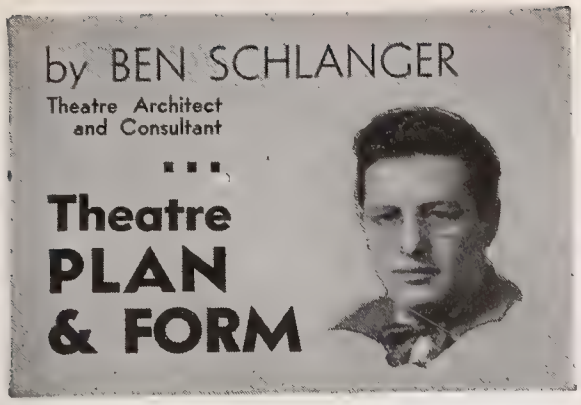
The purpose of the screen frame is to hold the screen taut and free from wrinkles, to protect it from damage, and to provide a means for attaching it to the counterweight set; and about every conceivable design has been made and put in use. The most practical frame is built of wood with properly spaced eyelets for lacing, and the important part of the construction lies in the steel bracing on the back of the frame, which should be so designed as to pick up the weight and concentrate it at the three points of suspension. When the load is properly delivered to the points of suspension, very little bracing is required, thus reducing both the weight and the cost.

On many stages the custom is to fly the screen independently of the sound horns. With the proper counterweight set, however, it may be handled with the horns as one set. This is always advisable since it saves the cost of one counterweight set, reduces the handling to one operation and conserves space.

Sound Horn Cradles

Probably no piece of stage equipment has presented in various instances a better example of haphazard design than sound horn frames or cradles. Improper knowledge of the correct method of bracing has led to the use of much heavier steel than necessary and lack of familiarity with the size and shape of the various types of horns and baffles led to building the frames much larger than necessary. A frame or cradle should be designed to take up the least possible space, and the weight should be kept to a minimum, if for no other reason than to conserve space and keep the cost in line.

Many stages built prior to the advent of sound cannot conveniently spare the space required for modern sound horns. Stages with shallow depth often have to sacrifice the use of six to eight drops to provide space. In this case a very practical and inexpensive means of handling is to take the horns off sidewise, which method only eliminates the use of one drop.



These columns are regular features of *Better Theatres* dealing with methods by which the theatre may be planned as efficiently as possible for the exhibition of motion pictures. Both Mr. Schlanger and Mr. Potwin are consultants on inquiries from readers seeking counsel on the planning of theatres.



BALANCED FRONT DESIGN

WHILE IT IS important for the street facade of the theatre to be a means of attracting attention and advertising, it is also very desirable to have it create a feeling which will enable the prospective patron *to be confident of the substantial manner in which the theatre is operated.*

Durability of Materials

An over-abundance of advertising may defeat the purpose for which it was intended because such an excess is apt to cause confusion and weaken any message which would require emphasis. Unless the theatre is located on an important thoroughfare, it is possible that the percentage of the patronage drawn to the theatre by the front advertising has been considerably overestimated.

Too often the exhibitor concerns himself only with the ornamental appearance of the facade, neglecting the important factor of practicability and durability of the materials used. And there is no appearance more undesirable than ornamentation which has taken on a shabby look due to wear and the ravages of the elements. Actually ornamentation is a means of concealing, temporarily, poor workmanship and materials which are not durable. For example the cheapest and quickest way of making a joint between two pieces of material is to cover the joint with a moulding. This is an age of so called streamlined design, and the basis of such design is predicated on the use of large simple masses of durable material which have been smoothly joined together, needing no ornamentation to conceal either poor workmanship or basic architectural necessities.

Unity of Front Design

A box office kept to one side and attached to one wall makes the entrance more open appearing and therefore more inviting. If a conspicuously overhanging marquee is desirable, its projection should be kept at a minimum so that the upper part of the facade, which can be an attractive part, *should not be concealed or divorced from the lower part.*

Very narrow wall space, or piers, on either side of the main street opening, is undesirable and therefore excessive door openings over and above those required by law should be avoided so as to leave substantial space for side piers.

Decorative Covering Of Acoustic Blanket

QUITE a number of recent inquiries have pertained to acoustic treatment of a kind involving decorative factors. In the column on Acoustics on this page, in the June 24th issue, such types of materials as wood fiber, cane fiber and ceramic units, as well as acoustical plasters, were discussed. There are other materials which do not bear a structurally finished appearance, and when installed they must be disguised by some suitable form of covering. Among these materials are the acoustical blankets, such as rock wool, which has been rather widely used because of its comparatively high absorption of sound at all frequencies.

Various Types of Blanket Available

It should be emphasized here that there has been a feeling on the part of some exhibitors and architects that rock wool blanket is the only material that can be used successfully for the acoustical treatment of theatres. This is not the case. Each theatre presents its individual requirements, and it will be found that at least four or five different types of materials will usually fulfill these requirements.

When using acoustical blankets in modernization work, it has been common practice to adopt a panel arrangement, particularly if panels were a part of the original decorative scheme, and to finish the blanket with a decorative fabric. Quite often a rather heavy and closely woven fabric has been selected for this purpose, with little thought given to the importance of transparency. Not only do heavy fabrics alter the frequency absorption characteristics of the blanket, but they are also expensive, especially if they are woven of silk, or of silk and cotton. Lightweight and porous fabrics, with a somewhat open weave, are not only the most desirable acoustically for this purpose, but may frequently be obtained at less than one-third the cost of the heavier materials.

Perforated Boards Also Adaptable

Fabrics are not the only materials that are suitable for covering acoustical blankets. Perforated boards may also be used.

REAR WALL FORMATION

WITHIN RECENT months the design of *acoustical forms* for the motion picture auditorium has been receiving considerable attention. A number of questions on various phases of acoustical design have been received, several pertaining to "sloping" of the rear wall. By "sloping" is meant the tilting of the rear wall surface forward from the vertical in design.

There is no fixed limit, dimension or degree which can be set for all cases in so designing the rear wall. The slope will vary with the floor plan dimensions of the auditorium, its physical characteristics, that is, whether it is a balcony or a single floor house, and with the ceiling height.

Single Unbroken Slope

In very few instances is it possible to design the rear wall as one single straight slope, without breaks, unless the over-all ceiling height is very low. In other words, it is usually necessary to divide the main slope into sections containing a series of small slopes which are tilted to a greater degree than the main slope of the wall.

The fundamental purpose of such design is to shorten the path length of the first reflections of sound from the rear wall so that they fall quickly into the audience area at the rear of the auditorium and do not travel to the front seats where the time lag introduced would be sufficient to create the effect of an echo.

It stands to reason that in order to make such a rear wall design most effective the ceiling height must be relatively low, because as it increases the slope or segmental slopes of the rear wall must also increase, in order to maintain the necessary *short path* of the first reflections.

Multiple Wall Slopes

When rear wall slopes are employed in balcony houses, the ceiling height at the rear of the balcony is often low enough to permit control of first reflections by the introduction of single slopes. The series of slopes within the main slope, usually required for the single floor house, involves quite an intricate design for the rear wall and this must be properly balanced with the design of the side walls if continuity of appearance is to be assured.

In the single-floor auditorium a moderate amount of acoustical treatment is often required for a sloping rear wall surface, to "take the edge off" the first reflection.

BETTER THEATRES CATALOG BUREAU

Detailed information concerning products listed will be sent to any theatre owner, manager, architect or projectionist. Fill in coupon below and mail. Readers will find many of the products listed are advertised in this issue.

A
Acoustic materials
Advertising novelties
Air filters
Air conditioning, complete
Air system control
Air washers
Amplifiers
Amplifier tubes
Architectural materials (specify purpose for which material is wanted)
Automatic curtain control

B
Batteries, storage

C
Carbons
Carpets
Carpet cushion
Chairs, theatre
Change makers
Changeable letters
Changeovers
Cleaners, vacuum
Cleaning equipment, mechanical
Clocks, show-time
Color hoods
Cutout machines

D
Dimmers
Disinfectants
Drain pipe, cleaners

E
Effect machines
Electric signals and controls
Emergency lighting plants
Exciter lamps
Exploitation, mechanisms

F
Fans, ventilating
Film rewinders
Film splicing devices
Fire prevention devices, projector
Fire extinguishers
Flashers, electric sign
Flood lighting
Floor cleaners
Floor surfacing materials
Fountains
Frames, lobby display
Furniture, lobby and lounge

G
Grilles, ventilating

H
Hearing aids
Heating systems
Horns

L
Ladders, safety
Lamps, incandescent projection
Lamps, projection arc
Lenses
Lighting, emergency
Lighting, decorative
Lifts—organ, orchestra

M
Marquees
Mats and runners
Microphones
Motor-generators
Motors (specify purpose)
Music stands

O
Organs

P
Paints, lacquers, etc.
Perfumers
Photo-electric cells
Portable projectors
Portable sound equipment
Projectors, motion picture
Public address systems

R
Rectifiers
Reflectors, projection arc
Reflector shields
Regulators, mazda
Reels
Rewinders, film
Rheostats

S
Safes, office
Screens
Screen masks and modifiers
Screen resurfacing service
Seat covers
Signs, directional
Signs, theatre name
Shutters, projection port
Soundheads
Speakers
Splicers, film
Stage lighting equipment
Stage rigging
Stereopticons
Switchboards

T
Tickets
Ticket booths
Ticket destroyers
Ticket issuing machines
Transformers

U
Uniforms
Upholstery fabrics

V
Vacuum cleaners
Vending machines
Ventilating systems

[4-2-38]

"BETTER THEATRES" DIVISION, Motion Picture Herald,
Rockefeller Center, New York

Gentlemen: I should like to receive reliable information on the following items:

(Refer to items by name, as listed above)

1..... 6.....
2..... 7.....
3..... 8.....
4..... 9.....
5..... 10.....

Remarks (or any items not listed above):.....
.....
.....

Name..... Theatre..... City.....

State..... Seating Capacity.....

Index to Advertisers

A
Adler Sign Letter Co..... 29
American Seating Co..... 3
Artkraft Sign Co., The..... 28
Automatic Devices Co..... 22

B
Baldor Electric Co..... 15
Bausch & Lomb Optical Co..... 19
Best Devices Co..... 22

C
Chicago Expansion Bolt Co..... 29

E
Eastern Seating Co..... 30

G
Garver Electric Co..... 21
General Seating Co..... 28
Goldberg Bros. 19-22

H
Hertner Electric Co., The..... 18
Heyer-Shultz, Inc. 29
Heywood-Wakefield Co. 31

I
Ideal Seating Co..... 11
International Projector Corp..Third Cover
International Seat Corp..... 15

K
Kees Mfg. Co., F. D..... 28

L
LaVezzi Machine Works..... 18

N
National Carbon Co., Inc...Second Cover

O
Ozone-Air, Inc.....15-19

P
Peabody Seating Co..... 29
Projection Optics Co., Inc..... 22

R
RCA Manufacturing Co., Inc.
Fourth Cover
Reynolds Mfg. Co..... 25

S
Sangamo Electric Co..... 30
Strong Electric Corp., The..... 21

T
Taylor Air Conditioning Co..... 30

U
Union Carbide & Carbon Corp.
Second Cover
U. S. Air Conditioning Corp..... 25

W
Wagner Sign Service, Inc..... 27
Weaver Manufacturing Co..... 21
Weber Machine Corp..... 21

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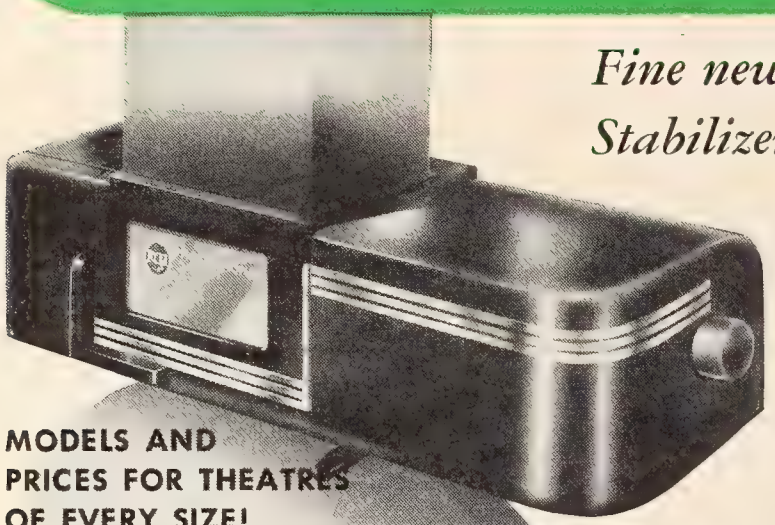
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SO MUCH EMPHASIS has been placed on sound by Hollywood movie men that far-sighted exhibitors can no longer overlook the *necessity* of modern sound equipment.

Movie makers are concentrating on sound because the public demands good sound. And the public naturally patronizes the theatres that provide it.

Your theatre can offer movie-goers the world's finest sound—if you equip it with the new RCA Photophone Magic Voice of the Screen. You can do this at a price within your means. And your increased audiences will soon put that price—and more—back in your box office.

In more than 5,000 theatres the Magic Voice of the Screen is proving a smart investment, hailed by exhibitors as a real money-maker. And now RCA Photophone offers you a new Magic Voice—equipment even better than its popular predecessor—a Magic Voice which offers you more important features than any other sound equipment in the world!

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RCA Photophone

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NEW YORK,
N. Y.

MOTION PICTURE HERALD



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VOL. 136, NO. 5 JULY 29, 1939

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"Lady of The Tropics"

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You bet! They even beat
'ANGELS WITH DIRTY FACES'
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JANE BRYAN · GEORGE BANCROFT
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A First National Picture • Screen Play by Norman Reilly Raine and Warren Duff • From the Novel by Jerome Odlum

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New York's Daily and Sunday News is famed for the pictorial journalism at which it excels . . . boasts the largest circulation in the world!

On July 2nd, that newspaper gave over its entire front page* to pictures taken by MOVIETONE NEWS, running them two weeks after the identical scenes were shown in the newsreel . . . unprecedented recognition of MOVIETONE'S news-gathering prowess!

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*Same issue of the News gave half its back page to a MOVIETONE clip showing the baby Prince Edward trying to throw a pillow at the Trooping of the Colors.

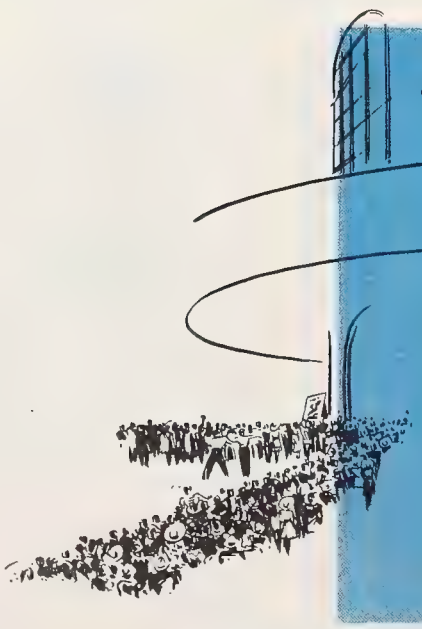
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MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 136, No. 5 — July 29, 1939

TOLL GATES

WITH speculations of war and threats of world chaos filling the news columns of the daily press, and this and that of immediately contemporary excitements, the public, and much of American business, is unaware that close at hand are devastating problems of the national political economy.

Always eventually comes judgment day. The end of all spending is paying—or else.

The nation, the states, the counties and the cities have, these depression- and recession-ridden years, been spending at a constantly accelerated rate. Magnificent deficits loom, unless and until new sources of revenue appear. New sources of revenue are new taxes.

Symptomatic are the special municipal and state levies on cigarettes, a-top a national tax which is in excess of the production cost of the goods. Symptomatic, too, are the new toll gates on Connecticut's great new motor road, the Merritt Highway.

MORE significant is the move of the State of Colorado to collect special chain store taxes from the motor car agencies, a sort of ex-post-facto decision which says that Detroit already owes Colorado something over a million dollars.

The Colorado state treasury has held that since the factories "exercise control over their dealers" they constitute chains, taxable under the law. This contention is made despite the fact that most of the dealers are independently financed and operated. Other states have similar laws, and yet others are considering them.

The fact is that wherever money visibly flows there is a beckoning to the tax makers.

The river of traffic which roars night and day over the Merritt Highway is a conspicuous fact.

Another conspicuous fact is the motion picture, beginning with the marquee lights over the box office where the tickets unroll.

THE motion picture is still talking about two-million-dollar productions. Salaries of stars and salaries and bonuses of executives have been broadcast, officially, and the figures are arresting to the popular and the political eye. Nonetheless, it averages out as a business of narrow margins.

The general, and official, impression is that the motion picture industry divides into two parts: Hollywood where they make the pictures, and New York where they make the money. It is not that simple, but it tends to look that way.

The relation of the city to the state and the state to the nation is getting more complexly difficult than ever. "State's rights" maybe have been waning as our centralized national government has risen in power and extended its attention to the lives and purses of the citizenry, but the states have yielded none of their power to tax and we are confronted with the menace of a multiplicity of intra-national boundaries.

Further, while a man's life may not be put in jeopardy twice for the same offense, his living and his property can be invaded by everybody from the village board of Whiffletree Center to Congress, continuously .

Just now, while the land is all a-fret with relief and WPA concerns, the motion picture industry is getting again some hungry examination.

One great municipality's tax levying board is dallying with a notion that is being devised to lay tribute upon the amusement film for the whole nation, a sort of financial master stroke of city sovereignty.

Taxation has only begun.

△ △ △

BUYING RUSH AHEAD

REPORTS reflected in the news pages of this issue of Motion Picture Herald tend to indicate that selling, more especially in the independent sectors of the picture market is more belated than ever before in the annals of the industry.

The obvious and principal cause of the delay is the uncertainty spread over the situation by the long prolonged and tediously debated program of trade practises and its all important arbitration proposals.

This means that the selling and buying are to be compressed into a much shorter period, with intensification of pressures and competitions, on both sides of the counter. Meanwhile there may be gain in the fact that the buyers will in any event have time to study the wares offered, if the vendors take steps to tell the customers about them.

△ △ △

STRAIGHT SCOTCH

A CANNY visitor, Patrick Joseph Dollan, Lord Provost of Glasgow, sojourning in our midst and about the World's Fair, remarks that he'd be pleased if Hollywood and the governor of Michigan "would stop bragging about the hellishness of Americans in general and New York in particular." Mr. Dollan was around all last weekend and Monday reported he had found no sin.

"This," he said, "is the kindest city we ever visited. Here I have been going around for the last three days visiting a city of millionaires, without a dime in my pocket."

That's nice—but it seems Mr. Dollan took certain precautions about that dime.

△ △ △

OF A SUMMER'S DAY

HOLLYWOOD has been all a-twitter for a fortnight because the Saturday Evening Post published a somewhat picturesque bit of a study of Louella Parsons, queen bee motion picture editor of the Hearst newspapers and altogether the most remarkable journalistic personality in that oryeyed oasis on the delirious desert.

The story is much simpler than the telling has been.

Miss Parsons discovered Miss Marion Davies, actress. Mr. William Randolph Hearst, producer and publisher, discovered Miss Parsons, critic of unique perceptions. Miss Parsons discovered Hollywood, community of unique opportunity.

Everybody did the best he could under the circumstances, and there were lots of them. Louella probably, on the whole, did better than the most of them. She found that Hollywood could and would take it, and she gave it to them. On pain of

[*Continued on following page, column* 1]

This Week

Buying

General sales managers and their field selling forces are today scurrying about the country and around their respective territories to sell their 1939-40 features and short subjects. In the first national check into the buying situation, it is found that circuit buying is progressing somewhat, but that independent and single-theatre deals are proceeding much slower than usual.

The reasons and a report on some of the first deals closed to date appear on page 14.

Television by Wire

John E. Otterson, former head of large companies in the motion picture industry and elsewhere, this week appears as the president of the newly formed Radio Wire Television Corporation, an amalgamation of companies marketing radio products and supplying "piped" music to homes, hotels, and the like. Mr. Otterson hopes that wired television will answer the present television difficulties: limit of transmission to sight range, and impracticability of network transmission. He is sure that wired entertainment is the entertainment of the future.

The report is on page 24.

OF A SUMMER'S DAY

[*Continued from preceding page*]

her displeasure, and of Mr. Hearst's displeasure, she demanded, still demands scoops, special access, exclusive material. In her radio work she has enjoyed a sparkling array of most of the top star talent in Hollywood for her guest programs, and her relatives do rather well in various enterprises, which is rather the way with relatives of the mighty in Hollywood.

Now Hollywood is telling itself bits that Mr. Thomas Wood, author, did not seem to get into his Post story.

The Let's-Pan-Louella parties would be in better taste if they had started before the Hearst newspaper empire began to crumble.

Miss Parsons with typical and commendable indifference has decided to ignore the whole matter. Just to prove that she is continuing on the same platform, she printed a bit the other day from which Miss Whitney Bourne can infer that it was wrong to marry Mr. Stanton Griffis without advance notice to Miss Parsons.

None of which matters at all, save in Hollywood, the land where they never grow up. And there it's the summer's best item.

Terry Ramsaye

Union Bargaining

In one of the most sweeping orders yet handed down to involve Hollywood studio workers, collective bargaining agents for employees in four branches of Hollywood production were named Tuesday by the National Labor Relations Board.

The Society of Art Directors was named as the agency selected by a majority of chief art directors, unit art directors and follow-up men employed by Columbia, RKO, Twentieth Century-Fox, Loew's and Paramount, and elections were ordered within 20 days among those employees at Universal, Warner Brothers and United Artists to determine whether they, too, desire to be represented by the Society.

The Screen Publicists Guild was certified as the agency to represent unit men, feature writers, planters, contact men, art editors, copy editors, trailer men and advertising men in the publicity departments and all employees in the advertising departments engaged in advertising work in Los Angeles county for RKO, Columbia, Universal, Loew's, Twentieth Century-Fox, Paramount, Warner Brothers, Hal Roach Studios and Samuel Goldwyn, but a petition filed on behalf of employees of Selznick International and Principal Productions was dismissed.

The Society of Motion Picture Artists was named as the agency to represent illustrators in the art departments, costume illustrators, matte shot artists, assistants to matte shot artists, title artists and heads of title departments at Columbia, RKO, Universal and Loew's, and elections were ordered at Warner Brothers and Twentieth Century-Fox. The board dismissed petitions filed on behalf of employees of Paramount.

The Federation of Screen Cartoonists and the Society of Motion Picture Film Editors were named as agents for employees of Walt Disney Productions. The board announced that the former showed that it represented 568 of the 602 employees engaged in production, exclusive of supervisory employees, and that the editorial organization represented all 15 of the cartoon editors, assistant editors and film librarians.

Other Hollywood and other motion picture union and guild news appear on page 29.

On the Train

Samuel Goldwyn rode by train this week from his studio in Hollywood to the Rivoli theatre on Broadway to attend a big ballyhoo opening of his new "They Shall Have Music." On the way east he issued several statements, verbally and in writing, starting at Chicago with an expression of approval for an anti-duals bill pending there, and ending in New York with the announcement of "another Salzburg" in every hamlet in the United States.

See story on page 58.

Curtain

Vaudeville, which once relegated films to the position of "chasers," to clear the theatre before the next bill went on, has reached a new low ebb this summer, with majors' booking offices reporting fewer than 10 houses being serviced steadily at present. Despite plans on the part of such independent circuits as Brandts in New York to provide playing time for vaudeville in place of a second feature, Broadway's bookers and agents see no great hope for the immediate future. However, vaudeville was much in the public eye this week as wreckers started demolition of the lobby of the New York Palace, long the leading vaudeville theatre when that art was at its height. With the completion of a new lobby, another of vaudeville's landmarks will have passed.

An account of vaudeville's present status in the entertainment world will be found on page 15.

United Front

Film critics on newspapers are organizing a national group to raise standards of film criticism, impress the public with the significance of motion picture criticism, compel greater attention from the producers in Hollywood and increase the respect of editors and publishers for their motion picture departments.

Details of plan are reported on page 17.

MOTION PICTURE HERALD

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In the Army

The Senate in Washington this week passed a law making it a criminal offense to incite members of the United States armed forces to disobey rules and regulations through literature or motion picture films passed among them.

The law is aimed directly at literature which, it had been charged, was distributed among U. S. soldiers and sailors by Communist organizations, but it would apply equally to films. However, it was said at the Capital, there has been no complaint in military circles over motion pictures and it would be only under exceptional circumstances that films could be involved. Both the Army and the Navy buy films for showing in camps and on ships, virtually all of the product coming from the industry's "Big Eight."

Latin America

How to hold the immense advantage which American companies already have in Latin America, and not how to gain new markets, is the problem American distributors face, according to John Day, Paramount manager for South America, who arrived in New York on Monday. The Latin American market is "thoroughly developed," and highly competitive, he said. French films and native productions are growing threats, he said. As for the "untapped" areas which home office executives point to, Mr. Day intimated that they would have to remain untapped for some time. There is no business to be done in regions into which one cannot go, and in which there are no theatres.

FOR READY REFERENCE

Editorial	Page 7
This Week in Pictures	Page 10
The Hollywood Scene	Page 39
In the Cutting Room	Page 47
In British Studios	Page 42
Managers' Round Table	Page 65
Release Chart	Page 73
Asides and Interludes	Page 35
Showmen's Reviews	Page 48
In the Courts	Page 84
Deaths of the Week	Page 84
In the Newsreels	Page 84
Short Subjects on Broadway	Page 64
What the Picture Did for Me	Page 60

More Troubles

The Department of Justice this week warned that a Federal Grand Jury probe of the film business is coming in Los Angeles, with a new monopoly suit and an investigation of film labor matters, also film tax deficiencies.

Congressman Lyle Boren states that when the anti-block-booking bill reaches Congress, he will move for a drive for divorcement legislation.

For Theatres' receivership is being subjected to examination by the Federal Bureau of Investigation as a result of the Judge Manton case.

In Alabama, still another anti-trust suit has been filed against the majors by independents.

Major defendant counsel in the Government's New York anti-trust suit are getting ready to protest the Department of Justice's move in Federal Court for an early trial date.

The same defendants, in the Oklahoma trust suit, with the addition of the Griffith circuits, are demanding of the Government details of the charges in that case.

Trust suits and troubles are reported on pages 21 and 22.

21st Anniversary

Marking the 21st anniversary of the Famous Players Canadian Circuit, managers, field excutives and the home office staffs met this week at Niagara Falls, Ont., in the first coast to coast convention held by the company. N. L. Nathanson, founder and president of the circuit, spoke at length of his confidence in the future of his personnel, his company and the industry. A highlight was the award of manager bonuses and announcement of an extension of the bonus plan. Attending were top executives of the major American distributors.

A story by A-Mike Vogel, Managers' Round Table chairman, is on page 27. Picture on page 10.

Need Not Pay

The United States Government dismissed the tax claim against Charles Laughton with the decision that he need not pay the assessment of $104,430 levied against him on his 1933 and 1934 incomes. Mr. Laughton's case differs from that of Marlene Dietrich, who is also having difficulty with the government over her income tax and was permitted to sail only after leaving $100,000 in jewelry as partial security, in that she is a naturalized American citizen while he, a British subject, is an alien and secondly, the tax laws were revised and tightened after the years involved in Mr. Laughton's case and prior to Miss Dietrich's.

Financial News

Thirty-nine weeks' earnings of Warner Brothers were reported this week at $2,912,186, compared to $3,282,765 in the previous year. This was equal to 70 cents a share on the common for the last 39 weeks, and 80 cents a share in the previous period.

Consolidated Film Industries netted $356,117 in six months, equal to 89 cents a share on preferred stock, compared to $317,442, equal to 79 cents a share in the previous half year.

The Securities and Exchange Commission this week reported stock holdings of Monogram Pictures officers.

Sharp decline in theatre business in June was reflected in receipts for ticket taxes, as reported this week by the Bureau of Internal Revenue.

The figures are on page 52.

McNinch Ill, Quits

Frank R. McNinch will send to President Roosevelt his resignation as chairman of the Federal Communications Commission, he admitted Wednesday. The personnel of the Commission has for months been subject to attack by all sides, by Congress and broadcasters, particularly, for the nature of some of its decisions and procedure.

Ill for a considerable period, Chairman McNinch was a luncheon guest at the White House Tuesday, when he told the President that, owing to his health, he felt that the burdens of his office were too great.

The Chairman will be the second member of the Commission to be replaced in recent months, Frederick I. Thompson succeeding Eugene O. Sykes in April.

Chairman McNinch's admission immediately caused speculation both in Washington and in radio broadcasting circles as to his successor. T. A. M. Craven, FCC member, who has consistently differed with the Chairman on policy matters, is reputed to have the support of the radio industry, but others mentioned are former Governor Philip F. LaFollette, of Wisconsin, former Congressman Otha D. Wearin, of Iowa, and James Lawrence Fly, of Knoxville.

Schine Convention

The theatre circuit of J. Myer and Louis W. Schine, which started in Gloversville 21 years ago modestly and now numbers 150 theatres in the east and south; next week, Tuesday through Friday, holds its first annual convention. Under the direction of the Schine brothers, some 250 of the circuit personnel will discuss exploitation, selling terms, operations, and the like.

Plans, business and social, for the meeting are outlined on page 28, and a special story in the Managers' Round Table, page 70, tells the story of the circuit's growth.

This Week In Pictures



ABROAD AT HOME, or going to Italy on Flushing Meadows at the Italian Line Restaurant at the World's fair, where Constance Bennett and Joseph M. Schenck dallied with luncheon and tidbits of reminiscence.



By staff photographer

WITHOUT A HORSE. Herbert J. Yates, Gene Autry and James R. Grainger, executives and chief asset of Republic Pictures, at a cocktail party for the star in New York.

TWO MEN IN IRON MASKS, right, rest between rounds of the World's Fair where part of the crowd connected them with "The Man in the Iron Mask," the rest assumed them to be a regular Whalen fixture. Exploitation conceived by Lynn Farnol, executed by Arthur Jeffries of U. A.



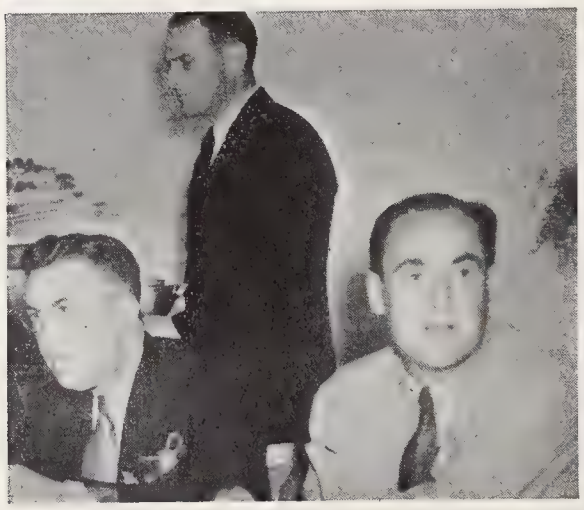
By Cosmo-Sileo

TIME OUT from the Quintuplets, below, is taken by Dr. Alan Roy Dafoe to come to New York for a cocktail party showing at the RKO Pathe office of the Dionne prodigies' new film, Five Times Five".



HONORARY MEMBERSHIP, left, in the Cincinnati Bookers Club is awarded Mrs. Emma L. Shakespeare, operator of the National in that city and uniquely an exhibitor in the territory for 25 years, by James Brunetti, secretary, and Joe Goetz, president.





DOMINION exhibition executives, chiefs of the Famous Players Canadian circuit, dine on the Rainbow Roof of the General Brock Hotel at Niagara Falls during the annual convention: Frank Gow, supervisor; Victor Armand, projection department; Morris Stein, supervisor; L. I. Bearg, division manager; N. L. Nathanson, president; C. Roboson, supervisor; Eddie Zorn, division manager, and Frank Kershaw, general manager. Story on page 27.



CIRCUIT OPERATORS, right, in Hollywood, hear announcement and meet the stars of Universal's latest feature plans, a production combining the talents of W. C. Fields and Mae West. Left to right: Nate Blumberg, M. A. Lightman, head of Malco Theatres; Arthur Frudenfeld, RKO Cincinnati division manager; Miss West, Mr. Fields, and Mort Singer of the Singer circuit in the middle west.



Exhibitors in Hollywood



Above. Mrs. William Quigley, who operates the Rex and State in Nanticoke, Pa., and her sons and daughters with Ronald Reagan and Margot Stevenson.



Above. Clemente Lococo, Argentine exhibitor, is dined at the Paramount studio with a group of compatriot actors and actresses. Left to right: Amanda Ledesma, Mr. Lococo, Alberto Vila, Amanda Varela and Paul Ellis.

Below. Joseph Koehler, exhibitor and mayor of Twin Falls, Idaho, Mrs. Koehler and their daughter with Humphrey Bogart on the Warner lot.





Above. Harry Mandel of the New York office of RKO theatres, with James Cagney on "The Roaring Twenties" set.

Below. Gilbert W. Cox of the Giles circuit, Boston, with his family on the Warner lot.



Above. Mr. and Mrs. Lloyd W. Claver of the Roxy at Coquille, Ore., with Margot Stevenson.



The Vacation Roll



IN THE RKO LOUNGE. Right, Mr. and Mrs. Bernard E. Smith of the Butterfield circuit in Detroit.

Left. J. Georges Champagne, of the Roxy and Auditorium, Shawinigan Falls, Quebec, right, and friends.

(All by staff photographer)





Above. Charles Ryan, assistant Warner zone manager in Chicago, Mrs. Ryan, and their sons.



Right. Jean Leibovici, operator of the ARPA theatre in Bucharest, Roumania.

Left. Bert Wheeler, Warner district manager in Chicago, and Mrs. Wheeler.

Below. Norman F. Hicks, manager of the Capitol, Raleigh, N. C.





Above. Mrs. J. Quinn, of the Circle, Social Circle, Ga.

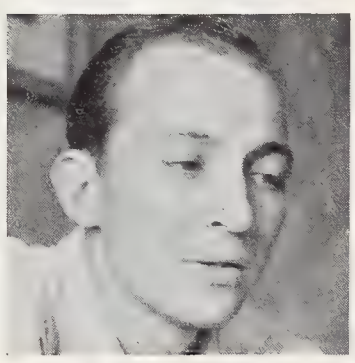
Below. Mr. and Mrs. J. C. Schilling, right, of the Lyric, Connorsville, Ind., and Joseph F. Devon.

AT THE MGM BOOTH in Times Square, below. Dwight Curfman, State theatre, Westerville, O., Mrs. Curfman and their sons, Dwight, Jr., and Robert.



IN THE PARAMOUNT RECEPTION ROOM. Above, John J. Friedl of Minneapolis.

Right. George Walsh of Poughkeepsie.







Record Industry Turnout In Tribute to Eckhardt

ONE of the largest crowds in Chicago's cinema industry, approximately 500 guests, attended the silver jubilee testimonial dinner given Clyde W. Eckhardt, 20th Century-Fox branch manager, in the Congress Casino Monday night. Speakers included Felix Mendelsohn, toastmaster, Herman Wobber, William Gehring, Lew Lehr, Jack Kirsch, John Balaban, Truman Talley, Jack Osserman, Gradwell Sears, Peck Gommersall, Jack Miller, James Caston, Henry Herbel, W. H. Banford, Walter Branson and Allen Usher. The dinner was preceded by dedication of 20th Century-Fox's new Chicago exchange building.



Above. Tippy Harrison, Jack Osserman, Carl Goodman and M. D. Goodman.

Below. Harry Symthe, L. F. Gran, Jack Rose and Nate Goldstein.

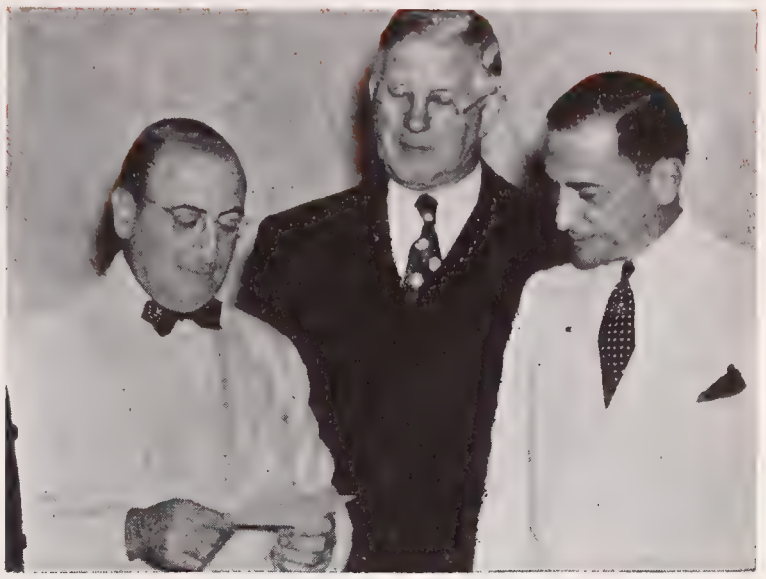




John Balaban and Jules Rubens in front of the new building.

Below. Seated: Henry Herbel and Allen Usher. Standing: Gradwell Sears, Jack Osserman and Mr. Mendelsohn.





The guest of honor with Herman Wobber and Felix Mendelsohn.



Above. Truman Talley, Jack Miller, Mr. Wobber, Mr. Eckhardt, William Gehring and Lew Lehr.



Del Goodman, Harold Loeb and Max Slott.

Below. Paul Terry, Mr. Eckhardt, Harvey Day, E. Grohe, Harry Goldman and Mr. Kirsch in the new exchange on opening day.



FIRST CHECK ON BUYING SHOWS RESULTS OF DELAY

Contracts Running Behind Last Year; Code Delay Seen as Cause; 36 Circuit Deals Closed by Ten Large Companies

The 1939-40 product buying season is well under way, off to a late start and with much to be done by the distributors to roll up the some 600 block franchises necessary to get the 35,000-odd playdates usually sold to the 83 large circuits alone. Even more sales effort will be necessary to gain a normal position in the subsequent-run field.

In the first check on who has bought what, productwise, for exhibition in 1939-40, 36 large-circuit deals are disclosed to have brought about 3,007 block-product sales for various of the ten large companies, while new-buying by smaller operators and single-theatre owners is, in many sections, proceeding even slower, due, for the most part, to the decision of those owners to mark time pending receipt and actual inspection of the final trade practice document to determine the relation of expected concessions from the code to any bargaining that they may be doing with film salesmen.

Arbitration Is Factor

From the standpoint of the independent buyer there is also the important matter of the majors' system of arbitrating contract and other disputes under the code and under their film contracts, for which the owners also have been waiting before talking about new film commitments.

All of this means that the delayed buying season will make a much shorter one for 1939-40 bargaining. There are, of course, scores of deals now in process of negotiation which should shortly release the floodgates of playdates. For all of these, and whatever other potential business is in sight, the general sales managers from New York and their field sales forces will be riding more pullmans than usual in the next few weeks on the selling business of their companies, riding in competition that appears to be keener than ever before among the several companies.

Most of the sales managers themselves have been prevented this year from giving as much early attention as in previous years to their company sales problems, for they, too, have been tied up by the code, meeting almost continuously for months in New York on the drafting and re-drafting of the program which they are about to present for the self-regulation of distribution and exhibition.

Rental Increases Claimed

Independent exhibitors in many territories also have been delaying buying because of local business conditions and because, they claim, the distributors this year are increasing percentage demands, but, pending actual meeting of the buyer and seller on terms, no organized action has been taken by the owners, save the suggestion of two weeks ago by the United Motion Picture Theatre Owners of Pennsylvania that cooperation of all independent groups be effected to attack the "problem of high film rentals." There have also been similar sporadic outbursts in organized exhibitor ranks elsewhere.

In view of the delayed buying in some places and the fact that the actual selling period only recently got under way seriously, most of the general sales managers in New York are reluctant to discuss the state of their books at this date.

However, from announcements already made through their home office publicity departments, and otherwise, some important deals are reported consummated.

One of the most important deals to date in the buying of 1939-40 product, one of the most important in the company's history, was the purchase by National Theatres of United Artists' complete program of 28-to-32 features, for the 169 Fox West Coast houses, its 42 Fox Wisconsin theatres, 120 of Fox Midwest and 65 Fox Intermountain.

Another big United Artists negotiation was a two-year contract for all of its product for all of Warner Brothers 400 theatres. This one was the biggest U.A. deal for all time.

Harry Gold, United Artists sales manager, also sold the 53 George Skouras-Fox Metropolitan houses. Other U.A. purchases were made by the Durkee Circuit, with 20 houses in Baltimore, and by the Rome Circuit, with 11 theatres in Maryland.

Settlement Seen

Warner Brothers is another that has been making normal progress on product sales. Following the breach occasioned when the company, last month, announced it would this year sell-away from National Theatres in California, because it was dissatisfied with National's terms and operating policies, Warners have been selling to other coast circuits which heretofore could not get that company's product. One of the foremost deals in this connection was the purchase by John Danz for his 18 Sterling Theatres in Oregon and Washington.

In any event, some in New York this week saw the possibility of Warners and National Theatres healing the breach, this report on Broadway following a meeting of National's theatre chiefs in New York on new product arrangements.

In Colorado, Gibraltor Enterprises, 30 theatres; and in South Dakota, Black Hills Amusement Company purchased 1939-40 Warner product, Black Hills having ten theatres.

Wilmer and Vincent has bought the Warner group of 48 for 1939-40 for its 20 theatres in Pennsylvania and Virginia.

Shea's Publix, 13 theatres in Buffalo have also bought the Warner product, including features, shorts and trailers, likewise the J. J. Parker Circuit of six in Oregon, the B. F. Shearer Circuit of four in Washington, with the Johnson interest of nine in Washington, and the J. Blumenfeld group of 15 around San Francisco.

As with practically all other sales managers and field and divisional sales executives of other distributors, Warners' officials have been riding pullmans into the field to close new deals and polish up old ones. Gradwell Sears, general manager, was in Chicago this week talking about releasing plans with the Balaban and Katz Circuit, whose Warner franchise still has two years to run.

National Theatres' 169 Fox West Coast, 42 Fox Wisconsin, 120 Fox Midwest and 65 Fox Intermountain theatres have also purchased Columbia's 1939-40 product, of 42 features, and purchased Metro-Goldwyn-Mayer's 44-to-52 for the same subsidiaries.

The 20 Durkee theatres in and around Baltimore have bought Republic's product. Negotiations are understood about to get under way with National Theatres.

Interstate Theatres, operating 32 in New England, has also bought Republic, likewise New England's Maine and New England Circuit of 21.

Three-Year Deals

Metro-Goldwyn-Mayer has been negotiating 1939-40 product deals with Warners (400 theatres); National Theatres (396 theatres) and many with Paramount's many partners, in both instances continuing three year deals which expire at the end of the present season.

First big Twentieth Century-Fox sale was to about 250 of the 400 Warner theatres, for one year. W. N. Skirball, for nine theatres in Ohio, also will get Fox product.

The 16 Dipson theatres in Ohio, Pennsylvania and New York were a Universal product purchaser and so was the Music Hall, New York, and the 150 Schine theatres in New York, Ohio, Kentucky and Maryland, also 20 Comerford theatres in New York State.

There have been other deals, but the foregoing are some of the more important, and will be followed daily now by announcement of the consummation of negotiations now under way, for large and small groups of product by large and small circuits.

Motion Picture Daily reported the other day that higher percentage terms are being sought for an increased number of pictures everywhere as a result of higher production budgets at virtually every studio. Domestic sales quotas for the new season are running 10 per cent to 20 per cent ahead of a year ago, while production budgets will run from 10 per cent to 40 per cent higher. Foreign sales quotas are eight to 15 per cent higher than last year.

Agreements Unchanged

While percentage terms asked are generally higher throughout the industry, sales officials emphasize that provisions for adjustments are more liberal than they have been in the past. This fact is credited in some distribution quar-

(*Continued on page* 18, *column* 3)

WARNERS AHEAD IN PRODUCTION SCHEDULE

With more than a month to go before the 1930-40 *season officially starts Warner Brothers are far in advance of their production schedule with nine of the features completed and seven still in production. The features completed are "The Lady and the Knight", "Dust Be My Destiny", "The Old Maid", "A Child's Born", "Secret Enemy", "Steeplechase", "No Place to Go", "The Return of Dr. X" and "Nancy Drew and the Hidden Staircase". Features still in production are "Twenty Thousand Years in Sing Sing", "We Are Not Alone", "The Roaring Twenties", "On Your Toes", "Career Man", "Queer Money" and "The Dead End Kids in Military School".*

DEMOLITION OF OLD PALACE LOBBY FINDS VAUDEVILLE AT LOWEST EBB

Five Major Theatre Circuits Have Less Than 12 Houses; Bookers See Little Gain in Fall Despite Independents' Plans

Regular full-time vaudeville, running in combination with pictures, of course, has struck the lowest ebb in its history this summer. And, despite the plans of a few independent film theatre circuits to put vaudeville in this winter, as in New York, at the Brandt houses, and in Minnesota, at the Minnesota Amusement Company's theatres, Broadway's vaudeville bookers and talent agents see no great advances for vaude acts in the new show season this fall, although there will be some seasonal openings.

None for Keith Circuit

Indicative of the situation, Radio-Keith-Orpheum, one of the oldest and at one time the biggest vaudeville circuit, stands today without a single week's vaudeville bookings in the country, and will have but four or five this fall.

Fanchon and Marco, for Fox and National circuits and others, and which of late years has been among the most active bookers, today is booking acts into but a few houses.

Warners has only three, the Earle, at Washington; Strand, New York, and the Fox in Philadelphia.

Paramount has but two, Paramount, New York; Chicago, Chicago.

Loew's has but two, the State in New York, the Capitol, Washington.

There are not more than a handful of others.

"Spot" bookings of novelties, beauty contests, amateurs, stage bands, freak acts and such are, of course, another matter. But even in this field there is not much going on this summer. Double bills and chance games and giveaways still hold the upper hand as companion attractions to the product of Hollywood.

Palace Lobby Remodeled

Despite the present low position of vaudeville, the old theatrical art this week came in for no little newspaper, theatrical and public attention when building wreckers started demolishing the old lobby of the Palace theatre on Broadway, the leading vaudeville theatre when vaudeville was at its height. Before the wrecking started, Monday afternoon, to make way for a new lobby and marquee for the RKO house which has been showing pictures for years, old vaudeville stars of other years gathered in the theatre's lounge to exchange reminiscences of the house, 26 years old next September.

The new Palace lobby, to be finished August 11th, will have black granite base and white granite walls, with aluminum and bronze display frames. The inner lobby, reached through glass doors, will have walls of zebra wood with a black marble base.

Old-Timers Attend

Among the performers present Monday, for their last look at the Palace front of old as many of them knew it, were Harry Richman, Hardeen, Jay C. Flippen, Dave Apollon, Ben Blue, Radio Rogues, Milton Berle and his mother; Carner, Wolfe & Haskins, Sid Marion, Sid Gary, Bob Olin, Judy Canova, Billy Gould & Jay Brennan, Olie Olsen of Olsen & Johnson, Phil Silvers, Lew Hearn, Jackie Heller, Ward & Van, Al Raymond of Raymond & Caverly, Margot Crangle, Collins & Hart, Louis Spielman, Parish & Peru, Corinne, Rose Kessler, May Dupree, Dave Vine and Don Barclay.

The performers appeared before the WMCA microphone from 4 to 4:30 P. M. with Martin Starr as master of ceremonies. J. J. O'Connor, president in charge of theatres for RKO; C. B. McDonald, division manager, and Harry Mandel, director of theatre publicity, were in charge of festivities, together with John Cassidy, Fred Myers, Max Fellerman, Peggy Foldes, Ed Sniderman, Bucky Harris, Blanche Livingston, Hal Seroy and Bill Kernan.

Brandt Vaudeville in Fall

First heralded in May, 1938, the plan of the Brandts to eliminate double features by following a policy of vaudeville will go into effect in September.

Having tried vaudeville at the Flatbush Theatre, Brooklyn, for the 13 weeks from last March 17th to the closing of the house for the summer, and calling it "most successful," William Brandt, affiliated with his brother Harry, Independent Theatre Owners of America president, in the operation of the Brandt Circuit, has started a separate vaudeville booking department under the supervision of Arthur Fisher.

Playing the Flatbush during the "trial period" were, among others, Paul Whiteman, Abbott and Costello, Willie and Eugene Howard, Harry Richman, Lou Holtz, Jimmy Dorsey and Helen Morgan. Opening the theatre on September 21st will be Milt Britton and his band, the Andrews Sisters and the Debutantes. On the 28th, the show will move to the Windsor, in the Bronx; on October 5th, to the Audubon, in Washington Heights, and on October 12th to the Carleton, Jamaica, according to William Brandt. The Audubon and Carleton will also open on the 28th, with different shows, it being "our intention to rotate the shows from one theatre to another," according to Mr. Brandt.

Following primarily a "name band" policy, Mr. Brandt will keep his prices the same as those prevailing in the neighborhood. His shows will include a feature, shorts and the vaudeville.

With his four weeks' playing time, Mr. Brandt said that this was the most afforded any act in the metropolitan area in recent years, and feels that in addition to providing better grosses at the Brandt theatres, it would afford an opportunity for the development of talent and work for musicians, stagehands, scenery workers and actors.

The Brandts' idea of providing 10 weeks playing time through the formation of a vaudeville circuit including the Hippodrome, Baltimore; the Rialto, Newark, and the State, Hartford, among others, is being held in abeyance.

Minnesota to Have 10 Weeks

However, 10 weeks of playing time will be offered under a plan now in work by the Minnesota Amusement Company. Acts would be able to play combination shows in key situations outside of Minneapolis, St. Paul and Duluth, with opening set for October.

Among the "down-town" theatres in key cities which show vaudeville throughout the year as a steady policy are the following:

Fox, Philadelphia
Earle, Washington
Capitol, Washington
State, New York
Paramount, N. Y.
Strand, New York
Roxy, New York
Music Hall, N. Y.
Hippodrome, Baltimore
Chicago, Chicago
State-Lake, Chicago
Oriental, Chicago
Golden Gate, San Francisco
Orpheum, Los Angeles
Beacon, Vancouver
New York, Buffalo
Riverside, Milwaukee
Denver, Denver

Stopping their vaudeville policy during the summer, but showing it during the winter, are the following, among others:

Lyric, Indianapolis
RKO, Boston
Fox, Detroit
Palace, Cleveland
State, Hartford
Palace, Akron
Palace, Youngstown
Paramount, Newark

Then, too, there are such summer resort vaudeville outlets as the Hamid and Steel Piers, in Atlantic City, as well as neighborhood houses which have either a regular vaudeville policy or use spot bookings. Some of these are:

Fay's, Providence
Fay's, Philadelphia
Carman, Philadelphia
State, Baltimore
Stratford, Chicago
Norshore, Chicago
Fort Wayne, Evansville
Buffalo, Buffalo

Now being tried out at the Colony, Jersey City, is sponsored vaudeville. The theatre has sold its stage rights for a period of 10 weeks; and a local furniture store is providing a five-act show every Friday night, receiving notices in the lobby and through trailers in return.

This, it is reported, is the first time that a theatre has contracted with a commercial sponsor not tied to a sponsored radio program.

Decline Since Sound

The days when films were used as a "chaser" to get rid of the crowds which would otherwise have stayed on to see another turn of their favorite vaudeville performers, have given way within the past 10 years to the situation as it now stands: where there are almost no routes for a vaudeville performer. Bookings heads and others who can remember the times when the large circuits could provide steady employment in the form of continuous routes for as long as three year periods, have ascribed the causes of vaudeville's decline primarily to the

(*Continued on following page*)

MARK ANNIVERSARY OF NICKELODEON

The Pittsburgh Variety Club this week at its regular weekly dinner observed Nickelodeon Day in celebration of the 34th anniversary of the opening of the world's first all-motion-picture theatre, the Nickelodeon, opened June 19, 1905, by Harry Davis and the late Senator John P. Harris. King for the day was John H. Harris.

The guests included Eugene Connelly, former publicity director and manager for early Davis-Harris enterprises, and former Senator Frank J. Harris, president of Harris Amusement Company. The preview theatre in the recently opened Harris Company offices in the William Penn Hotel in Pittsburgh is called Nickelodeon. Eighty-five barkers attended the dinner.

A bronze tablet marking the site of the first nickelodeon was unveiled in 1929 at Frank and Seder's downtown department store, by the Historical Society of Western Pennsylvania.

FEW STAGES USED REGULARLY

(*Continued from preceding page*)

introduction of sound films, the great increase in radio popularity in the late 1920's, and the depression, after which vaudeville had only one false high point, in 1931, before relapsing back again into the slump it reached in 1928-29. Vaudeville, it is pointed out, was also hurt by the lavish film musical comedies, with which it could not hope to compete; and a parallel is made in the fact that, since the introduction of sound, there has been very little "talk" in vaudeville compared to the skits and sketches formerly so popular.

Vaudeville today is secondary in drawing power to films themselves, and "there is no theatre that can exist and prosper just on vaudeville," it is pointed out by Fred Myers of the RKO Theatres. At present, RKO is not booking a single vaudeville theatre.

Typical of the decline is that in the Loew Circuit. Where 10 years ago the Circuit provided from 30 to 35 weeks' work, with at least 50 theatres participating, it fell five years ago to approximately 15 weeks work on the same circuit, and now to an average of about two weeks work, with only the State, in New York, and Capitol, in Washington, having a steady vaudeville policy. There are, in addition, spot bookings in Loew houses in Columbus, Richmond, Norfolk, Akron and Atlanta, but these do not account for more than four attractions per house a year.

Personal Appearances

Sidney Piermont, booking manager of the Loew Booking Agency, points out that the people in vaudeville today are typically also in other entertainment fields such as films and radio. And where there were very few percentage deals in formers days, most are today, with vaudeville artists in many cases appearing virtually for a "personal appearance" rather than an act.

There are three types of stage presentations currently used today in houses showing vaudeville. The "name band" policy, which uses a well known dance band as its main attraction, is used at the New York Paramount. The "presentation policy" consists of integrated "units," and is used by the Roxy Theatre, in New York; while "straight vaudeville," consisting of groups of unconnected acts, is often used by Loew's State Theatre, in New York.

Prior to 1929, all vaudeville had been the groups of unconnected acts referred to above, consisting of from five to eight acts. Then, in 1929, the presentation policy came in as a way of varying the normal routine. In 1934, the New York Paramount inaugurated the "name-band" policy after having taken out vaudeville and tried the showing of straight films. The continuing growth in the popularity of well known orchestras, made familiar through radio, has seen a further decline in straight vaudeville as such, although in many cases it is not very different from former presentations, when the pit band went on the stage and acts played in front of it.

The "straight vaudeville" layout today consists typically of five acts. The first number is a group presentation, either acrobatic or dancing; the second a Comedy number; the third a single performer, such as a well known personality or singer; the next-to-closing spot the "big" comedy name, and the closing spot also a group presentation, such as a band, or another acrobatic or dancing number.

Important as Training

The importance of vaudeville as a training ground for films and radio cannot be overlooked, according to Laurence Golde, of the William Morris Agency. Vaudeville trained were such people as Eddie Cantor, Bob Hope, George Jessel, Jack Benny, Sophie Tucker, Mae West, Jimmy Durante, Burns and Allen, Phil Baker, Martha Raye, Ken Murray and a host of others. Today, however, it is said that headliners can't be created any more by vaudeville, simply because there aren't enough theatres showing vaudeville to create them. The many small houses scattered through the country, which had acted as a developing ground for talent no longer show vaudeville, and the troupes touring small situations in past years can no longer exist, in most cases.

Last August the calling of a strike by the American Federation of Actors at the New York Strand held back plans which may have been under consideration by other circuits for the reinstatement of a vaudeville policy.

Warners, until then, had tentatively planned name bands for the Branford, Newark, and the Stanley, Jersey City.

Recent AFA difficulties, latest development of which was the revocation of its charter and the formation of a new union, the American Guild of Variety Artists, by the parent body, the Associated Actors and Artistes of America, have not helped to stabilize the situation, and vaudeville talent today has in many cases shifted into fields such as cafes, hotels and night clubs. The latter is pointed out by Sam Rauch of Fanchon and Marco, which both books and acts as an agency for talent.

The agents handling vaudeville talent have widened their field, due to the necessity of giving more varied coverage to include other fields; and there are fewer independent agents. William Morris, Music Corporation of America, Rockwell-O'Keefe and Consolidated Radio Artists are among the largest today.

A new theatre will adorn the site of the now empty Times-Star building in Cincinnati, Ohio. The 700-seat theatre will be operated by Gifts, Inc., of which Ike Libson is president. His brother, Abe Libson, is vice-president and Ben L. Heidingsfeld, attorney, secretary-treasurer.



Reminiscing of the days when they played two a day at the Palace, capital of an entertainment art now fast fading, these masters of the art were guests of honor at ceremonies marking the demolition of the Broadway theatre's famous lobby. Left to right: Corinne, James Hart of Collins and Hart, Billy Gould of Gould and Suratt; Charles B. McDonald, RKO division manager; Olie Olsen of Olsen and Johnson, Lew Hearn, Al Raymond of Raymond and Calvery, Rose Kessler, Jay Brennan of Savoy and Brennan, Ed West who was on the opening bill of the B. F. Keith theatre in Boston in 1883, *and Mae Laval.*

Monopol Director Sails; Hoffberg Appointments

Max Sprechter, director of Monopol Films, Holland, sailed for Rotterdam from New York this week after completing negotiations through his representative, the J. H. Hoffberg Company, for the purchase of 30 films. Before sailing he said that this year the independent market is better supplied with the type of product that he required. Mr. Sprecher plans to return to the United States in February to complete negotiations on other deals with Hoffberg.

Robert H. Campbell has been appointed district manager with headquarters in Washington, D. C., to cover Maryland and Virginia for Hoffberg. William E. Sipe of Memphis, Tenn., has been appointed district manager to cover Tennessee, Eastern Arkansas and Western Kentucky. Pat Garyn has joined Hoffberg covering Texas and Oklahoma. In addition, the company recently closed with Excellent Pictures in Detroit for the Michigan territory.

Drake Joins Mercury

Herbert Drake, assistant drama editor and critic of the New York *Times,* will join Orson Welles and John Houseman of the Mercury Theatre August 1st, acting as general coordinator of the Mercury enterprises. Henry Senber will continue as theatrical press representative.

Attack Carnivals

Kansas City exhibitors are protesting the influx of carnivals. E. S. Young, of the Central, Jay Means, of the Oak Park, and Arthur Burke, of the Gillham, appeared before the City Council, in behalf of exhibition.

FILM CRITICS ORGANIZING TO RAISE STANDING WITH PUBLIC, PUBLISHERS

Seek to Improve Standards of Film Criticism and Impress Public with Significance of Motion Picture Criticism

by JAMES P. CUNNINGHAM

A movement is under way to gather from among the 900 working motion picture critics of the country's newspapers sufficient members to organize and operate a mutual organization from coast to coast that would have as its basic purposes the improvement of standards of motion picture criticism in newspapers and impress the public with the real significance of motion picture criticism. As a national group it would be the first of its kind. A lone local organization of film critics is operating in New York, founded some few months ago.

Not a Union

The sponsors of this new association stress that it would have no labor or guild "tinge," that they are unanimously opposed to anything like a film critics union or any association or connection with either the American Federation of Labor or the Congress of Industrial Organization. Although many of the country's film critics are members of the American Newspaper Guild, headed by New York's Heywood Broun, their scale of wages and working hours and conditions are generally far above any of the guild's requirements, particularly in New York, Hollywood, Chicago and other large places.

Last week, some 50 of the newspaper critics, as a starter, received from Merle Potter, critic of the Minneapolis *Journal,* acting for and in behalf of a committee of sponsors, an announcement of the intentions, inviting membership and observations on such a group.

The idea in its most recent form was born out of those many junkets recently conducted for the press to Dodge City, Kansas, for the opening of the Warner picture of that name, to Omaha for the Paramount picture of "Union Pacific," and elsewhere for other productions; several of the more representative ladies and gentlemen who write about pictures for the press deciding that these periodical assemblages around the country were causing them to acquire helpful contacts, knowledge of the workings of their clan, and other things besides forcing them to acquire a spare shirt, a toothbrush and a sound stomach ready for any emergency in galloping away to serve the cinema—and Mr. Lasky, Mr. Mayer, Mr. Zanuck, Mr. DeMille and the brothers Warner, who of late have been unusually generous in furnishing special trains to the inlands for picture premieres.

Would Increase Prestige

Sitting around the pullmans and club cars some of the critics came to the conclusion that they should form some sort of a working organization. At Des Moines the other week, Dorothy Deer of the Chicago *American,* Keith Wilson of the Omaha *World-Herald,* Barney Oldfield of the Nebraska *State Journal,* Buck Herzog of the Milwaukee *News-Sentinel,* Merle Potter of the Minneapolis *Journal,* and others, were diverting themselves at the expense of RKO and the opening of its "Career," when the subject again arose, taking concrete form when Mr. Potter was deputized to select a group of critics around the country for a beginning.

Besides these reasons for using their collective effort to improve standards of film criticism and impress the public with its significance, they would also work to have the critic carry greater weight, compel greater attention from the producers in Hollywood, and, importantly, increase the respect of their editors and publishers for the motion picture departments of newspapers. The motion picture industry itself has down through the years exerted strong effort to improve its position in the news and feature columns of the nation's papers. Despite a pronounced trend toward increasing the amount of advertising space it uses in the newspaper—increasing 50 per cent in the past few years—newspaper publishers have been steadily hitting the industry by increasing lineage rates. At the last investigation made by MOTION PICTURE HERALD, two years ago, it was found that while general advertising rates had been increased but two cents in three years, to 37 cents, motion picture advertising in the same period had been increased from 40 to 47 cents.

The motion picture producer has long been without any organized representation between itself and the working press and it may be that the new group as projected might serve in such a capacity. There have been frequent clashes between groups of newspapers and the motion picture business in a particular locality, over arbitrary increases of ad rates, decreases of space for items on pictures and personalities. In such instances the film critics' organization could be used as "peacemaker."

Only last January, it was said in *Editor and Publisher,* trade journal of the newspaper business, that newspapers which conduct "slipshod" movie pages have "dropped the movie theatre manager into the newspaper picture somewhere between the business office and the editor's desk—making him a 'stepchild' of each."

Screen News Valuable

Citing a reader interest for "good" movie pages topping all other newspaper departments or special pages in newspapers except comics, Loew's, Inc., one of the biggest newspaper advertisers of motion pictures, declared that with the same treatment accorded films as sports and other fields, the movie page can be developed into one of the most valuable newspaper departments, both from the standpoint of public interest and advertising revenue.

The idea of the sponsors of the new critics organization to improve the standards of motion picture criticism has a particular relation to the Loew charges of last January, as written by Art Schmidt of Howard Dietz' home office publicity staff. The report charged that a wide variety of standards for movie pages existed in newspapers. Loew's found publishers, talking "off-the-record," frankly admitting they had not been giving much attention to their movie departments when "it is far below the standard of the balance of the paper," conceding at the same time that it is one of the most profitable departments, and is becoming more so each year.

It was found that the quality standard of movie pages, and the resultant reader interest and circulation appeal, is governed generally in proportion to the publisher's and/or editor's personal understanding of the motion picture business and liking for the movies themselves. Consequently "the local movie manager is neither fish nor fowl, a strange combination of news source and advertiser."

The Loew investigation found that "most motion picture editors or critics throughout the country are thoroughly competent, but, unfortunately, in many instances they contribute little to the page except reviews—they are not consulted (by their editors or publishers) on policy or makeup of the daily page, and frequently haven't the staff to conduct."

It would seem that the solution to many of these faults and complaints could be found through some such group as is now proposed by the movie critics.

Directly involved in the platform advanced for the critics organization are charges made in February, 1938, by John Rosenfield, well known movie critic of the Dallas *News,* who declared that, "The film critic is a highly indispensable feature of a complete publication, but nine out of ten practice their craft in a manner neither fair to their art, nor just to the impresarios, nor faithful to unsuspecting readers who encounter their by-lines." He charged that "film critics are most concerned with their own importance."

900 Critics

In addition to the 900 film critics—an all-time high—now on the records of the press department of the Hays organization in New York, there are today 312 accredited news and magazine writers writing about films from Hollywood.

The new organization would probably have some sort of an official organization publication. "It could be used for a great variety of purposes," it is said, but primarily would be employed to further the four basic aims of the group.

"Those who have discussed the possibilities of a critics' organization have felt that it should be kept independent of any dominating Hollywood influence at all costs. This would naturally include any attempt to dominate the organization by the Hays office," explain the sponsors.

SEES FILMS LOST ART IN GERMANY

Dr. Paul Schwarz, for 10 years New York consul general of the German Republic, in an address at the Fifth Avenue Playhouse, New York, this week said that the prime necessity, the base of artistic production, is liberty. "Let me simply state that most of the pictures which stood for the world-wide reputation of German motion-picture art have been produced before 1933," he said.

The occasion was the presentation of pre-Hitler motion pictures at the current Second Annual International Film Festival being conducted at the Fifth Avenue Playhouse.

Shine Gets Ross Post

W. J. Shine has been appointed coordinator of research activities for Ross Federal Research Corporation, under C. B. Ross, director of research. A former Columbus newspaperman, Mr. Shine has been in charge of research sales in Cincinnati.

Set Club Golf Date

The Cincinnati Variety Club's annual golf tournament is tentatively set for August 15th. Joe Goetz, assistant division manager of RKO Midwest, is general chairman.

Harry Balaban Proposes a Solution To Duals Problem, Says It Works

In the middle of a new general discussion within and outside the industry on the question of double bills, Harry Balaban, Chicago operator, comes forward with a new form of program to take the place of doubles, using, instead, one feature and a group of shorts presented in a most unique manner. It has been in the testing stage, and after weeks, Mr. Balaban says it works, not only maintaining regular box office business in the heart of a dual-infested area, but actually increasing receipts from ordinarily bargain-hungry Chicago moviegoers.

For years Chicago owners have been arguing and fighting over the duals question. The independents have refused to eliminate the practice because the circuits would not. At other times the opposite was the case.

Mr. Balaban's single feature at the Esquire theatre, where the test is being conducted, is supplemented by an hour of varied shorts, advertised as the "Esquire Hour." It is promoted and advertised in the newspapers, in precisely the same way that a normal feature would be.

The "Esquire Hour" is anything but a random collection of short subjects; it is an attempt at a balanced, unified program in which the various films form one homogeneous production. The general plan has been to present a full "hour show" which might compare in quantity to a second feature, and might excel it in quality. The shorts are picked painstakingly from all available material, and are altered, cut, edited and blended so that they may in essence make a completely unified 60-minute feature. Each short film leads naturally from one to the next, with the smooth progression of the reels of a normal feature picture; special introductory preludes or trailers are devised and presented to establish an easy connection between overlapping and related parts of the "hour show."

Editorial standards of the "Esquire Hour" are rigid. Superfluous credits, or titles, are eliminated from every short. A travelogue will be introduced by a screen caption reading: "The Esquire Hour takes you on a voyage to Bland Island." The evening's program always opens with a presentation of late news, although this may be re-edited and rearranged to fit in with the subject which is to follow; the last news flash, for example, may be that of a championship tennis match, which leads directly into an ensuing sports short on lawn tennis pointers. The whole attempt throughout is to avoid any conscious feeling of abruptness or inharmonious transition, and to develop the psychology of a group of shorts forming, in essence, a single 60-minute entertainment feature.

The theatre management attempts to solicit reactions and special preferences of all patrons, to be represented and reflected as the schedule of shorts for subsequent weeks is being made up.

What the final effect of the success of this type of program may be remains speculative. The only certainty at present is that Chicago exhibitors and distributors who have become aware of the experiment are watching it with more than casual interest.

Pathe Honors Dafoe At Cocktail Party

With Dr. Allan Roy Dafoe as guest of honor, RKO-Pathe held a party in its New York offices on Tuesday afternoon, to mark the premiere of "Five Times Five," RKO short, at the Music Hall on Thursday.

The Dionne Quintuplets, for whom Dr. Dafoe was the delivering and attending physician, are starred in the picture.

Among the guests at the party were Gus Eysell and Fred Lynch of the Music Hall staff; Colvin Brown, vice-president and general manager of Quigley Publications; Jack Alicoate, publisher of Film Daily; John Johnstone of Station WOR; Bud Fox of the Bud Fox enterprises; John Mosher of the New Yorker; and Martin Starr, of Station WMCA.

Hosts, for Pathe, were Frank R. Donovan, production manager; Harry Smith, Clarence Ellis, Louise Rousseau, and Mary Shannon. From RKO, there were Rutgers Neilson, Michael Hoffay, and Harry Michaelson.

Universal to Distribute For Associated British

Universal has closed a two-year contract with Associated British to deliver ten pictures annually for distribution in New Zealand and Australia it was announced by Joseph Seidelman, Universal's foreign department head, as he arrived in New York last week aboard the Ile de France. "The Beachcomber," distributed in the United States by Paramount, is one of the Associated pictures that will be handled by Universal in New Zealand and Australia.

Mr. Seidelman also announced that the European territory has been divided into two divisions, with Ernest Koenig placed in charge of the Latin division, which includes France, Spain, Portugal and Belgium, and Louis Foeldes made manager of the Central Europe division.

Business in England, Mr. Seidelman said, is relatively better than it is in the United States. Current year's business is far ahead of last year, he added, and returns from Continental Europe are highly satisfactory.

Delay in Selling Shows Film Buying

(*Continued from page* 14)

ters with the speedup in new season selling activities, and particularly that involving subsequent run accounts.

New season license agreements reveal very few innovations or changes. Most agreements retain a 15 and 10-cent minimum admission clause; some weekly payment plan for short subjects, newsreels and advertising accessories, and a provision reserving the right to the distributor to require certain features to be shown on single feature programs.

Most contracts contain the distributor's warranty that no advertising matter for which compensation is received has been included in the pictures licensed. Provisions are also made in most new agreements for release of a lesser number of features during the entire season than the number announced at the outset and specifies that announcements of production plans are not warranties that all pictures so referred to will be released during the season.

New license agreements omit reference to a score charge. However, cancellation provisions on the basis of the new industry trade practice code and warranties as to the non-forcing of shorts with features are not included. The old 10 per cent cancellation clause, conditioned upon the status of the individual contract, remains in most of the new season agreements.

These, of course, will be amended by the addition of the new trade practice provisions if and when legal means of making the code effective have been determined.

March of Time's Industrial Shown

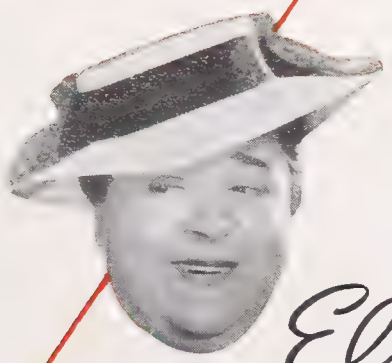
The first industrial picture produced by a new commercial production department set up by March of Time was previewed by advertising men Monday night at a showing of a complete motion picture program prepared by J. M. Mathes, Inc., for National Carbon Company's Prestone. The program will be screened at dealer conventions throughout the country.

The Time picture, documenting the production processes of Prestone anti-freeze and the research conducted to maintain its quality, marks the magazine-newsreel's entry into the commercial field. The picture was directed by Beverly Jones. Discussing plans for the new department, executives of the company said that production would be confined entirely to industrial and sales training pictures and that none would be produced for theatrical showings. Negotiations at present are under way to produce a film for Chesterfield cigarettes.

The Prestone program includes a "Coming Attractions" reel pointing out to dealers new selling points for the product, made by West Coast Sound Studios, and a four reel feature, "Rip Van Winkle, Jr.," also produced by H. Christianson of West Coast, producers of Prestone and Eveready flashlight commercials. The program starts with a Walt Disney Mickey Mouse cartoon released theatrically several years ago.

No plans for showing the program or parts of it beyond the scheduled dealer conventions have been made.



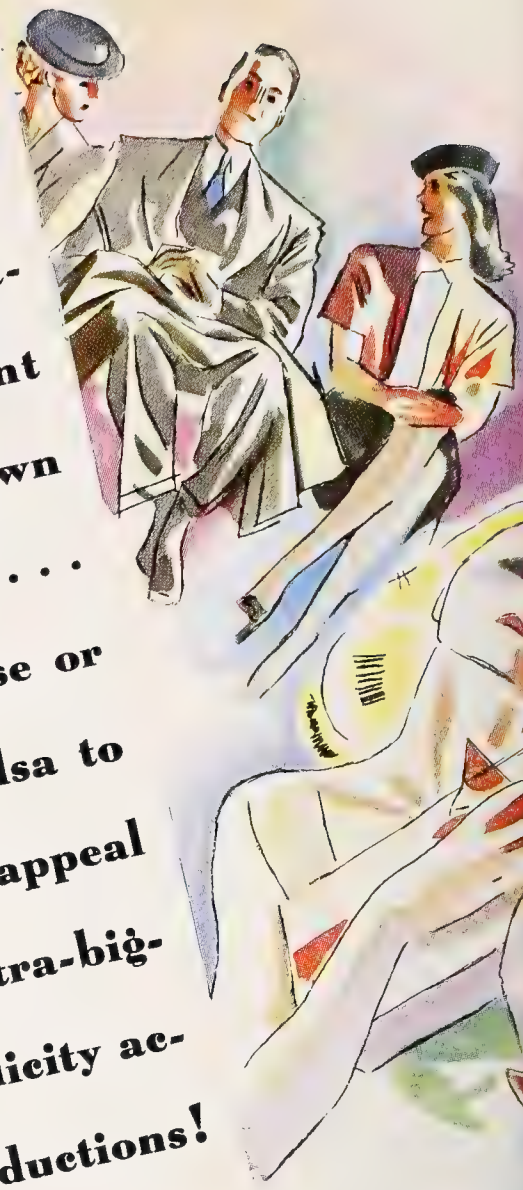


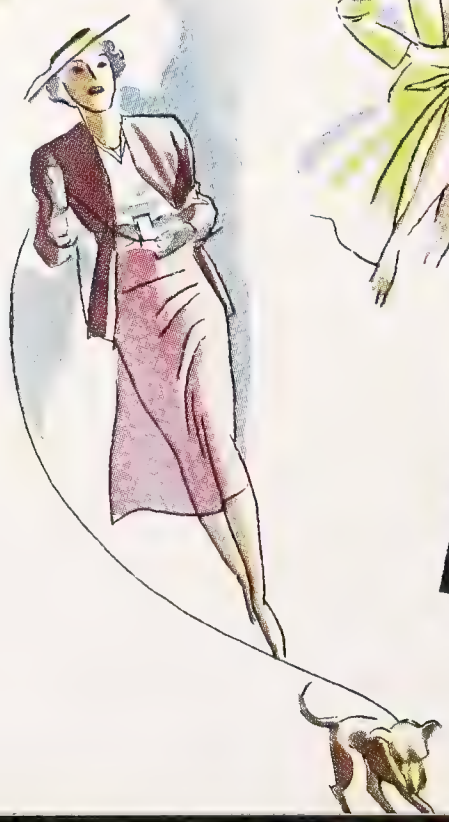
Elsa says:

"Nice thing, love! Too bad
so many people rush around
so fast they leave it behind!"



World-renowned, party-giving Elsa Maxwell springboards your campaign for 20th's profit-starter of 1939-40! The freshest, brightest, most original entertainment idea in years! Girls on their own . . . young, smart, beautiful . . . looking for life in a penthouse or love in a cottage . . . with Elsa to guide them! Sold with eye-appeal art . . . backed by that extra-big-space advertising and publicity accorded Cosmopolitan Productions!







Elsa Maxwell's

HOTEL FOR WOMEN

with

ANN SOTHERN · LINDA DARNELL · JAMES ELLISON · JEAN ROGERS

LYNN BARI · JOYCE COMPTON · ELSA MAXWELL · JOHN HALLIDAY

JUNE GALE · KATHARINE ALDRIDGE · ALAN DINEHART · SIDNEY BLACKMER

Directed by GREGORY RATOFF

Associate Producer Raymond Griffith · Screen Play by Kathryn Scola and Darrell Ware · Based on a story by Elsa Maxwell and Kathryn Scola

Song "Whistle A Little Old Melody" by Elsa Maxwell

A 20th Century-Fox Picture · DARRYL F ZANUCK in Charge of Production

A Cosmopolitan Production

20th CENTURY FOX

FILMS FACE STILL MORE ATTACKS, IN CONGRESS, COURTS, GOVERNMENT

Department of Justice Discloses Plans for Grand Jury Probe; New Attack Promised in Congress; New Trust Suit

With controversies continuing within the industry over the code of fair trade practices, some 40 independent and three United States Government anti-trust suits pending in the federal courts, and an anti-block booking measure, the Neely bill, passed by the Senate and under consideration in the House, the motion picture industry this week became even more embroiled with fresh attacks, actual and threatening, breaking out in Congress, in the courts and in various Government departments.

The Department of Justice now promises a Federal Grand Jury investigation of the industry in Los Angeles, with a new monopoly suit there and demands made for action on film labor matters, also on alleged film tax deficiencies.

Congressman Lyle H. Boren this week declared that when the House gets the anti-block booking bill for consideration, he will move for a drive for legislation to divorce film exhibition from distribution interests.

Investigation of the Fox Theatres receivership has been started by the Federal Bureau of Investigation, as a result of the Judge Manton case.

Alabama independents now charge the majors with violation of the anti-trust laws, adding to the three suits filed only last week, in Kentucky, Maryland and Texas.

Counsel for the major defendants in the New York trust case are preparing to fight the Government's move in the courts to advance the suit to early trial, the U. S. seeking a November 1 date on the calendar.

Murphy Discloses Coast Actions

Disclosure that a new U. S. Government attack on the motion picture industry is expected to be initiated in Los Angeles in September, when the Department of Justice will go to a Federal grand jury with a new monopoly proceeding and a demand for action on coast film labor matters, was made by the Department of Justice at Washington this week.

Both matters, it was declared by Attorney General Frank Murphy, are in the hands of Department officials on the Coast and will be acted upon at such time as they believe propitious.

A third matter involving alleged income tax deficiencies of some industry leaders, including Joseph Schenck, William Goetz and Darryl Zanuck, will be decided shortly, Mr. Murphy said following conferences next week with the principals and their attorneys. The decision to be made is on the type of action to be taken. The matter involves alleged tax evasions by the setting up of trusts to which were transferred profits arising from transactions entered into by the film company officers in connection with the Twentieth Century-Fox merger, it was said.

Both the monopoly and labor cases have been under investigation for a considerable period, and the announcement that it was intended to bring action was not unexpected. Involved in the former is the 1932 consent decree, by Fox West Coast Theatres, which independent exhibitors long have complained was being violated, but there are intimations that the proceeding will be broadened to take in also matters which are the subject of attack in other pending suits against the industry.

The labor case is said to revolve around an alleged understanding between union leaders and the producers, to head off a threatened invasion of the Hollywood labor field by the CIO. (That "invasion" by the CIO has begun, as reported on page 29.

SHORTS VS. DUALS COMES UP AGAIN

Metro-Goldwyn-Mayer last Saturday morning dedicated Leo the Lion, Jr., a little cub given to it by the Lions Clubs of America, to serve as a living trademark for the company's "Junior Features"—short subjects. The dedication took place at the Court of Peace at the New York World's Fair, where delegates to the Lions convention had gathered for the purpose.

With Frank Buck, Johnny Weismuller, James Stewart, Bert Lahr and others participating in the ceremonies, Edward L. Kuykendall, president of the MPTOA, injected a trade note into the discussions when he hit out for shorts and a single feature as against double feature bills. The public attending gave him a receptive hand on the keynote.

"If all shorts were good," he said, "there is no question in my mind that they would soon supersede double features, because I am firmly convinced that the average person would rather see several good shorts and a good feature rather than two features, one of which was made specifically for the purpose of filling in the necessary number of program minutes."

Boren's Threat and The Neely Bill

Disregarding the fast-approaching closing of Congress, Congressman Lyle H. Boren (Dem., Okla.) this week stated at Washington that consideration by the House of Representatives of the Neely block-booking bill, already passed by the Senate, will be made the occasion for a drive for legislation divorcing exhibition from production and distribution.

As the block-booking legislation reached the House from the Senate, Congressman Boren submitted for the record a brief defending the constitutionality of his divorce proposal which, however, has not yet been formally introduced.

The two measures, he declared, complement each other "and have in common the goal of a positive effect, to stimulate the production of better pictures, which goes beyond, and may render less necessary the negative effects of censorship laws."

His bill, the Congressman explained, is designed to separate production and distribution from exhibition. "Its principal substantive provision prohibits the operation of motion picture theatres which are owned or controlled by producers or distributors or in which producers or distributors have an interest," he said. "In aid of enforcement it is required that every exhibitor, as a condition of lawful operation, shall file annually with a designated state officer an affidavit to the effect that the requirements of the law are being complied with. Criminal penalties are imposed for violations, and provision is made for civil proceedings, after the manner of anti-trust actions, to prevent and restrain violations. The effective date is deferred until one year after enactment."

Admitting that the important constitutional question of whether the due-process clause of the Constitution would be violated by such a law, Representative Boren held that similar legislation has been enacted by Congress in the past for other industries and has been held valid by the courts.

Cites Other "Divorcements"

The separation of banking from the investment business, the divorce of railroads from coal mining, he contended, afford precedents for the divorce of exhibition from distribution.

"There is nothing novel about the power exerted in the bill, but on the contrary it is merely the application of a long-known and well-recognized power to new conditions," his memorandum asserted.

"It is primarily, but not solely, a matter of legislative judgment whether such evils exist as should be corrected and whether the means selected for their correction have a real and substantial relation to the ends sought to be attained."

Boren contended, further, that the motion picture industry, particularly the operation of theatres, is affected with a public interest.

"That the motion picture industry has risen to become the subject of a vast public interest is beyond dispute," he declared. "Equally certain is it that there is widespread concern about the industry and its influence upon the public. This concern has been manifested in many ways.

"In view of the many quarters in which concern about motion pictures, particularly the exhibition end of the industry, has been manifested, and in view of the proven influence of pictures upon the manners, dress and morals of the people, it would be difficult to discover an enterprise more aptly fitted to the category described by the court in Wolf Packing Co. v. Industrial Court."

Since the states have ample power to control motion picture exhibition, Boren held, there would be no difficulty in administering the measure under which theatre owners would report to state, rather than Federal, officials.

"Little, if any, apprehension need be felt in regard to other constitutional objections which may be urged against the bill," he said. "Thus it raises no question under the commerce clause, since, designed only to regulate exhibitions within the state, its effect upon interstate commerce will be only indirect. The contracts clause presents no problem, because, first, to the extent that the distributor-exhibition contracts in the motion picture business are for terms of one year or less, the delay of one

(*Continued on following page*)

DOUBT NEELY BILL THE ANSWER

(Continued from preceding page)

year in effective date provided in the bill would prevent it affecting those contracts; and, second, all private contracts are subject to the exercise of the state's police power. Nor is the bill objectionable under the equal-protection clause," he concluded.

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Key to Neely Bill Rests in the House

A majority of the members of the House of Representatives are agreed that something should be done to quiet complaints of monopolistic practices in the motion picture industry, but there appears to be a decided difference of opinion as to whether the best approach to a solution is through the Neely bill or enforcement of the anti-trust statutes, according to word from Washington this week.

If the Neely bill were brought up on the floor of the House, it is felt in Washington that it probably would receive enough votes to insure its passage. But there will probably be no action on the measure until next session and by the time it is taken up for consideration it is possible that a decision will have been rendered in the Government's New York suit.

Control of legislation is more securely in the hands of leaders in the House than in the Senate. This was evidenced during the current session, when Representative Clarence F. Lea of California, chairman of the Interstate ond Foreign Commerce Committee, successfully repelled efforts to force action on the block booking legislation sponsored by Representative Andrew Edmiston of West Virginia and Francis D. Culkin of New York.

The California Congressman this year said he would not take action on the bill without hearings and that the committee had too much more urgent legislation to handle to permit the holding of a lengthy investigation of the film industry's troubles.

The suggestion has been heard in Washington that if the bill is not brought up for consideration it may be forced out of committee by petition. Such a step is resorted to only occasionally, when a committee deliberately attempts to hold back legislation in which a large number of members are interested.

Such a move would not avail at the present time, since the few remaining days of the session would not permit the holding of hearings. In other words, the charge that the committee has put the bill on ice would not stand up, and, in fact, there is no disposition on the part of House sponsors of the measure to make such a drastic move, according to observers.

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Majors To Fight Early Trust Trial

With a battery of Washington and New York government lawyers, the Department of Justice was ready Tuesday to argue in Federal Judge John C. Knox's District Court in New York for a motion to set November 1st as the date for the trial of the Government's suit against the majors. Apparently when it appeared that the majors were equally ready to contest the action—the majors want a Spring, 1940 trial date—the hearing was put over to August 1st to allow for a meeting Friday between the film lawyers and Paul Williams, U. S. Assistant Attorney, to explore the possibilities of arriving at a date in between that will be satisfactory to both.

Mr. Williams, in charge of the case, bases his plea for a preference on the ground that the case is of great public interest and that anti-trust suits are entitled to early trials.

In his affidavit, Mr. Williams declared that the film industry "has become one of great importance not only because of the large amounts invested therein, and the large number of individuals who are now engaged in the industry, but also because of the tremendous influence that is exerted by motion pictures over the social, cultural and education advancement of the people.

Mr. Williams also pointed out that Section 4 of the Sherman Act provides that "the court shall proceed as soon as may be, to the hearing and determination" of anti-trust cases, and asked that the case be "expedited in every practicable way."

Defense counsel are urging that the case is not of such extraordinary public importance as to require a preference and will resist the November 1 date on the ground that the defense could not be prepared sufficiently by that time. The case is now number 394 on the calendar and, in normal course, would be reached for trial about March, 1940, without a preference.

Pre-trial examinations will be kept to a minimum, Goverment attorneys indicate, and may be abandoned altogether in an effort to speed the trial. United Artists has already been examined, but the examination has not been formally closed. Exception was made in the case of U. A. because that company refused to respond to a questionnaire.

Meanwhile, Columbia's motion for a further bill of particulars from the Government in the New York anti-trust suit, was denied by Federal Judge John M. Clancy Thursday.

The cryptic decision denied the motion "in all respects," holding that the Government had given "reasonable compliance" to Federal Judge William Bondy's order for an original bill of particulars from the Government. The court directed that Columbia file its answer within 10 days.

In addition to asking further particulars of the anti-trust law violations with which it was charged, Columbia asked that portions of the Government's complaint be eliminated for failing to comply with Judge Bondy's order; to strike out parts of the Government's bill of particulars as being "sham and frivolous"; to forbid the Government from offering evidence on items which it failed to answer in its bill of particulars and to eliminate reference to Columbia's part in the Interstate Circuit case on the ground that the case has been disposed of.

A similar application for a further bill of particulars by United Artists is still pending before Federal Judge Edward A. Conger.

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FBI Investigating Fox Receivership

The Federal Bureau of Investigation has been conducting a secret inquiry into the receivership of the Fox Theatres Corporation, it was learned in New York Saturday during a proceeding before Judge John C. Knox, of the Federal Court there. The corporation went into voluntary bankruptcy in 1932 with assets of more than $30,000,000 and claims against it of more than $38,000,000.

The proceedings Saturday revolved about an application by Robert Aronstein, of the creditors' committee, and Gustavus A. Rogers, of the stockholders' committee, for permission to use the corporation's funds for an investigation of the conduct of Milton C. Weisman, former receiver of the corporation and now one of the trustees in charge of its dissolution.

Mr. Weisman had been appointed receiver in 1932 by former senior Judge Martin T. Manton, of the United States Circuit Court of Appeals, who was recently convicted of selling his judicial influence and was sentenced to two years' imprisonment and fined $10,000. Judge Manton, sitting as a district judge, had conducted the receivership proceedings until January 30 of this year when he ordered the corporation dissolved and Mr. Weisman and Kenneth P. Steinreich appointed trustees of the corporation's assets.

Mr. Weisman's final report as receiver, filed on April 4 last, set forth that of the $38,400,000 worth of claims against the corporation, only $8,100,350 were allowed, a claim of $7,186,627 of William Fox being still in dispute. Of the reputed $30,000,000 worth of assets in the corporation at the time of its bankruptcy, there is said to remain only $1,000,000 today, although creditors received dividends totaling only eight per cent of their claims, with promises of a possible five per cent more upon closing of the dissolution.

Mr. Aronstein and Mr. Rogers charge Mr. Weisman in their application with negligence and wastefulness in the handling of the corporation's affairs and asked the court to take its remaining assets out of Mr. Weisman's and Mr. Steinreich's hands and place it in the hands of another receiver. In the course of the hearing Jerome Doyle, Assistant United States Attorney General, disclosed that the Federal Bureau of Investigation had been delving into the whole subject and had not yet completed its inquiry.

Judge Knox announced that he would reserve decision on the application pending the outcome of the government's investigation.

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Latest Trust Suit From Alabama

A suit for $100,000 against 11 defendants, charging that they conspired to monopolize the motion picture business at Athens, Ala., and to destroy his business there, has been filed in U. S. District Court at Birmingham by M. M. Buchanan and his Buchanan Amusement Company.

The defendants named are: Muscle Shoals Theatres and Louis Rosenbaum, its president; Crescent Amusement Company, Paramount, RKO Radio, Warner Brothers, Vitagraph, Twentieth Century-Fox, Loew's, Metro-Goldwyn-Mayer and United Artists.

The suit charges Crescent and Muscle Shoals Theatres entered into a scheme to prevent the opening of a house which the plaintiff was remodeling "with a deliberate and avowed purpuse of putting the plaintiff out of business."

The two theatre defendants are alleged to have conspired with the major defendants not to sell the plaintiff pictures.

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Suit Against Majors Started in Philadelphia

A suit brought by Eugene Mori, owner of the Landis Theatre, Vineland, New Jersey, and several of the community's officials, against Warner Brothers theatres and the majors, started in U. S. District Court in Philadelphia on Tuesday.

Harry Shapiro, attorney for the plaintiffs, asserted that Warner officials had warned Mr. Mori against opening a theatre in opposition to the two circuit houses in Vineland.

Mr. Shapiro tried to illustrate the allegedly bad business practices of the defendants in other territories; but Judge William Kilpatrick directed him to confine his complaints to the Vineland situation.

Among witnesses appearing this week were Frank MacNamee, RKO exchange manager; A. J. Vanni, Warner zone manager, and Edgar Moss, Twentieth Century-Fox exchange manager.

KUYKENDALL LOOKS AT CODE, SEES IT ACCEPTABLE TO 90% OF OWNERS

Meets with Rodgers and Reports Back That Changes Have Been Made; Majors Also Meet with N. Y. Allied; Cole, Cohen Talk

First formal statement from within meeting chambers since the majors started this last time to re-draft their trade practice code, came Tuesday from Edward L. Kuykendall, who, as president of the MPTOA, met twice with William F. Rodgers on further suggested code changes, and, after the second meeting, Tuesday morning, issued a formal statement on their re-drafting progress, reporting that "90 per cent of the theatre owners of this country will accept the revised code."

Completed Draft Nearly Ready

The majors were continuing their re-drafting, which, in this instance, has been going on for several weeks. The industry was expecting announcement any day of completion of the final revisions, verification of this coming from Mr. Kuykendall's disclosure that Mr. Rodgers had assured him that the complete draft would be ready in time for a southern exhibitors meeting on August 9th, and that at the same time the majors would announce an effective date.

From elsewhere it was learned that that effective date will be September 1st.

All sides were moving swiftly codewise this week, with the MPTOA winding up its conversations with the majors, the majors then turning to code conversations with a special committee of New York Allied, which favors a code, as against complete rejection by the parent national Allied.

In this connection, it appeared significant this week that the majors have been receiving letters from individual Allied members elsewhere stating that they will disregard national Allied's rejection.

Also, Colonel H. A. Cole, national Allied president, and Max A. Cohen, New York Allied president, met in New York Tuesday to talk over the code situation as it involves both organizations.

On Tuesday, Mr. Cohen started negotiations with the distributors' code committee for "a fair" trade practice code for the state of New York.

Colonel Cole, said Monday that Allied's convention action of rejection of the code has been endorsed by several of its state units which have gone on record as "unalterably opposed" to the code.

At an open meeting of Allied States Exhibitors Association of Southern California, Arizona and Nevada, in Los Angeles, this week, secretary James Quinn condemned the code and urged exhibitors to join Allied and wage a militant fight.

Kuykendall's Statement

Complete statement of MPTOA's Kuykendall, following his meeting with the majors' Mr. Rodgers, follows:

"The various objectionable features in the code so far as MPTOA is concerned were discussed at length and the revised code will be more acceptable than the previous one but will still not contain some of the things that MPTOA insists should be in it. However, it is a step in the right direction and contains many things that are for the good of the industry as a whole and especially for the theatre owners of this country.

"The arbitration clause has been improved upon as compared to the last one printed. Several of the 'bugs' have been taken out of it. It is better languaged, therefore more easily understood by the average layman.

"There is yet considerable work to be done but Mr. Rodgers assured Mr. Kuykendall that he would have a complete draft ready for the meeting to be held by Southeastern exhibitors in Atlanta on August 9th, and at the same time would be ready to announce where the first arbitration boards would start functioning as well as giving a definite outline as to how the membership of these boards would be selected.

"Mr. Kuykendall is of the opinion that 90 per cent of the theatre owners of this country will accept the revised code for what it does contain and the advantages it will bring to theatre owners not as a final objective of the theatre owners but as a beginning of a happier relationship between exhibition and distribution because it is hard to believe that any theatre owner, regardless of affiliations, would reject something that he needs so badly.

Canadian Conferences

The proposal for a consideration of grievances of independent theatre owners of Canada with respect to alleged excessive clearance and priority procedure by the Conciliation Committee of the Film Section of the Toronto Board of Trade, definitely has been turned down by the Anti-Protection League of Canada. Arrangements are being made by the latter for the holding of the first All-Canada conference of independents in Toronto at the end of August to plan a course of action.

The Conciliation Committee suggestion has been rejected on the ground that the individual exhibitors are not adequately represented in that organization and also because the league has not yet been fully organized for a show of strength in backing up its claims. Organization work is under way in all parts of the Dominion and the convention at Toronto is expected to show maximum representation of privately owned theatres.

In turning down the offer of an immediate discussion of grievances with a view to adoption of reforms, the league has replied that an entirely new conciliation board for the whole Dominion, giving the independents balanced representation in a body that will be vested with final powers to draw up new clearance schedules and to enforce decisions in other problems, will be necessary. This new national committee would also have to take the scope of an appeal board to which regional committees would refer findings on local issues for final approval or revision, it is declared.

UNUSUAL CIRCUIT DEAL ARRANGED

The success scored in England in the pre-release engagements by Alexander Korda's "Four Feathers" and Samuel Goldwyn's "Wuthering Heights" has inspired "the most amazing" circuit contract ever made in that territory, Arthur W. Kelly, vice-president of United Artists, said in New York this week.

As a result of a deal made by Ted Carr, joint managing director of United Artists in England, he said, each production has been booked by the Gaumont British and the Odeon circuits to play simultaneously in all their theatres, even in those situations where the circuits are in direct opposition to one another. "The terms obtained for each film are the highest that have ever been paid for a picture in Great Britain," he added.

Mr. Kelly estimated that the ultimate gross for each picture in Great Britain alone would be close to the million-and-a-half mark in dollars—which, he said, "would be a record for the country, with the possible exception of 'Snow White'."

MPTOA May Drop Convention

The Motion Picture Theatre Owners of America may dispense with a national convention this year unless arrangements are completed shortly for a meeting in one of the larger Pacific Coast cities.

Western Pennsylvania MPTO, the Connecticut MPTO and Allied States of New Jersey this week set dates for meetings.

The national exhibitor group is now discussing arrangements by which a three day meeting would be held in San Francisco in October, permitting MPTOA delegates to visit the Fair there and then continue to Hollywood. If these plans are not consumated, it is unlikely that a national convention will be held this year.

The Allied Theatre Owners of New Jersey will hold their 20th annual convention at the Ritz-Carlton Hotel, Atlantic City, September 6th to 8th.

E. Thornton Kelly, executive secretary of New York Allied, has been appointed convention manager. Lee Newbury is chairman of the convention committee.

The Motion Picture Theatre Owners of Western Pennsylvania will hold their annual convention October 23rd and 24th. Both Colonel H. A. Cole, president, and Abram Myers, general counsel of National Allied, are expected to attend.

Over 150 motion picture guests and their friends are expected to enter the annual film golf tournament at Racebrook Country Club, New Haven, August 1st, under the auspices of the Connecticut MPTO.

Irving Jacocks, Jr., president of the exhibitor organization, heads the committee.

Nebraska-Iowa Pool

The Motion Picture Theatre Owners of Nebraska and Western Iowa, which has started a membership campaign, has been reported to be interested in the formation of a buying pool. Present membership of the organization is reported as less than 100.

OTTERSON HEADS NEW COMPANY TO DEVELOP "TELEVISION BY WIRE"

Solution to Difficulties of Power and Range Claimed; Operations to Start in East; Patent Interests Are Acquired

The first public "wired television" bowed in this week, called the Radio Wire Television Corporation, under John E. Otterson, former president of Paramount Pictures, Electrical Research Products and Winchester Repeating Arms Corporation, and who lately has been the president of Tri-National Pictures, foreign films importers.

Merger of Companies

The new corporation includes the former holdings of Wire Broadcasting, Inc., Wholesale Radio Service Company, Inc., and their subsidiaries. Papers of incorporation were filed on July 20, in Wilmington, Delaware.

Principal subsidiaries of Wire Broadcasting are Teleprograms, Inc., of New York; Telemusic, Inc., of New York; Wire Programs, Inc., of Delaware; Muse-Art, Inc., of Pennsylvania; Wire Broadcasting, Inc., of Pa.; Tele-Vision-Music, Inc., of Washington, D. C.; These will continue operating under present titles. They supply music by wire to hotels, clubs, industrial plants, homes, restaurants and barrooms.

Wholesale Radio, Inc., the other principal in the merger, operates retail outlets for merchandising of radios and equipment, phonographs, records, and photographic supplies. These will be re-named after the parent company, and stores in each state will be identified in their titles, by the state.

Would Overcome Range

The operations of the new television service are predicated upon the difficulties encountered by radio television engineers. Almost insuperable are two of these difficulties: increasing the transmission of radio television images beyond the sight range, and the corollary of setting up a television network.

Technical opinion generally concedes network television possible only with costly relay stations—or with almost equally costly special "co-axial" cable. Special experiments, not concluded, by A. T. & T., have pointed the way to use of telephone wires.

The new corporation is being built on the assumption of the practicability of such. In remarks this week on the new company's plans, Mr. Otterson asserted:

"Every current technological trend points to the ultimate distribution of entertainment by wire. Particularly is this true in the case of television, where, according to leading scientific authorities, the transmission of images beyond the horizon presents great difficulties. Not only can wire networks bring radio and television into any home in America from a central point, but this can be achieved without interference by static or other forms of atmospheric disturbance.

"At present, our operation is limited to key cities on the Atlantic seaboard. In the near future, however, we hope to extend our services on a nation-wide basis."

Interest in Patent Companies

Mr. Otterson also pointed out an additional advantage to wired entertainment. The listener, he said, will be able to govern the choice of selections by the broadcaster.

"Wired television" has the same principle as Muzak's "wired music," controlled by Warners, which pumps special wired music into homes and public places.

The new company says it has obtained a full interest in the Transformer Corporation of America, manufacturers of radio and electrical products; Tele-Capital Corporation, financiers; and the Syndak Corporation, which is reported owning a large group of patents on motion picture projection, sound and lighting. As with the subsidiaries of the Wire Broadcasting, these units also will continue operations under their own titles.

The new organization also has the rights to the World Broadcasting System library of music.

Vice-presidents of Mr. Otterson's latest venture are J. R. West, president of Wire Broadcasting; and A. W. Pletman, president of Wholesale Radio.

Gross business done by the new company's subsidiaries during the past year is estimated at $4,000,000. Wall Street rumors this week said that about $6,000,000 was being floated to underwrite the new amalgamation.

While these plans were being announced, the newly launched radio television industry, which first stirred into life on April 30 when the National Broadcasting Company began its first regular television service to the public, appeared to be stagnating.

The *Wall Street Journal* reported a lull in sales. The "lull" in plain fact, does not even mean a sharp decline in sales of television sets. From available reports, the public never did flock to the sale counters. The *Journal* reports radio dealers as not even "pushing" sales of television receivers; and that the whole industry appears to be "marking time," until the fall.

The vicious circle which analysts of the situation described earlier this year appears to be in effect. Manufacturers realize set sales will increase with lowered prices. But they cannot lower set prices until consumer demand rises. Consumer demand will not rise until there are better programs. The National Broadcasting Company cannot offer better programs without help of sponsors. But it cannot obtain sponsors, without the permission of the Federal Communications Commission. And the Commission is not willing to grant commercial licenses until the industry is standardized, and "full-grown."

However, despite the apparently disappointing sale of sets, the National Broadcasting entertainment plans proceed. An earlier difficulty which the company faced was the obtaining of films, in lieu of flesh and blood entertainment. This has been remedied, partly, by a supply of films from independent companies, after the major motion picture distributors, unwilling to antagonize exhibitor accounts by helping a rival industry, exerted an unofficial "boycott" against the television industry.

Adds Two Film Features

Last week, NBC obtained rights for one performance each, to "Hell's Angels" and "Abraham Lincoln." These are for August presentation. Each picture will be presented in two installments on consecutive evenings.

At present, NBC has the rights to about 40 features.

NBC is concentrating on use of its mobile transmitting units, for special events. It is telecasting tennis matches, auto races, and feature material.

It is also spending money for "live talent" at the rate of $115,000 per year, a breakdown this week showed. Its weekly expense for both live and film material is about $2,500.

At the National Association of Broadcasters Convention two weeks ago in Atlantic City, the Radio Corporation of America demonstrated "two-way" television, speakers hearing and seeing each other from widely separated floors of the convention hotel.

The RCA demonstration at the convention, and its show of equipment, occupying four large rooms, resulted in the sale of its television demonstration equipment to Station KSTP, of St. Paul.

Another technical item this week appears to be the development by the DuMont Laboratories of a cathode tube through which signals can be transmitted, and received.

In Kansas City, the first public showing of television occurred two weeks ago, in Katz's Drug Company store, with the aid of the First National Television Company (W9XAL).

New Companies Formed

New television corporations are being formed almost weekly. A late incorporation is that of the Ford Marine Telephone and Television Corporation at Albany, New York, with $10,000 of authorized stock.

Earlier this month, Thomas S. Lee and Lewis Allan Weiss, president and vice-president of the Mutual Don Lee Broadcasting System, publicly warned against purchase of "questionable" television stock.

From England, it is learned that doubts are spreading about the efficacy of large screen theatre television. A survey pointed out that most special events occur in the afternoon, during which theatre attendance is drastically cut. The same survey called attention to the fact that theatre operators pay continuously for television equipment which is used seldom.

However, installations of large screen television in theatres of that country, continue. Baird Television recently announced installations for the Gaumont, the Gaumont Palace, and the Gaumont Palace, these three being in different sections of London. Scophony, a rival English television concern, announced a television installation at the Swiss Cottage, a London suburban theatre.

At a meeting of the Bristol and West of England branch of the Cinematograph Exhibitors' Association, fears were voiced that television home sets in England, if the present rate of use continues, might cut theatre attendance as much as 25 per cent.

BRITISH NEWSREELS CONSIDER TELEVISION

The British Newsreel Association, representing five newsreel companies, will consider the practicability of compiling bi-weekly issues extracted from Paramount, Movietone News, Gaumont British, Pathe and Universal for regular use by the British Broadcasting Company. The suggestion follows the adamantine objection by exhibitors for the continued loan of the newsreels identical to those regularly released to theatres. The new idea would possibly prevent production and dissemination of the British Broadcasting Company's own newsreel which is tentatively and unofficially contemplated.



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Directed by GREGORY RATOFF

Associate Producer Raymond Griffith · Screen Play by Kathryn Scola and Darrell Ware · Based on a story by Elsa Maxwell and Kathryn Scola
Song "Whistle A Little Old Melody" by Elsa Maxwell

A 20th Century-Fox Picture · DARRYL F ZANUCK In Charge of Production

A Cosmopolitan Production

20th CENTURY FOX

FAMOUS PLAYERS MEET, 400 STRONG; CONFIDENCE IN FUTURE STRESSED

First Coast-to-Coast Session Marks 21st Anniversary of Circuit; Nathanson Tells Plan to Increase Bonus Payments

by A-MIKE VOGEL
in Niagara Falls, Ont.

The new season, officially designated by Famous-Players Canadian Theatres as "Record Royal Year," was given a royal send-off by 400 managers, home office executives and guests at the General Brock Hotel, Niagara Falls, Ontario, for a four-day meeting that started on Monday, to celebrate the company's first coast-to-coast managers' conference since 1927 and the 21st anniversary of the circuit founded in 1918 by N. L. Nathanson, president.

Confidence Expressed

The occasion, which differs from previous years when annual meetings were held for the circuit's eastern managers in Toronto, followed by regional conferences in the west, was marked by announcement of plans for the coming year.

Confidence in the future of the company and of the industry was expressed by Mr. Nathanson who said at the opening session, "Regardless of world conditions the motion picture business is still the best business and we know in Canada that we represent the best in Canada. You are in an industry second to none in your community."

The founder further made known his feelings in the last business meeting on Thursday to the managers assembled to receive their bonus checks earned by the theatremen in the current year and personally distributed by Mr. Nathanson. "I have been asked how this bonus system is really working out," he said. "My best answer is this: I am going to continue it as long as I am president of this company. Not only am I going to continue it but I am planning to further it."

The Famous-Players Canadian personal participation plan, now in its sixth year of operation, was conceived by Mr. Nathanson and J. J. Fitzgibbons, vice-president. It allows managers a percentage of extra grosses obtained over a 12-month quota mutually agreed upon between the manager and home office. Based upon neither net earnings nor net profits of theatres, the plan makes it possible for managers in similar situations to share as importantly as those in the larger spots.

Extra Awards Announced

In addition, it was announced that for the months of September, October and November an extra compensation contest would be inaugurated which would allow the manager to participate in cash awards totaling $5,000.

To celebrate the return of Mr. Fitzgibbons, after a long illness, the managers on Wednesday night attended a surprise dinner in his honor. Mr. Nairn on behalf of the managers and officers of the company presented Mr. Fitzgibbons with a dozen sterling silver plates engraved with his name. A hand-tooled illuminated leather volume containing addresses and signatures of the managers was given by men of the company. In reply, the vice-president expressed his pleasure at being able to participate in the activities and thanked the managers warmly.

An added surprise was the presentation to Mr. Nathanson of a scale model of the "Blue Nose," famed Nova Scotia racing schooner and a 20-inch black slate totem pole, the only one of its kind on the Pacific coast. These gifts were symbolic of the expansion of the company's operations from Glace Bay, Nova Scotia, to Victoria, B. C., a difference of 4,000 miles.

For the opening session of the first day, the managers from the east and executives of the company met the special cars bearing the western and Pacific company's managers. Groups were greeted by Mayor Carl D. Hanniwell.

The opening day sessions were inaugurated by roll call and meetings were in charge of Clarence Robson, chairman in addition to T. J. Bragg, secretary and treasurer, R. W. Bolstad, comptroller, Morris Stein, Ben Geldsaler, Larry Bearg, R. S. Roddick, Frank Gow, Eddie Zorn, newly appointed district manager for Manitoba, Alberta and Saskatchewan.

Conduct Group Discussions

During the fourth day session, advertising, theatre operation and maintenance, home office and bookings were among the topics discussed. For the group discussions, the managers were divided into six groups under Morris Stein, Clarence Robson, R. S. Roddick, Eddie Zorn, Larry Bearg and Frank Gow.

The various departments of MOTION PICTURE HERALD were credited by the speakers for their value in theatre operation. The importance of BETTER THEATRES was emphasized by E. Harris, speaking on maintenance, who called attention to the necessity of maintaining a file of this monthly publication circulated with the HERALD.

For the second successive year, the convention highlight proved to be the circuit's "Show of Showmanship," an exhibition of advertising, exploitation and publicity as arranged under the supervision of Jimmy Nairn. Located in the main ballroom where the general sessions were held, the "Show" displayed material on coming product exploited by the film companies, new equipment and outstanding campaigns executed by Famous Players theatremen and the 1938 Quigley Awards judged in the finals for last year's annual Awards.

At the Thursday morning session, executives of the various film companies addressed the meeting including Herman Wobber and W. C. Gehring of Fox; Barney Balaban, Paramount president; Carl Lesserman, Roy Haines and Norman Moray of Warners; Jules Levy, RKO; Monroe Greenthal, United Artists; Jack Cohn and Abe Montague of Columbia; William Scully and Frank J. McCarthy of Universal; James Grainger of Republic and A-Mike Vogel.

A dinner on Thursday night which followed the program of games and picnics held in the afternoon was highlighted by the attendance of the Hon. Mitchell F. Hepburn, Premier of Ontario. Others who spoke included Hon. George A. Drew, V.D.; Major John Bassett; Mayor Hanniwell; Barney Balaban and Austin C. Keough of Paramount and Mr. Nathanson and Mr. Fitzgibbons. Mr. Bragg was chairman.

A special train from Toronto unloaded for the last day's activities the entire personnel of the Famous Players home office, representatives of Paramount, Regal, Empire, Universal exchanges among others.

Theatre Managers Present

The theatre managers included: Jack Arthur, Jerry Shea, Tom Daley, D. Krendel, A. Ritchie, R. Downey, W. Hunt, A. Sedgewick, J. Laver, V. Hudson, M. Margolius, J. Purves, R. Eves, C. L. Querrie, M. J. Doyle, James Lynch, G. Morrell and A. Easson, all of Toronto; G. Forhan, Belleville; E. A. Moule and W. J. Burke of Brantford; A. P. Drohan, Chatham; K. Craig, Cobourg; Clarence Markell, Cornwall; E. J. Landsborough and J. McDonough, Galt; F. McLennan, Brockville; W. K. Trudell and J. Preston, London.

C. T. Spencer, George Stroud, Leonard Bishop and H. R. Hitchinson, Hamilton; Ernest Smithies and T. McCoy, Kingston; C. Georgas, Owen Sound; L. Osier, Oshawa; Ray Tubman, C. Holmes, I. Singerman and A. Stevens, Ottawa; J. V. Ward, Niagara Falls; R. McKibbin and S. Andrews, Guelph; J. Nelson, North Bay; A. E. Cauley, Peterboro; J. S. Smart, Port Hope; W. P. McGeachie, Sault Ste. Marie; S. Scott, Sudbury; Ted Doney, St. Thomas; G. W. Martin, Trenton; R. J. Harrison, St. Catharines; T. Forhan, Welland; R. Knevels, H. C. Merritt, J. J. LeFave, E. Lamoureux and S. C. Clayman.

H. V. Neun and A. Scandrett, Woodstock; W. J. Fawcett, Sarnia; L. M. Graburn and R. J. McAdam, Halifax, N. S.; F. W. Winter, Moncton, N. B.; J. Connor, Glace Bay, N. S.; D. P. MacDonald, Sydney, N. S.; W. H. Golding, St. John, N. B.; J. M. Franklin, Halifax; S. Korman, Rouyn; R. Maynard, Cartier, Hull, Que.; P. Valliere, Quebec City; G. T. Robert, Three Rivers, Que.; Frank Willis, Fort William, Ont.; P. D. Egan, K. M. Leach and L. C. Straw of Calgary, Alta.; A. Entwistle and W. Wilson, Edmonton, Alta.; A. W. Shackleford, Lethbridge, Alta.; P. J. Hanifen, Halifax; Donald Gauld and Harold Bishop, Winnipeg, Man.; R. Micheltree, Calgary; Mel Gow, Nanaimo, B. C.; J. R. Muir, Vancouver, B. C.; J. M. Roberston, Victoria, B. C.; Cliff Denham and M. Prieswerck, Victoria; D. Borderland, Prince Rupert, B. C.; William Novak, Regina, Sask., and others.

The company home office management was represented by President N. L. Nathanson, Vice-President J. J. Fitzgibbons, President Barney Balaban of Paramount, New York, Thomas J. Bragg and R. W. Bolstad, all of whom are directors, while the head office staff was represented by N. G. Barrow, F. J. Justin, B. Geldsaler, J. Nairn, Ben Cronk, J. A. Troyer, W. Kerr, L. G. Geering, M. Perry, R. G. Darby, A. MacCunn, H. Harris, Ben Whitham, C. A. Dentelbeck and J. J. Taylor.

NATIONAL THEATRES' MANAGERS MEETING

The National Theatres division managers' conference at the New York home offices on Monday and Tuesday featured discussions of relations with major distributors. Spyros Skouras presided. Attending from the field were Rick Ricketson, Arch M. Bowles, Frank Newman, Elmer Rhoden, Charles Skouras, Harold J. Fitzgerald, and David Idzal.

Division meetings will be held in August, it is expected, at Milwaukee, Kansas City, Denver, Seattle, and Los Angeles. Spyros Skouras will attend.

At the conclusion of the New York meeting, it was reported that National Theatres and Warner Brothers were resuming business relations, after a dispute over selling terms and methods of handling pictures.

SCHINES CALL IN THE OPERATORS OF THEIR 150 HOUSES FOR THE FIRST TIME

J. Myer and Louis W. Schine and a Score of Their Home Office and Division Executives To Discuss Product, Policies

J. Myer Schine, president, and Louis W. Schine, vice president of the Schine Circuit, Inc., one of the oldest and largest of independent circuits, on Tuesday through Friday, will have at their home offices in Gloversville, New York, more than 250 division and local managers, staff chiefs and exploiteers, from their 150 theatres scattered over New York, Ohio, Maryland, Kentucky and Delaware, for their first circuit-wide convention.

(*Motion Picture Herald's Managers Round Table this week, starting on page 70, tells a highlight story of the growth of the Schine Brothers in exhibition, from their original unit, the Hippodrome, in Gloversville, N. Y., in* 1918, *to today and a circuit of* 150 *theatres in five states*).

Product and policies, of course, for the new show season, starting in September, will top the agenda, with operation, both physical and mechanical, showmanship and promotion, advertising and exploitation, stage shows, show windows, staffs and the theatres' customers each standing as subjects of practically equal importance.

Majors To Be Represented

Tuesday morning, the convention will open with a general session, attended by zone, district and division managers and their theatre managers and home office executives, to discuss "business in general and plans for a new and greater show season."

Sales or division managers of the distributing companies will be present on Tuesday to detail the plans of their respective companies for 1939-40. Many of the majors will send advertising managers or advertising representatives from their New York home offices to talk about the advertising and exploitation plans they have for their new season's pictures.

Thursday will be "play day,"—a golf tournament, a steak roast at the Adirondack Inn at Sacandanga Park.

Friday business sessions will be resumed with all of the circuit's personnel participating.

The Schine brothers will head a home office delegation to the convention comprised of George Lynch, film buyer; Louis Goldstein, head booker; Bill Kreamer and Seth Field, bookers; Florence Thompson, office manager; Harold Antevil, legal department; Maurice Gloeckner, real estate and concessions; John May, comptroller; Francis Barter, insurance; Harold Sliter, executive assistant to Louis Schine; Gene Curtis, director of publicity and advertising; Sander Lazar, assistant director of publicity and advertising; Douglas Leishman, director of personnel and control of income and expense; Guy Selmser, in charge of construction, maintenance and repairs; J. Dewey Lederer, assistant to Mr. Selmser, and Al Marqusee, assistant to Mr. Leishman.

Managers To Preside

Zone managers Louis Lazar, of Ohio and Kentucky, and Clint Young, in charge of western New York and Delaware, will preside over various sessions, and so will Frank Boucher, home office representative in charge of eastern New York and Maryland.

District managers presiding will include Marsh Gollner, Maryland; Lew Hensler and Bill Heiss, Kentucky; Jim Levine and Bud Silverman, Ohio; Gus Lampe, Syracuse; Louis Levitch, Rochester, and Jerry Fowler, Harry Goldsmith and Bill Tubbert, New York.

A-Mike Vogel, chairman of the Managers Round Table Club of MOTION PICTURE HERALD, will be a guest speaker.

Various of the zone and district managers scheduled to address the convention include:

Louis Lazar: "What Is a Theatre Manager?"

Clint Young: "Does Good Housekeeping Sell Tickets?"

William Tubbert: "Analyzing Your Territory."

Jim Levine: "Proper Handling of Your Patrons for Greater Turnover."

Frank Boucher: "Your Show Window."

Bud Silverman: "Local Promotions and Giveaways."

Marsh Gollner: "Proper Presentation of Stage Activity."

Jerry Fowler: "The Value of an Organized Theatre."

Lew Hensler: "Your Theatre's Place in the Community."

Bill Heiss: "Intelligently Analyzing Your Business."

Lou Levitch: "Children—Patrons of Today and Tomorrow."

Gus Lampe: "Pre-Analysis of—and Taking Advantage of Picture Values."

Harry Goldsmith: "Billboards and Outdoor Advertising."

The Schine advertising-publicity director is down for a discussion of "a new show season campaign that will go a long way towards revolutionizing new show season business."

Both of the Schine brothers will address the delegates variously during the convention.

HEAD FAIR DAY FOR PROJECTIONISTS

Arrangements for a "Projectionists' Day" at the New York World's Fair, on September 7, have begun with the appointment of committees. The committee chairmen are Joseph D. Basson, general; P. A. McGuire, arrangements; Harry Rubin, speakers; Lester B. Isaac, technical and historical; H. Griffin, guests; Louis Kaufman, IATSE locals; M. D. O'Brien, publicity; P. D. Herbst, tickets.

Product Deals Set By Skouras Theatres

Preparing for the 1939-40 season National Theatres have set product deals with Columbia, MGM and United Artists. The details of the deals are being worked out at a meeting this week in New York.

David Idzal, operator of the Fox Detroit, arrived this week to attend the sessions. The six division chiefs, film buyers, bookers and others of the home office are attending the meetings.

The Schine circuit has acquired the Cla-Zel and the Lyric, in Bowling Green, Ohio.

FTC Sets Radio Manufacturing Ru

After a series of conferences and public hearings the Federal Trade Commission announced Monday trade practice rules for the radio receiving set manufacturing industry.

The rules provide for the elimination and prevention of false advertising, deceptive selling methods and certain other unfair trade practices and are issued in the interest of protecting the purchasing public and maintaining fair competitive conditions in the industry.

The rules are also applicable to manufacturers, jobbers, distributors, dealers and other marketers of sets, parts and accessories.

Eight rules govern trade practices. The first bans deceptive labels or trade marks.. Rule 2 sets forth how wave length reception must be labeled. The third rule prohibits 17 specific types of false or misleading advertisements dealing with reception, interferences, defects, number of tubes, reduced prices, lateness of models, extra charges, list prices and trade marks.

Misleading advertisements about sponsorship of the sets by prominent manufacturers is forbidden in Rule 4. Alteration of brand name or use of chassis or cabinet of other sets are banned in Rule 5. Rule 6 bars imitation of trade marks. Rule 7 condemns bribery of employes who do the buying. Rule 8 forbids the use of "spiffs" or "push money" to promote the sales of the manufacturer or dealer.

The industry's total sales of receiving sets, accessories, etc., amounted to slightly more than $460,000,000 retail value for 1937.

At the present time there are about 41,000,000 radio sets in use in the country.

Parent's Organization To Show Spanish Film

A documentary film, sponsored by the Foster Parent's Plan For Spanish Children, had its American premier this week at the Fifth Avenue Playhouse in New York. The league is an organization to aid Spanish children who have been left parentless and homeless by the recent war in Spain. Over 600 Americans have already "adopted" children through this plan, among them being Mrs. Eleanor Roosevelt, Helen Hayes, Efrem Zimbalist and Tallulah Bankhead. International sponsors of the Plan include the Duchess of Atholl, the Earl of Listowell, Mrs. James Roosevelt, Thomas Mann and Helen Keller. Any person, or group, can "adopt" a child by promising to support the child for one year at the rate of $9.00 a month.

Musart Film Productions, Inc., plans to start production shortly on "Princess Aza," which will have English, French, Russian and Spanish versions. Michael J. Gann will be in charge of production.

AFL, CIO, IATSE, AFA, AAAA, SAG SQUABBLE IN FILM UNION FIGHTS

CIO's Growing Struggle for Power in Motion Pictures Takes New Form in Hollywood, Where AFL Belittles It

The national, and far from ended, struggle for power in the motion picture industry between John L. Lewis' Congress of Industrial Organizations and William Green's American Federation of Labor, this week took new form and added drama, in Hollywood.

Claims and Demands

A rapidly enlarging CIO organization, the United Studio Technicians Guild, on Sunday held a mass meeting, again claimed a membership of over 1,000 studio crafts workers, and demanded of producers a minimum security pay of $2,000 per year.

In New York City also, the CIO, on a smaller scale, is attacking the A. F. of L. domination of the motion picture industry unions. The United Ushers, Doormen, and Cashiers' Union, a CIO affiliate, is asking higher wages and better conditions for its members of the RKO circuit, and has filed a petition for recognition with the New York State Labor Relations Board. The IATSE was granted jurisdiction in this field by the A. F. of L., but no local was formed in New York City.

The invasion of the Hollywoods crafts union field, formerly held exclusively by the International Alliance of Theatrical Stage Employees, is abrupt, unusual; and is being countered by the A. F. of L. organizations in Hollywood this week with nothing but deprecations of the Guild strength, and counter meetings to emphasize loyalty.

The mass meeting of the new organization on Sunday, besides demanding a $2,000 minimum security wage, tentatively demanded a minimum six hour call, a seniority pay system for cancelled calls, time and a half for night shifts, and double time for "graveyard" shifts.

"The Guild is in a finish fight against two per cent salary assessments and dictatorship control of Hollywood's studio unions," Howard Robertson, the chairman of the meeting, said.

Herbert Sorrell, business agent for the Moving Picture Painters' Local 644, asserted his organization would stand with the guild "until democratic unionism had been restored."

Counter-Meetings Held

Mr. Sorrell's speech to the Guild was criticized the following day at a special meeting of A. F. of L. representatives, called by J. W. Buzzell, executive secretary of the Los Angeles Central Labor Council. Mr. Sorrell thereupon walked out.

There was a Friday meeting to align A. F. of L. unions against the CIO invasion. All A. F. of L.-IATSE unions were represented except Photographers Local 659, Sound Technicians, Local 695, and Studio Technicians, Local 37.

Another such meeting was to be held this Wednesday.

The Guild last week received a $1,000 loan from the CIO-affiliated International Longshoremens' and Warehousemens' Union. The money, advanced with "no strings attached," is to be used for organization.

Pat Casey, producers' labor contact, this week declared that the studios would not recognize a plea by the Guild that the studios suspend bargaining with the IATSE unions until the National Labor Relations Board decided upon an application for certification as the legal bargaining agent for studio workers.

Actors' Union in Fight

Involvement of other international labor organizations in the battle between the American Federation of Actors and the American Guild of Variety Artists, newly created by the Four A's to supplant the Federation, was seen in the declaration of William Green, president of the A. F. of L., that it still recognizes the Federation as an affiliate.

In response to a wire from Mr. Buzzell, Mr. Green said that the Federation was still an affiliate and both telegrams were read at a meeting of Federation members in Hollywood.

Other Disputes Rife

Initial conferences were to be held this week between Mr. Casey and representatives of the Soundmen's Local 695. The conferences will be following the settlement of a dispute which arose last week when the union discovered that MGM had hired several non-union men for its recording department. The union threatened an immediate strike. MGM hurriedly removed the men, with the explanation of "inadvertence."

Alexander Wilson, Jr., special board attorney for the National Labor Relations board, working out of Washington, has recommended, it is reported, that the hearing by the Los Angeles local board, on charges that the producers failed to bargain collectively with the Screen Writers' Guild, be reopened.

The hearing, if reopened, will arise out of the cessation of the bargaining between the Guild and the producers, after the producers had agreed to recognize the Guild as the writers' bargaining agent, and after negotiations had proceeded a certain distance.

The New York City CIO-A. F. of L. struggle, in more detail, concerns the efforts of the United Ushers, Doormen and Cashiers' Union, the CIO group, to take advantage of the fact that the IATSE never organized a local for these groups, and obtain certification from the New York State Labor Relations Board.

Conferences were to be held this Thursday at the board. There were conferences last week at the board, with no announced result. The union claims to have organized 650 employees in the RKO, Skouras, Cocalis, Loew's and Brandt circuits.

It seeks a wage scale of $25 for chief ushers, $23 for assistant chiefs, $22.50 for cashiers, ticket takers, and barkers, $19 for captains, and $18 for ushers; a maximum of 40 hours weekly, and vacations with pay.

LEO THE LION, JR., AT N. Y. WORLD'S FAIR

The "crowning" of Leo, Jr., new trademark for Metro-Goldwyn-Mayer's short subjects, was held last Saturday at the New York World's Fair. The three-months-old lion cub was chosen in a contest sponsored by the Lions International, which recently held their convention in Pittsburgh. Among those who attended the ceremonies were Mayor F. H. LaGuardia, Grover Whalen and Ed Kuykendall, president of the M.P.T.O.A. The cub has since been sent to the MGM studios.

Actors' Union, Disowned by Parent Four A's, Turns to IATSE for Help in Maintaining Status as Official Body

A national union fight, tying up much of the motion picture industry, this week appeared possible, as the American Federation of Actors, which two weeks ago was read out of the parent actors' union, the Associated Actors and Artistes of America, but which is still a member of the American Federation of Labor, this week applied for a charter from the International Alliance of Theatrical Stage Employees.

Would Further IATSE Plan

Entrance of the IATSE into the actors' union field, long threatened, and part of the philosophy of George E. Browne, president of the IATSE, would certainly precipitate violent objection from other unions, notably the Screen Actors Guild.

The Federation move was not entirely a surprise. Its executive secretary, Ralph E. Whitehead, against whose leadership the charges were leveled, has been friendly with Mr. Browne. In January of last year, the Federation refused to join with other AAAA unions in condemning of the IATSE for allegedly attempting to invade the jurisdiction of another A. F. of L. union.

That the Federation is still in the American Federation of Labor is virtually certain. William Green, president of the international organization, intimated the whole fight would have to be reported to the executive council meeting of the A. F. of L. in Atlantic City on August 7. The Federation immediately after its officers stood trial before the parent association on charges of mismanagement two weeks ago in New York—charges which resulted in a verdict of guilty and revocation of the Federation charter by the AAAA international board—sent 16 counter charges to Mr. Green. These charges as well as the charges made at the trial will probably be aired at the A. F. of L. council meeting.

In New York this week, Mr. Green, who met with both sides before the Federation was tried and expelled by the Four A's, again conferred, and said to the press that he thought the action "severe." He intimated his hope of a reconciliation. In a wire to J. W. Buzzell, executive secretary of the Los Angeles Central Trades Council, he declared the Federation was still in the A. F. of L

The American Guild of Variety Artists, to whom the Four A's issued a charter, this week grew rapidly. Its spokesmen claimed a membership of over 1,100. It has opened offices at 11 West 42nd Street, under the supervision of Mrs. Florence Marston, eastern representative of the Screen Actors' Guild. Eddie Cantor, comedian, a past president of the AFA, and a resigned member of the council, is the temporary president.

In San Francisco and Los Angeles this week there were organization meetings of the Federation and the new Guild; of the first, to reinsure loyalty of members; of the second, to organize new units.

The New York State Labor Relations Board on Tuesday heard the petition by the Theatrical Managers, Agents, and Treasurers' Union for certification as the bargaining agent for the Rugoff and Becker circuit, of New York and Brooklyn.

The Massachusetts State Labor Relations

(Continued on following page, column 3)

Fox Sets Short Subjects Schedule

The first of a series of four Father Hubbard Alaskan Adventures, "Birthplace of Icebergs," heads the Twentieth Century-Fox short subject release schedule for the first quarter of the new season. The Reverend Bernard R. Hubbard, known as the "Glacier Priest," in ten years exploring the Alaskan peninsula, has filmed more than 200,000 feet of film. Arrangements have been made with Father Hubbard by Fox Movietone Producer Truman H. Talley, to put these scenes into a series of one-reel subjects.

Three of the pictures have been completed —"Birthplace of Icebergs," "The Valley of 10,000 Smokes" and "The Aghileen Pinnacles." Father Hubbard is now in Alaska filming scenes for the fourth. Lowell Thomas and Father Hubbard will do the vocal description for the series.

The "Birthplace of Icebergs" will be released August 4th and on the schedule for the first month of the new season also will be two Terrytoons, "Two-Headed Giant," in color, and "The Golden West," and an "Adventures of a News Camerman" subject entitled "Conquering the Colorado."

For September, Vyvyan Donner's first Fashion Forecast, in color, Ed Thorgersen's Sports Review, "Big Game Fishing," Lew Lehr's "Monkeys Is the Craziest People" and two Terrytoons, "Sheep in the Meadow" and "Hook, Line and Sinker" make up the list. The four releases for October include: "The Orphan Duck," a color Terrytoon, "The Evergreen Empire," a Lowell Thomas "Magic Carpet" subject, "Filming the Fleet," another of the "News Cameraman" series, and an untitled Terrytoon.

Six Months Theatre Construction Report

Contracts for new buildings or alterations in the theatre field for the first six months of 1939, in the 37 states east of the Rocky Mountains, had a total valuation of $11,638,000, according to the Dodge Reports summary, issued by the F. W. Dodge Corporation.

The total for the six months ended last month was divided among 502 projects, which included 1,437,000 square feet of floor space.

The contract valuation for similar work for the first six months of 1938 amounted to $12,086,000. This was divided among a smaller number of projects, 410 but over a larger floor area, 1,576,000 feet.

The Dodge Reports indicates that theatre work in the six months of 1939 did not follow the general trend of non-residential building. An average of all types within this classification developed a gain of 19 per cent throughout 37 states.

Ben Abner has been named acting branch manager for Metro-Goldwyn-Mayer in the New Jersey territory, in which he has been a salesman for the company 13 years. He succeeds David A. Levy, recently appointed Universal branch head in New York.

ENGLISH STUDIOS TO HOUSE RECORDS IN WAR

In the event of war, English motion picture studios will serve as storage vaults for Government and private records.

The Denham studios will be used by the Government to store food, while Amalgamated Studios is already being used by the Office of Works as a storehouse for Government records.

Lloyd's, world-famous registry of shipping and insurance underwriters, has arranged a wartime lease of the Pinewood Studios and will transfer all business staffs and documents there in the event of emergency.

No Abatement in Coast Air Shows

Hollywood as an origination point and motion picture talent for network programs will figure as prominently the coming season as it did last year, which was a peak season for radio shows emanating from the film capital.

Business already booked by the Columbia Broadcasting System for the fall and winter of 1939-1940 shows 15 programs that will come from the west coast, in each of which film players will appear prominently. There is likelihood that additional programs from Hollywood may yet be booked. The CBS program book for October of 1938 shows that 15 programs were originating from Hollywood.

The programs that will be heard from the film capital this fall include Amos 'n' Andy, the Joe E. Brown series, "It Happened in Hollywood," the Lux Radio Theatre, "Big Town," with Edward G. Robinson, the Dick Powell series, Jimmy Fidler, the "Blondie" series, with Penny Singleton and Arthur Lake; RKO's "Gateway to Hollywood," "Silver Theatre," with Conrad Nagle as master of ceremonies; the Screen Actors Guild series, Lum 'n' Abner, Burns and Allen, the Texaco Star Theatre and the Dr. Christian series with Jean Hersholt.

The new season may surpass the last for deals are now in the making involving Al Jolson, Jack Haley and Eddie Cantor for possible CBS shows.

The National Broadcasting Company will have 13 major programs, as of September, coming from the coast each week, including some new programs such as the "Grouch Club," and Robert Benchley's "Melody and Madness" program. As is the case at CBS there is every prospect that other Hollywood programs for the fall may yet be signed.

Open Albany Exchange

Harry Berkson, Monogram franchise holder in upper New York, has opened an Albany exchange. Mr. Berkson, who manages the Buffalo office, has named Gene Lowe and Sam Milbery as Albany salesmen. Howard W. McPherson has replaced Mitchell Pantzer as booker at Buffalo, and Mr. Pantzer has taken a booker-salesman post at Albany.

Hollywood Unions Draw Battle Lines

(*Continued from preceeding page, column 3*)

Commission this week was determining the eligibility of seven employees of the Western Massachusetts Theatres, Inc., to vote on joining the TMAT.

In New York last week the Paramount warehouse employees designated the Bookkeepers, Stenographers and Accountants Union, an A. F. of L. affiliate, as their collective bargaining agent, in an election held by the National Labor Relations Board.

In New Orleans, the MPMOA, Local 293, was joined by Film Exchange Employee's Local B-57 last week in celebrating its 26th anniversary.

The Authors' League is to change the setup of the Radio Writers' Guild at a meeting in New York this week. The Guild is to be divided into three groups—New York, Los Angeles, and Chicago.

The American Federation of Radio Actors met in Chicago Tuesday night to discuss the new contracts obtained from agencies by their organization, and to elect officers.

Griffith-Dickinson Realign Managers

The new management setup of Griffith-Dickinson Theatres, Inc., in the four towns in Kansas and Missouri, in which the company now has full control, following the deal last week with Commonwealth Amusement Corporation, places Harry Wareham, in charge at Manhattan, Kans., at the Wareham, Dickinson, and Carleton; Billy Wagner at Independence, Kans., at the Beldorf, Mainstreet, and Booth, with Royce Adelotte as his assistant; R. W. (Sippi) Ferguson, formerly with Griffith Amusement at Oklahoma City, to Osawatomie, Kans.; Doyle Mowery, who has been operating the Chief at Marceline, Mo., city manager there, where G-D has closed the Uptown, acquired from Commonwealth, until a cooling plant can be installed.

In the transaction last week, Commonwealth took over the Dickinson at Great Bend, Kans., where the company has the Strand and Plaza; the Dickinson at Herrington, Kans., where it has the Dreamland; the Varsity and Dickinson at Lawrence, Kans., where it has the Granada and Pattee (the latter is being closed), and the Dickinson at Ellsworth, Kans., where it has the Golden Bell (the Dickinson will be closed).

W. G. McKinney, who has been manager at Lawrence for G-D, goes to Paola, Kans., as manager. Jack Scott, son of Ward Scott, district manager for 20th-Fox, who has been at Paola, goes to Parsons, Kans., as assistant to Dave Dallas.

Kassler to Transatlantic

Frank Kassler, foreign film distributor, has become associated with Transatlantic Films, Inc., bring with him four releases, "Dark Eyes," "The Curtain Rises," "The Flight Into Darkness." Other Transatlantic releases are "Conflict," produced by Cipra Films, Paris; "La Maison du Maltais," by Gladiator Films, Paris; "Esclave Blanche" and "Drame de Shanghai," both by Lucia Films, Paris, and "Innocence," by A. B. Pictures, Prague.



Elsa says:

"Don't ever shoot a man, dears! He's worth more to you alive than dead!"

THE SHOWMANSHIP that always makes Elsa Maxwell's parties front-page news! . . . The ENTERTAINMENT FRESHNESS and lure of a hotel-ful of girls on their own!...The STRIKING AD-ILLUSTRATIONS by four of America's leading artists! . . . The NATIONAL CAMPAIGN with the scope and coverage only Cosmopolitan Productions get! . . . THERE'S a top-profit set-up for 20th's lead-off 1939-40 attraction!



Elsa Maxwell's

HOTEL FOR WOMEN

with

ANN SOTHERN · LINDA DARNELL · JAMES ELLISON · JEAN ROGERS

LYNN BARI · JOYCE COMPTON · ELSA MAXWELL · JOHN HALLIDAY

JUNE GALE · KATHARINE ALDRIDGE · ALAN DINEHART · SIDNEY BLACKMER

Directed by GREGORY RATOFF

Associate Producer Raymond Griffith • Screen Play by Kathryn Scola and Darrell Ware • Based on a story by Elsa Maxwell and Kathryn Scola
Song "Whistle A Little Old Melody" by Elsa Maxwell

A 20th Century-Fox Picture • DARRYL F. ZANUCK In Charge of Production

A Cosmopolitan Production

20th CENTURY

Champions for June At the Box Office

EAST SIDE OF HEAVEN: Produced and distributed by Universal. Director, David Butler. Production associate, Herbert Polesie. Original screen story, David Butler, Herbert Polesie. Screen play, William Conselman. Cameraman, George Robinson. Art director, Jack Otterson. Film editor, Irene Morra. Sound, Charles Carroll. Assistant director, Joe McDonough. Cast: Bing Crosby, Joan Blondell, Mischa Auer, Irene Hervey, Jerome Cowan, C. Aubrey Smith. Released April 17, 1939.

GOODBYE, MR. CHIPS: Produced in England for MGM by Victor Saville. Director, Sam Wood. Screen play, R. C. Sheriff, Claudine West, Eric Maschwitz. Film editor, Charles Frend. Cast: Robert Donat, Greer Garson, Terry Kilburn. Release date, July 28. (Champion status on pre-release showings.)

THE HARDYS RIDE HIGH: Produced and distributed by MGM. Director, George B. Seitz. Screen play, Agnes Christine Johnston, Kay Van Riper, William Ludwig. Based on characters created by Aurania Rouverol. Film editor, Ben Lewis. Cast: Lewis Stone, Mickey Rooney, Cecilia Parker, Fay Holden, Ann Rutherford. Release date, April 21.



George B. Seitz, director, "The Hardy's Ride High".



David Butler, director, "East Side of Heaven".



Wesley Ruggles, director, "Invitation to Happiness".



Sam Wood, director, "Goodbye, Mr. Chips".



William Dieterle, director, "Juarez".



Victor Schertzinger, director, "The Mikado".



Howard Hawks, director, "Only Angels Have Wings".

INVITATION TO HAPPINESS: Produced and distributed by Paramount. Director, Wesley Ruggles. Cast: Irene Dunne, Fred MacMurray, Charlie Ruggles. Release date, June 16.

JUAREZ: Produced and distributed by Warner Brothers. Director, William Dieterle. Associate producer, Henry Blanke. Screen play, John Huston, Aeneas MacKenzie, Wolfgang Reinhardt. Cast: Paul Muni, Bette Davis, Brian Aherne, Claude Rains, John Garfield. Release date, June 10.

THE MIKADO: Adapted, conducted and produced by Geoffrey Toye. Distributed in England by General Film Distributors and in the United States by Universal. Director, Victor Schertzinger. Operetta, Gilbert and Sullivan. Recorded by the London Symphony Orchestra. Cast: Kenny Baker, John Barclay, Martyn Green, chorus of the D'Oyle Carte Opera Company. (Champion status on pre-release showings.)

ONLY ANGELS HAVE WINGS: Produced and distributed by Columbia. A Howard Hawks production. Director, Howard Hawks. Screen play, Jules Furthman. Based on a story by Howard Hawks. Cast: Cary Grant, Jean Arthur, Richard Barthelmess, Rita Hayworth, Thomas Mitchell. Release date, May 25.

OHIO, OTHER STATES, ACTIVE IN FILM RULINGS

Six Communities, This Week, Act on or Consider Matters Affecting Film Exhibition

The state of Ohio, through its courts, legislature and tax commission, held the film taxation spotlight this week, in two main actions affecting the industry.

Until the court renders a decision in the suits of Thomas V. Bostwick, a Columbus, Ohio, taxpayer, seeking to enforce collection of unpaid sales tax on film rentals, the State Tax Department will not deviate from its ruling that rentals are not subject to taxation, Attorney General Thomas J. Herbert, declared.

Conversely, Wm. Evatt, recently appointed head of the new Ohio Tax Board, holds that film rentals should be included in the sales tax classification. He advances the opinion that the Tax Commission, abolished some time ago in favor of the present setup, exceeded its authority in the exemption ruling.

Counsel Move Rejected

Meanwhile, an effort made with the consent of the Tax Commission, which is the defendant, by which the industry would defend the case through Independent Theatre Owners and Motion Picture Producers and Distributors of America counsel, by naming the Universal exchange, Frank J. Ferguson, operator of the Avondale, and a group known as Cleveland Theatres as co-defendants, was turned down by the Franklin County Court of Appeals.

However, the Court granted until August 1st for hearing of the case, this being the fourth continuance since the inception of the action.

The plaintiff, as a taxpayer, not only challenges the authority of the Tax Commission in exempting film rentals from the state sales tax, but also urges the collection of an estimated $1,250,000 due for taxes since the law went into effect.

Ohio exhibitors are disturbed, as well, over the "matching process" advocated in Federal proceedings for state relief agencies, which would mean a $4,000,000 additional burden in the state. This would definitely pave the way for a boost in the admission tax to the previous 10 per cent, and the possibility of new and increased taxes along other lines affecting the theatre, to help defray the added state obligation.

Ohio industry leaders will take steps to discourage the plan, when and if a special session of the legislature is called to consider it. The matter is being closely watched by the industry in general, and by P. J. Wood, secretary of the Independent Theatre Owners of Ohio.

Quebec Sets Back Date

The administrative committee of the Quebec City Council has postponed collection of the 10 per cent tax on theatres, in protest against which the city's theatres had closed, until after April 30th, 1940.

Mayor Lucien Borne maintained that the city was bound to collect the tax once it had been legalized by the Legislature, but, in view of the assurance given the city by Premier Duplessis that the necessary steps would be taken to nullify the law, he recommended passage of the resolution.

The Sandquist bill, limiting film shows in Illinois to two hours and 15 minutes, is now before Governor Henry Horner for approval or rejection. Film opinion is that the Governor will let it pass without his signature.

The Wisconsin Senate Judiciary Committee has recommended passage of the Peters anti-Ascap measure, making it unlawful for two or more persons holding or claiming separate copyrighted works to band together or pool their interests for the purpose of fixing prices on the use of copyrighted musical numbers.

With a ruling by the Colorado Supreme Court that the service tax of two per cent on amusements is constitutional, Everett Cole, mayor of Alamosa, Colorado, and operator of theatres and dance halls in the town, appeared at the State Treasurer's office with a check for $3,418.78, paying taxes in full for the period since the law went into effect in May, 1937.

Sunday Show Fights

A law permitting Sunday motion pictures in the state of Maine under local option became effective last Friday. More than a dozen communities, it is reported, are planning to include a referendum on the ballot in the Fall election.

Sunday Schools throughout New Castle County, Delaware, Christiana Hundred, and the New Castle County Sunday School Associations have banded together in the fight to keep the Sunday movie bill from passing the General Assembly when the body reconvenes next month in Dover. In a poll at the regular session of the Brack-Ex School, latest to join in the movement, not a single vote was cast in favor of Sunday films in an enrollment of 400 persons. The measure is expected to be reconsidered by the Assembly, having been vetoed by Governor Richard C. McMullen last spring.

BROADWAY HOUSES DEMOLISH SIGNS

Broadway theatres this week completed demolition of electrical signs which have been on top of marquees for some years. Refusal of the Building Department to renew licenses for these signs which violate the New York building code, together with an agreement with the City Planning Commission which was reached recently, were ascribed as the reasons for taking down the signs.

The signs, which formed a superstructure above the marquees, were used generally to advertise stage attractions. The marquees are unaffected as they are all within the legal limit of nine feet. More than a month ago an attempt was made to establish a ban on Broadway and especially in the Times Square area.

Cozine Starts Shorts Series

Ray Cozine, former Paramount director, plans to start production on a new series of two reel subjects based on a "Search for New Talent" idea. The shorts will be made at the Eastern Service Studios in Astoria, Long Island.

I. E. Lopert of Juno Films, Inc., has acquired the Cuban distribution rights to "The End of a Day," French film directed by Julien Duvivier.

Film Council Report Frees Act of Blame

by AUBREY FLANAGAN
in London

England's new Films Act is exonerated of responsibility for the present condition of the British production industry in the Films Council's report of the first year's workings of the Act, published this week.

Doubts Legislation Efficacy

The report stresses that steps are imperative to facilitate voluntary (non-quota) production and doubts current problems are solvable by legislation.

The Films Council's activities of the past year are examined in the report, which speculates on the British industry's future, views the Quota Act with faint praise and stresses that limits should be applied to legislation.

The report gives the opinion that lower production is due to operations of the Quota Act, but insists that intermittent production, studio inactivity and unemployment are problems pertaining to the industry itself.

"Free and easy" financing of the boom period is criticized and it is stated that the reduction of "voluntary" production resulted from the consequent losses and withdrawal of backing. The report emphasizes that the decline in voluntary production is the true source of the industry's difficulties, insisting that without a substantial volume of voluntary British films, the establishment and maintenance of a permanent industry here is impossible.

Time Unfavorable

The Quota Act offers the protection necessary for secure establishment of production in the home market, but the present is an unfavorable time for launching such a move, according to the Films Council. The report sees promise for British films, but reserves judgment on the wider issues pending further operations of the Act.

The Council lectures the industry on the need for cooperation between its various sections and deplores the lack of a comprehensive producer organization. It reiterates that a solution to problems lies in the industry's own hands and not state help.

The Council, incidentally, records its unwillingness to vary the present quota rates, but will reconsider the renters' quota later. It reports that no sub-quota films were granted certificates under the special entertainment clause and reports that advice was given to the Board of Trade or readjustment of the treble quota section to remove penalization. The report reserves judgment on apprenticeship suggestions and shows a division of opinion on cooperative booking.

"Four Feathers" Booked Into 80 Gaumont Houses

Arthur W. Kelly, vice-president of United Artists in charge of foreign distribution announced Tuesday that "Four Feathers" has been booked into 80 Gaumont theatres in France, one of the largest circuit deals concluded in that country, and the first time an American or British film has ever received a complete Gaumont booking.

The contract includes both the dubbed version, which will play the first-run Rex theatre, and the original English version, which will open for a run either before or after exclusive second run at the Palace.

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

"I HOPE very much that you will drop in to see us if you are in New York this summer during the World's Fair.

"As publisher of *Time* (also *Fortune, Life, March of Time*), I have always been sorry I could not meet each of our widely scattered subscribers and talk to you face to face . . ."

Thus Publisher Henry R. Luce in a folksy letter to his subscribers urges them to visit the new "subscribers' library" that *Time* has fitted out in its New York offices. Of the same stripe as the building that *Time* and *Fortune* had at the Chicago World's Fair, the new attraction on *Time's* home premises will feature easy chairs, writing desks, reading matter; this time there'll also be a *Time* editor on hand, and a *Life* photographer to "talk cameras."

But the *piece de resistance* will be *Time's* new motion picture showing how news is scented, tracked down and written up by *Time,* giving audiences a squint of *Time* employes at work, from publisher Luce on down to the office boys.

Product of *Time's* offshoot, *The March of Time,* the picture traces the *Time* production process through an editorial meeting, with Publisher Luce presiding, to the finished magazine in newsreel fashion, explaining the workings of "group journalism." The democratic boundaries of *Time* journalism are documented by the remarks of a mailboy who claims, as he clips a magazine: "Say, did you know that Hitler has a sister-in-law named Bridget?"

▽

"We've had to refund patrons' admissions in our theatres for various reasons," says Miles Spanagel, assistant to Maurice White, Cincinnati head of a number of theatres, "but a report from the Rand in Greenfield, Ohio, tops them all to date. Manager's notation of patron's complaint was 'Man sitting next to me carrying skunk odor.'"

▽

Raised Eyebrows Department:

From MOTION PICTURE DAILY, on Friday morning, July 21:

"Wedding bells will ring in the fall for Sid Rechetnik of Warner Bros.' publicity department."

From *Film Daily* on the same Friday morning:

"Congratulations to Sid Rechetnik of Warners' publicity staff. Sid will become a papa sometime in the fall."

▽

Calling her a friend of Adolph Hitler were fighting words to Pola Negri, once of the movies and Hollywood. "Pour Vous" in Paris said she was friendly with Herr Hitler and Polish Pola sued for libel, collected damages and the court itself fined the paper.

▽

Exhibitors in England are hard put over the Military Training Act under which every British subject between 20 and 21 years must take military training for six months. In numerous cases the exhibitors have had to have their young operators and ushers and other house workers apply for permission to stagger the service call dates so that too many will not be away at one time.

The Works Progress Administration may have fired all of its actors, sending them out into the streets to starve, but it still is paying writers to dig up a lot of fanciful items about old New York, about how the Indians on Manhattan Island took baths, about old New York punishments and old New York cemeteries.

The soldiers of New Amsterdam were a gay lot, and not at all shy about haressing the good people of the town, they tell us. A popular "sport" was cutting a citizen's wainscot with a cutlass. A citizen who saw no humor in the matter had three playful soldiers brought up on charges of slashing his wainscot. Two of them were sentenced to ride the "Wooden Horse" for three hours. This was no mild sentence, for the "Horse" had a razorlike back upon which the prisoner sat, while weights and chains were hung on his feet.

As for the Indians' baths, they had to first dig a hole, carry water to it, prepare a fire, heat the water—but this they did only once a year, when, being philosophical, good-natured chaps, they would decide that Nature had had its way long enough.

▽

Warner press agents have been spending a lot of effort and other things building up their Ann Sheridan as the big "oomph" girl of the movies. Now they claim that she also has "Televoomph"! In other words, she registers in television like a ton of kilocycles.

▽

Subscribers to the Wyanet Record, a weekly in Wyanet, Illinois, received their papers the other day with one page of a four-page section blank except for the following in small type: "Don't laugh. We had a helluva time filling the other three pages."

▽

Bob Livingston, manager of the Capitol theatre in Lincoln, Nebraska, feels that the average person will do anything to turn an "honest" dollar these days. Bob was standing in front of his theatre the other night, admiring some newly hung fern-pots under the marquee. A man in shirt sleeves came by and remarked, "If it didn't hurt too much, I'd like one of those pots to fall on my head, so I could sue the theatre."

▽

Sitting around the Argentine Pavilion at New York's World's Fair, last Saturday morning, with Ed Kuykendall, MPTOA president, as guest of the very hospitable Senor J. A. de Marvel, Argentine Commissioner General at the Fair, we heard from Ed a charming little tale about how he met his wife.

Seems that down in his home town of Columbus, Mississippi, Ed was pretty busy trying to raise two little orphans he had adopted, one a boy, the other a girl. He hadn't married up to then and the child-rearing he found to be no easy task. So, frequently he called on a lady neighbor to help him, which she did for years. Meanwhile the signs of romance were budding, but Ed did not have the nerve to pop the question. Nor did he confide to anyone that he had the desire, even to the lady.

But his little daughter sensed it, and one day when Ed returned from a trip on theatre business, he found that everything had been arranged, that the 10-year-old had gone to the lady, proposed for him, got him accepted.

LL the make-up men with all the rouge in Hollywood couldn't turn the film capital's faces as red as a couple of University of California sorority girls did the other night. Beth Ann Stevens and Barbara Coutourier crashed one of those ultra-swank—and non-crashable, they say—movie premieres.

• The great and the near-great at the Chinese Theatre fell for their act, but hard. They walked in with Charlie Chaplin and Paulette Goddard.

Inside the lobby, the actresses-for-the-night waved to Sam Goldwyn, smiled at Fred Astaire and greeted Jimmy Roosevelt. Then they swept down the aisle and found seats behind the velvet ropes. The ushers feared to tap them on the shoulder when the actual seat holders showed up. The latter had to sit elsewhere. When the girls left the theatre, autograph hunters nearly tore off their clothes.

The girls at the Alpha Delta Pi sorority house on the University of California campus had read that the preview of Alexander (United Artists) Korda's "Four Feathers," was going to be the fanciest thing of its kind this year. They recalled that their 20-year-old sister, Miss Stevens, resembled Myrna Loy. The 19-year-old Miss Coutourier looked like Joan Crawford.

That was enough for the Alpha Delts. They each contributed 25 cents toward expenses and the brunette Miss Coutourier and the red-haired Miss Stevens made a deal with Monty Westmore, the movies' makeup expert, to point up their Crawford and Loy highpoints. Then they put on their slinkiest evening gowns and rented for one hour the longest, shiniest and blackest limousine in Hollywood. This cost 60 of their quarters, driver included.

When they rolled up before the crowds and the spotlights at the theatre, the police bowed them from their car.

Chaplin and Miss Goddard arrived at about the same time.

Miss Coutourier told Chaplin how glad she was to see him again. He smiled—because in Hollywood it pays to be polite—and the gate-crashers told the ticket man that "Mr. Montgomery" had their ducats. (Mr. Montgomery still hasn't shown up, whoever he is.)

▽

Exhibitors might get an idea for children's admissions from the method employed by the Ohio Bus Lines, operating between Cincinnati and Hamilton. Fares are determined by heights. If a child is under 46 inches tall, no fare is charged. Between 46 and 55 inches, half fare applies. while a full fare is collected for over 55 inches. Nothing is said about fares for adult midgets or midget adults.

▽

Our newsreels are certainly slipping. Radio Station WOR had a giant radio receiver set up Thursday on Long Island in an attempt to pick up signals from the planet Mars, and the newsreels had nary a camera crew stationed to take pictures as the planet came a-visiting, practically kissing the Earth at a little distance of 36,030,000 miles, the closest she has been since 1924 from her usual distance of 61,000,000 miles.

▽

Note to Hal Horne and the Disneys:

The Hudson Guild Club, the Lenox Hill Association and other neighborhood groups in New York have mice teams and run regular Mice Derbies, with many a Mickey and many a Minnie Mouse among them. Any mouse caught so much as smelling a chunk of cheese when they're in training is cut off the squad.

REHABILITATION IN SPAIN PROCEEDS AS FIRMS AWAIT IMPORT RULES

Draft of Regulations Provides for Quota Production; Metro, 20th-Fox, Universal Allowed Special Import Privileges

by VALENTIN MONTERO
in Barcelona

The motion picture industry in Spain, like all commercial, social and civic life is beginning slowly to revive after thirty months during which a million and a half of the country's people were killed, lost or maimed for life and during which all peacetime commerce, through the maelstrom created by the "republic of workers of all kinds" was driven to foreign lands or mismanaged and destroyed by committees of workers.

Losses and depreciation were suffered by the film industry, like all others, perhaps more through mismanagement than through actual destruction of property. The offices of American distributors were not interfered with on a large scale but the studios and other properties where direct control was impossible suffered heavily. Reestablishment of operations at present is going forward at a rapid pace. Studios and offices are being rebuilt and restaffed. Three companies, Metro-Goldwyn-Mayer, Twentieth Century-Fox and Universal have permission for limited imports and other distributors are awaiting final approval of a draft of governmental regulations which would permit large scale imports.

Draft of Regulations Ready

The Government at Burgos this week formulated the following proposed film import regulations:

Import licenses would be given for lots of ten pictures, but the importer would be compelled to produce, in Spain, one picture for each such lot. Licenses would not be given without a deposit made at the customs office through which the domestic production would be exported, the amount of the deposit to be determined by the ministry.

Only the negative of a film may be imported, all copies to be made in Spanish laboratories.

The Government would intervene in the exploitation of exported films, retaining 50 per cent of the benefits and devoting the remainder of the payment to imported material.

To obtain import licenses distributors would have to exhibit to the ministry signed contracts with the producers in which is set forth the percentage of rental returns which is to be reserved in blocked accounts, indicating in documents from producers to the bank where accounts are blocked that pictures were not bought at a high percentage.

Three Companies Importing

The three American companies mentioned are the only ones allowed to import films for the 1938-39 season and all had reasons for obtaining the privilege.

Twentieth Century-Fox sent a crew of cameramen to cover all the Nationalist advances and made several Nationalist short subjects including "Toledo," "Badajoz," "Teruel," "Bilbao," "Gijon," "Oviedo," "Barcelona," and "The French Frontier," telling a vivid story of the war. As a reward for their services they have been allowed to import five features and are now awaiting permission for 25 more.

MGM and Universal requested permits from the Nationalist Government two years ago when their request was considered a virtual recognition of the sovereignty of that Government. To show appreciation for the gesture the Government has authorized MGM to import 30 features for the present season and Universal 22.

All other American companies which requested permits after the war ended have been told that the quota for the 1938-39 season has been filled and that they must wait until September before their applications will be considered.

Foreign Exchange Scarce

Among the present obstacles to resumption of trade on a pre-war scale is the scarcity of foreign exchange which is used only to buy necessities. It is not expected that film imports will approximate the former volume for some time.

Competition is slack but audiences still prefer American films. Spanish sub-titles are used for showing in Madrid, Barcelona and San Sebastian but the pictures are dubbed entirely in Spanish for the rest of the country. Italy and Germany are sending to Spain old negatives and are reviving many which they had in circulation here in 1935 and 1936.

Stories of discrimination against American films, actors, directors or producers are unfounded as far as can be determined here and seem to have a common origin. It is true that censorship of certain subjects is somewhat more strict now than it was before but that is to be expected. Inquiries concerning discrimination elicited the information from Government circles that strict bans against certain actors were enforced about two years ago but that since then this type of pressure has slackened. A Franchot Tone film is showing at present in Bilbao, some Clark Gable pictures are being advertised in Madrid and Barcelona. The only important American star whose pictures are not being shown is Paul Muni but this appears to be because of a lack of any of his pictures.

Production during and since the war has been at a low ebb. Several propaganda subjects were produced with Russian technicians and materials as were two or three features, all loaded with propaganda, directed by Spanish and French technicians.

Since the liberation of Barcelona, studio material has been restored and repaired and casts selected for a few productions. Among these are "Monolenka," with Lina Yegros, Olvido Rodriguez, Jose Maria Nieto; "Immaculada" ("The Immaculate"); "Amanecer" ("Dawn"), and "Los Cuatros Robinsones" ("The Four Crusoes"), the last an Orphea Film.

Additionally there are several Italo-German-Spanish films made in Germany, like "El Rapto" ("Rapture"). The Spanish Film Company is presenting "El Corsario Negro" ("The Black Corsair") and has several others in preparation. This was filmed in Italy because all the Spanish studios were in Red territory, Madrid and Barcelona. "The Black Corsair" is by far the poorest film presented by the Spanish companies so far but it is expected that when the studios are reestablished in Spain the quality will improve.

BARCELONA STUDIOS SACKED BY REDS

The films studios at Montjuich, near Barcelona, were found nearly in ruins after hostilities ceased. Furniture had been removed and used by Red leaders to furnish their homes, cameras and projectors were taken to the various locals for "safekeeping" and in some cases used by amateur cameramen. In some studios, like the Trilla La Riva, the loyalty of the staffs saved much of the apparatus. In most cases, however, the equipment was dismantled with a hammer and chisel, distributed throughout Spain, or taken to France to be sold as a souvenir of "la Belle Espagne."

Decorations furnished excellent uniform material, and property and costume storehouses were robbed to provide clothing of all kinds.

Germans Show Film of Metal

The Germans are demonstrating metal film as a conveyor of sound and pictures, at the German Institute of Technical Research in Berlin, according to a New York *Times* wireless dispatch.

The results were declared needing only "slight improvements in sound reproduction."

Two types of metal film were used: one of aluminum alloy; the other of rolled iron bands, with aluminum plating. The aluminum alloy is lighter than celluloid film; the iron plus aluminum coating is the same weight.

Advantages of metal film are cited thus: its ability to travel through the camera at greater speed than celluloid film, thus enabling the taking of very slow motion pictures; greater durability; its ability to record pictures and sound on both sides of the film; its resistance against burning.

Pictures on metal film must be projected by reflection; and the loss of light is declared slight. Also cited as an advantage is the ability to use greater intensity light sources, because the film will not burn.

The emulsion used is only slightly different than that now placed on celluloid bases; fixation and development methods are the same.

Few projector changes, and no camera changes, are necessary.

Giesseman Joins Altec

Clifford E. Giesseman, formerly general manager of United Detroit (Trendle) Theatres, has been appointed Altec sales representative in the middle west, with headquarters at Detroit.

Feiber and Shea has taken over the Beulah, Ashtabula, Ohio, which gives the circuit control of the four theatres there.

Elsa says:

"Take the light things
seriously and the
serious things lightly!"

McCLELLAND BARCLAY



20th took the front-page importance of Elsa Maxwell's first picture and the electrifying appeal of beauteous girls on their own . . . planned for it a big-space Cosmopolitan newspaper and advance publicity campaign. Then commissioned John LaGatta, George Petty, Bradshaw Crandell, McClelland Barclay . . . America's greatest portrayers of feminine allure . . . to create striking illustrations. They're yours on posters, for ads, publicity, exploitation . . . fresh and different material to sell a grand, new entertainment idea!



Elsa Maxwell's HOTEL FOR WOMEN

with

ANN SOTHERN · LINDA DARNELL · JAMES ELLISON · JEAN ROGERS
LYNN BARI · JOYCE COMPTON · ELSA MAXWELL · JOHN HALLIDAY
JUNE GALE · KATHARINE ALDRIDGE · ALAN DINEHART · SIDNEY BLACKMER

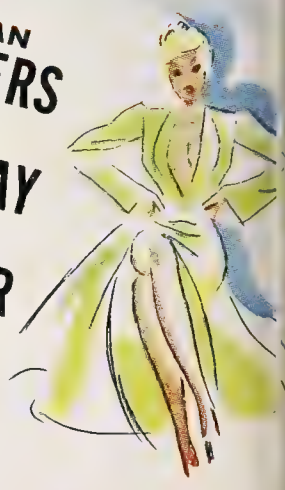
Directed by GREGORY RATOFF

Associate Producer Raymond Griffith · Screen Play by Kathryn Scola and Darrell Ware · Based on a story by Elsa Maxwell and Kathryn Scola
Song "Whistle A Little Old Melody" by Elsa Maxwell

A 20th Century-Fox Picture · DARRYL F. ZANUCK In Charge of Production

A Cosmopolitan Production





20th CENTURY FOX

Printed in U. S. A.

THE HOLLYWOOD SCENE

Ratio 11 to 13

Eleven pictures were started and 13 finished during this mid-July week and Universal accounted for three of the new productions and was responsible for completing three. The most important of the three to have been put into the work is "Rio," in which Sigred Gurie will be starred with Basil Rathbone, Victor McLaglen, Robert Cummings and Leo Carrillo heading the supporting troupe. Preston Foster, Irene Hervey, Chick Chandler, Inez Courtney, Noel Madison and Paul Guilfoyle are the principals in "Missing Evidence" while "One Hour to Live" is engaging the attentions of Doris Nolan, Charles Bickford, Samuel S. Hinds, John Litel, Robert Emmett Keane and John Gallaudet.

Two of the studio's completed properties are potentially in the important picture class. For instance, the John M. Stahl production, "Modern Cinderella," will offer Irene Dunne and Charles Boyer as its stars in the company of Barbara O'Neill, Nydia Westman, Frances Robinson, Florence Lake, Mytris Crinley, Inez Courtney, Onslow Stevens, Nella Walker and Fritz Feld. The other film, "The Underpup," story content of which is unusual, will have for its name players Robert Cummings, Nan Grey, Gloria Jean, Margaret Lindsay, Beulah Bondi, Raymond Walburn, Virginia Weidler, Ann Gillis, Ernest Truex, Doris Lloyd, C. Aubrey Smith and Shirley Mills. The third picture, "Outlawed Marshal," an action adventure yarn, should be of importance to many exhibitors, too, inasmuch as it is a series film in which Johnny Mack Brown, Bob Baker, Fuzzy Knight, Anne Gwynne, James Blaine, Lane Chandler, Horace Murphy, Lloyd Ingraham and Robert Kortman will be seen.

MGM Starts Two More

Two pictures were started by MGM. "Henry Goes to Arizona" is a comedy adventure romance for Frank Morgan, George Murphy, Ann Morriss and Virginia Weidler. Its starting mate, "Dancing Co-Ed," topical collegiate comedy romance, will feature Lana Turner and Richard Carlson with Artie Shaw's Band, Lee Bowman, Ann Rutherford, Leon Erroll and Monte Woolley.

Paramount matched the MGM pace. One of the films, "Medicine Show," is a "Hopalong Cassidy" story and a Harry Sherman production. William Boyd, Russell Hayden, Bernerdene Hayes, Kenneth Harlan and Britt Woods will be concerned. The other, "Diamonds Are Dangerous," will have the benefit of the histrionic abilities and name values of Isa Miranda, George Brent, Nigel Bruce and John Loder among others.

"Oklahoma Terror" went before the cameras at Monogram. It will feature Jack Randall and Virginia Carroll with Al St. John, Glen Strange and Don Rowan. Republic also checked in with a western, "Wall Street Cowboy," cast for which is headed by Roy Rogers, George Hayes and Ann Baldwin.

Jane Wyman, Dick Foran and Maxie Rosenbloom will be the featured players in Warners' "The Lady Detective," while in "Three Sons," which RKO Radio started, has Edward Ellis, William Gargan, Kent Taylor, J. Edmund Bromberg, Katherine Alexander, Adele Pearce and Barbara Pepper as its principals.

RKO Radio eliminated two pictures from the active shooting list. Joe Penner is the star of "The Day the Bookies Wept," as Betty Grable, Richard Lane, Tom Kennedy, Jack Arnold, Thurston Hall and Max Wagner are numbered among the support. In "The Fighting Gringo" George O'Brien, Lupita Tovar, Lucio Villegas, Leroy Mason, Glen Strange and Mary Field are teamed up.

Warners finished work on "The Dead End Kids at Military School," in which the boys whom Sam Goldwyn introduced to screen audiences will be seen in company with Frankie Thomas, John Litel, Cissie Loftus, Aldrich Bowker and Selmer Jackson.

Roach, Selznick Finish

Two pictures were completed for United Artists distribution. Hal Roach contributed "The Housekeeper's Daughter," in which Joan Bennett, Adolphe Menjou, William Gargan, George E. Stone, Peggy Wood, Donald Meek and Lillian Bond will be seen. Establishing what is a brevity for Selznick-International production time, "Intermezzo" came off the line as the week closed. Not much more than a month in production, the speedy work was done by Leslie Howard (also associate producer), Ingrid Bergman, Edna Best, Cecil Kellaway, Ann Todd, Douglas Scott, Eleanor Wesselhoeft, John Halliday and Enid Bennett.

"Irish Luck," which features Frankie Darro and Dick Purcell, was finished by Monogram and Republic checked in with "Flight at Midnight," which co-stars Phil Regan and air ace Roscoe Turner with Jean Parker, Robert Armstrong, Noah Beery, Jr., Harlan Briggs and Helen Lynd.

Edward G. Robinson is the topliner in "Blackmail," which MGM finished and which will also present Ruth Hussey, Guinn Williams, Arthur Hohl and John Wray as the featured support.

"Seventeen" Done at Paramount

Paramount completed "Seventeen," theme of which is based on the Booth Tarkington puppy love classic and in which Jackie Cooper, Betty Field, Otto Kruger, Ann Shoemaker and Norman Nelson are the leads.

Out at 20th Century-Fox, Darryl F. Zanuck's production associates called it a day on "Hollywood Cavalcade." The release of this bizarre history of the picture business in the production capital will undoubtedly have a release coinciding with the celebration of the industry's 50th anniversary. Hundreds of famous old screen personalities will be seen again, but the modern names in it are Don Ameche, Alice Faye, J. Edward Bromberg, Stuart Erwin, George Givot, Buster Keaton, Chick Chandler, Alan Curtis and Lynn Bari.

RIDIN' AND SHOOTIN' IN HOLLYWOOD

Up to a couple of weeks ago such western stars as Gene Autry, William Boyd, John Wayne and George O'Brien were comparative strangers to metropolitan Los Angeles theatregoers. Although Boyd has been starred in a score or more "Hopalong Cassidy" pictures, it wasn't until two weeks ago that he cracked a first-run downtown or class neighborhood house. Then Los Angeles discovered him all of a sudden and over the current weekend fourteen houses in the downtown area were featuring "Hopalongs".

George O'Brien has been a little more fortunate than his compatriots in outdoor action adventure entertainment. Occasionally one of his westerns gets a showing at the downtown Orpheum theatre. But the top western box-office draw, Gene Autry, still has been unable to crack the ice with any degree of consistency. As a matter of fact, it was not until recently, after a lapse of more than three years, that one of his pictures, "In Old Arizona", was given a local public preview. Then the showing was held in suburban Santa Monica and but for the cantankerousness of a local daily paper it would have been a "secret" preview.

A diligent search of the records doesn't reveal a single downtown or neighborhood booking of a John Wayne film, and, popular as they are in other sections of the land, such western heroes as Tex Ritter, Tim McCoy and Charles Starrett are practically unknown in Los Angeles.

Itemized

Monogram signed Jackie Coogan for a feature role in "Sky Patrol," third in the series of productions based on Hal Forrest's "Tailspin Tommy" cartoon strip.

Unique clause in new contract signed by Jeanette MacDonald with MGM permits her to make a 25,000-mile concert tour each spring. The first picture under the new deal will be "Lover, Come Back to Me," in which Nelson Eddy will co-star. Production starts next month.

Monte Blue was seriously injured when thrown from a horse during the filming of "Geronimo."

Robert Taylor and Greer Garson will be teamed in the leading roles in "Remember," Milton Bren's first production for MGM.

As an exploitation stunt for "Gantry the Great," Warners will send Gantry, the blind jumping horse which appears in the picture, on a tour of 80 cities during August and September.

Paramount renewed director James Hogan's contract on a straight two-year basis.

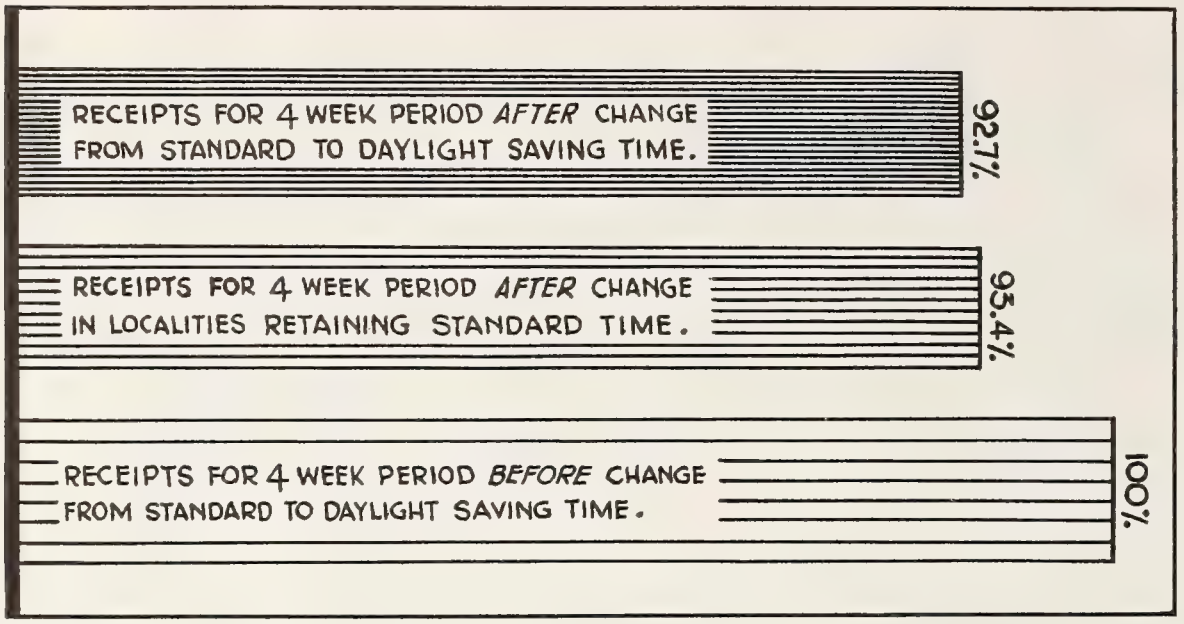
Howard Da Silva has been signed to play the same role in "Abe Lincoln in Illinois" which he created on the stage.

Archie Mayo will direct Richard Rowland's first production for United Artists.

Twentieth Century-Fox plans to produce two Sonja Henie pictures before the end of the year. "Everything Happens at Night" will start in September to be followed by "Shadows of the Snow," an S. S. VanDine story.

Miriam Hopkins will replace Bette Davis in the leading role in Warners' "All This and Heaven, Too."

Cross Section of Receipts Shows Daylight Time Has Little Effect



Indications that Daylight Saving Time has little effect on box-office receipts in those communities where it is operative in the summer months are shown graphically in the chart above. The lower bar represents average business for a four-weeks period in a group of selected key cities. The middle bar represents the receipts for a four-weeks period in localities retaining Standard Time after other communities had changed over, and the top bar represents the receipts for the same four-weeks period in cities where Daylight Saving Time was in effect.

"Japan Business Best Ever": Daff

War-ridden Japan looks for escape, to the movies; and American motion picture companies benefit. At least, Universal does, and is grossing the biggest business of its history there, according to Al Daff, supervisor for the company in the Far East, who arrived in New York this week for a two-week stay.

Now that the Japanese government has somewhat eased its previous ban on importation of American films, the public is flocking to see American product, he said, and added that more permits for importation were being issued, and that negotiations are on for renewal of the importation permits, when the last of the present permits has been issued.

The Chinese business situation varies, Mr. Daff noted. The influx of refugees to the coastal cities, from which war has moved, has brought many to theatres. But collapse of the Chinese currency and closing of theatres and even of exchanges, in some of the interior cities, especially those of the Nationalist Government, has hurt business.

There is still Chinese production in Hongkong, he said.

About the rest of the Far East, Mr. Daff noted that American pictures dominated all except India. In that country, American pictures get only 40 per cent of the playing time. Native product obtains very long runs, he said.

Universal To Have Sixteen Films Ready September 1st

Universal will have 16 of its 1939-'40 features ready for release when the season opens on September 1st, Nate Blumberg, president, said in Hollywood this week. Only one picture, now in work, is still to be made for the 1938-'39 schedule, which is "First Love," starring Deanna Durbin. The first 1939-'40 picture, "The Underpup," is in the cutting room.

Also completed, and being prepared for release on the new season's schedule are "Mutiny on the Blackhawk," "Tropic Fury," "Bad Company," "Hawaiian Nights," "Hero for a Day," "London by Midnight," two westerns, "Desperate Trails" and "In Old Oklahoma" and a serial, "The Phantom Creeps." Six others in work or preparation, include "Rio," "Missing Evidence," "One Hour to Live," "Legion of Lost Flyers," "Call a Messenger" and "Listen Kids."

Regarding the program Mr. Blumberg said: "This is in accord with our policy of keeping production well ahead of distribution so that exhibitors will get their Universal product on schedule. Completion of our new sound stages and other improvements in the machinery of production will enable us to adhere strictly to this system in the future and meet every release date of our enlarged program for the new season."

Set "Rights" Premiere

Warner Brothers has set July 31st for the world premiere of "The Bill of Rights," historical short subject, at Williamsburg, Va., where the document was signed. The film will appear at the Radio City Music Hall in New York early in August.

More Awards at French Festival

Half of the motion picture films competing in France's International Film Festival to be held at Cannes in September must have their original European showing on that occasion, according to a report to the Department of Commerce at Washington from Commercial Attache D. J. Reagan in Paris.

The sponsors of the festival hope, the report said, that this arrangement will give the competition an added attraction.

In order to be accepted for inclusion in the competition, the films must have been produced within the last 12 months. Each competing nation will have the privilege of nominating one member of the jury, who is not associated with the film industry. The film industry will nominate a delegate to act as a liaison officer but in no case shall he sit on the jury. The voting will be in secret.

A first prize of the Cannes Festival will be awarded for the best film presented by each country. The winning films will carry the title "First Prize of the 1939 Cannes Festival for the United States," or for England, or for France, etc. In this manner all the nations may win a first prize.

The Louis Lumiere First International Prize will be awarded to the best director of all countries.

First prizes will be awarded for the best actor and actress. There will also be a first prize awarded by the Society of Authors for the best scenario, a first prize for the best musical arrangement, and other prizes and medals for animated cartoons, scientific and other films.

The French Government has invited all nations to participate in the festival, the number of films each country may enter to depend on its annual production volume.

Reisman, Morris Go To Latin America

Phil Reisman, head of the RKO foreign sales department, and Sam Morris, holding the same post for Warner Brothers, sailed from New York on Friday for Latin America, to hold sales conventions in that territory for their respective companies.

The RKO sales convention in Rio de Janeiro will be held August 18, Bruno Chelli presiding. That in Buenos Aires will be held on August 31, with Nat Liebeskind in charge.

Warner Brothers also will hold sales conventions in those two cities.

Republic in India

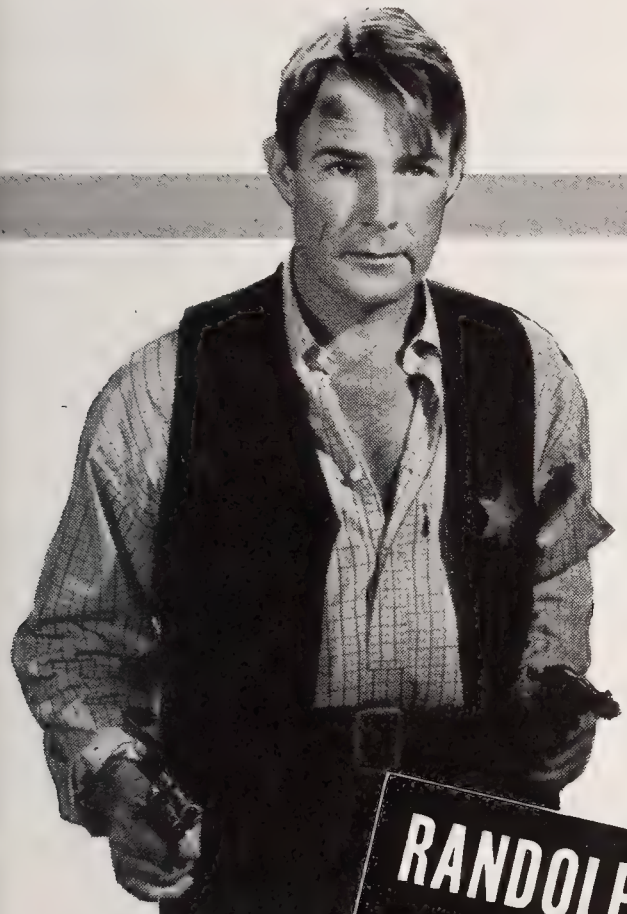
Keshaval D. Mody & Co., of Bombay, India, have concluded a deal with Republic Pictures Corporation to distribute a group of features and serials in the territories of India, Burma and Ceylon. The Mody company, which has been active in the production of Hindu motion pictures for the past eight years, operates distribution offices in Bombay, Calcutta and Delhi.

ITOA Excursion

More than 700 members of the Independent Theatre Owners of New York excursioned, this week, to Indian Point, on the Hudson River. The Hudson River Day Line boat, the Alexander Hamilton, was chartered for the occasion.

"Did your customers go for 'Stagecoach'? ...lay it on the line for 'Dodge City'? If they did, remind them...and go on from there. A sure-'nough western sockeroo!"

— MOTION PICTURE DAILY



STAR-STUDDED!

"Top entertainment action drama! Star-studded cast! Set for big-time! Should send back handsome profits!"

—whoops Hollywood Reporter

SURE-FIRE!

"Ribald, sure-fire drama! Colorful... exciting story...robust direction!"

—shouts Los Angeles Examiner

ACTIONFUL!

"Loaded with charging action, plenty of gun-fighting, moment-to-moment suspense! Pioneer Tombstone picturesquely re-created! Certain to please!" —yippees Daily Variety

SUSPENSEFUL!

"Guaranteed to keep the most blase spectator on his chair's edge! 'Movie' in the true sense of the word! Credit to all concerned!"

—hurrahs Los Angeles Times

RANDOLPH SCOTT • NANCY KELLY

in

FRONTIER MARSHAL

with

Cesar ROMERO • Binnie BARNES • John CARRADINE

Executive Producer Sol M. Wurtzel

Directed by Allan Dwan • Screen play by Sam Hellman

Based on a book by Stuart N. Lake





20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

IN THE BRITISH STUDIOS

by AUBREY FLANAGAN
in London

Rule Britannia

The Spirit of Empire is the inspiration of the spectacular finale to the Carroll Levis film "Discoveries" just concluded for Grand National release at the Highbury Studios, London.

Some 500 men, wearing the uniforms of every branch of the services throughout the Empire were grouped into a tableau. Scarlet coated Mounties side by side with tall bearded Sikhs in the dress and massive turbans of their race, against a background of scarlet coats interspersed with Scottish clansmen and South African horsemen. Glengarries and white pith hats, turbans and busbies, slouch hats and waving plumes. Masses of scarlet coats in close formation as a background; broad dusky faces of soldiers from British Nigeria showing startlingly above the scarlet tunics at the base of the tableau. Men in Anzac uniform, flanked by sailors in their service blue. High overhead, at the apex of the huge mass of color a number of airmen in their quiet dress claim recognition.

Baghdad Winter

The Sultan's Palace set at Denham, built for "Thief of Baghdad" and crowning glory of the studios' art department, has been tripped to make way for a winter scene in the deserted gardens of the Sultan, and the glories of foliage and exotic blossom have given way to bare branches and parched grass lawns.

Elsewhere in the studio grounds Michael Powell is still at work on the Baghdad harbour sets.

William Cameron Menzies, maestro of cinematographic magic, is due at Denham shortly to assist Ludwig Berger and Alexander Korda on magic sequences for "Thief of Baghdad." Elaborate trick effects have already been devised by Larry Butler.

Among the miracles in "The Thief of Baghdad" are the transformation of a stony desert into the Enchanted City; the changing of Sabu, the Thief, into a dog; the dancing mechanical dolls, performed by a full corps de ballet; and the liberation of the miniature Djinn from a bottle and his enlargement to a figure 200 feet high.

At the end of the picture there is terrific aerial warfare in the clouds between the Flying Horse, carrying the villain and the heroine (June Duprez), and the magic carpet carrying the Thief (Sabu) and the hero (John Justin).

Conrad Veidt as Giafar besides being an evil personality in the picture also symbolizes man's conception of evil as an ever present force in the universe. Consequently the aerial battle ends with Good (Sabu, John Justin and June Duprez) triumphing over the evil Giafar and the spirit which Veidt signifies being vanquished and descending in flames into the lower regions.

New Title

"Farewell to Yesterday" has now been decided on finally as the title of the Balcon-Stevenson-Brook comedy which went into production at Ealing under the original title of "Goodness, How Sad."

The story, by Robert Morley, tells of the return to this country of an English actor who achieves international fame in Hollywood. Seeing his own country again fills him with a nostalgic desire to recapture the old days when he was a struggling touring actor. He indulges his whim and stays in a little seaside town, where he meets and falls in love with a girl, member of the local repertory company. This company he saves from financial disaster by appearing "in person" in a play with them. But he leaves them—and the girl—when he realizes that you can conjure up the past in your thoughts, but cannot recapture it in your life.

Propaganda

Director Walter Forde and a number of well known film artists including Edmund Gwenn, John Mills, Frank Lawton and Eva Moore, gave their services free for the making of a short National Service propaganda film, provisionally entitled "Happy Families" and produced at the Ealing Studios by Michael Balcon under the sponsorship of the National Service Department of the Ministry of Labor.

In addition to these, Ealing Studios volunteered their floor space and other facilities for the making of the film.

400TH PRODUCTION FOR GB INSTRUCTIONAL

GB Instructional this month set a new record for the studio with the 400th production coming to an end at the Shepherds Bush Studios on July 14th. A film about modern dancing, its stars were members of the Bedford Physical Training College. Each year GBI has made at least 50 educationals, dealing with various subjects in the curriculum of the modern school. "Secrets of Life" films are now being made in color in some cases.

States Bruce Woolfe, chief of GBI:

"At the moment we have no less than thirteen subjects in production, and a further twelve, some of which will deal with local government in England and Wales, are to be commenced shortly. West of England and Welsh geography, the woolen trade in Yorkshire, a series on South Africa, hiking, camping, dancing, and a number of natural history subjects are among the more important subjects now being completed.

"We have drawn up a plan for a series of Empire films which we hope to carry out fairly soon—a series of objective two-reel films on the following lines: 'Development of Self-Government', 'The Empire 'Round the Atlantic', 'The Empire 'Round the Pacific' and 'The Empire 'Round the Indian Ocean'."

Hand of Mars

The old French harbor of Paucot-sur-Mer, Breton fishing village, created as a set for Paramount's "French Without Tears," has been razed to the ground, and in its place, at Sound City, have appeared trenches, barbed wire, gun emplacements and all the grim paraphernalia of the battlefield—a setting this time for Mario Zampi's Duggie Wakefield film "Live and Let Live."

In this new Paramount British picture Mario Zampi, who will function both as producer and director, plans to present the North Country comicker in a new light and is developing Stacy Aumonier's original on lines which will make the Lancastrian droll a humorously pathetic figrue. The script is being written by Anatol de Grunwald and T. Thompson is writing the dialogue. Wakefield will have the role of Sam Gates, a village simpleton who falls into enemy hands during the War.

Bernard Knowles is chief cameraman and Theo Lageard production manager.

Elstree Active

Three films on the floor at Associated British Studios maintain Elstree's reputation as one of the most consistently active production centres in Britain.

Harold French has just started work on the screen version of A. E. W. Mason's thriler "The House of the Arrow."

French, who is a stage producer, numbering the long-running "French Without Tears" and "Anthony and Anna" among his successes, recently spent six months at Elstree studying every side of film production.

Already at work at the studios directing "On Guard in the Mediterranean" is Harold Huth, former actor and casting director.

Directing Thomas Bentley is nearing completion on "You're Lucky to Me," the new Stanley Lupino feature. Shooting has been centered on a set representing the Diamond Ring Night Club, where the floor show includes boxing matches and a water ballet.

Phyllis Brooks, Barbara Blair, David Hutcheson, Antoinette Cellier and Gene Sheldon head the supporting cast.

Ducks and Newts

A new series of "Secrets of Life" films, in natural color, are to be produced by Gaumont British Instructional and are to deal with varying branches of nature. Titles already tentatively agreed upon include "Ducks," "Newts," "Stickleback," "Burnet Moths," "Badgers" and "Lupins."

Dufaycolor will be used and the photography will be in the hands of Percy Smith and Oliver Pike.

Already much of the material required for the first two subjects has been shot. At present production is concentrating upon photographing the Burnet Moth, though much difficulty has been encountered owing to the propensity of the insect for getting singed on the studio arcs. A new cool light beam has had to be devised.

Meanwhile, Percy Smith is assembling his cast of sticklebacks with the aid of a jam-jar and fishing net.

SCARE THEM AND SCARE UP TRADE

Paramount Pictures


4 MEN and a WOMAN
Haunted by a Jungle Mad Fiend!
"ISLAND OF LOST MEN"
173—Count 'em—never-before-screened THRILLS!
A Paramount Picture with
ANNA MAY WONG · J. CARROL NAISH
Anthony Quinn · Eric Blore · Broderick Crawford
Based on a Play by Norman Reilly Raine and Frank Butler · Directed by Kurt Neumann

...Here is the ballyhoo sensation that every real showman has been looking for...a picture you can stunt to the skies... jammed with action, novelty, surprise, and thrills...thrills ...thrills...just what your customers need to make 'em sit on the edge of their seats!

Take the front of your theatre and...



Circus it up like this...











Use national and pressbook ads like these ...and watch the profits roll in!

SELL 10 TERRIFIC THRILLS

and make MONEY with

PARAMOUNT'S "ISLAND OF LOST MEN"



1. Four shocking murders!

2. One attempted murder!

3. A thrilling suicide!

4. Theft of a dead man's head!

5. Thousands of maddened savages attacking six helpless white men!

6. The poker game with death the stakes. J. Carrol Naish, as the mad king of the jungle river cuts the cards with Broderick Crawford, who plays a role that will set him up as one of the best "heavies" in pictures!

7. The mystery of the cobra-guarded orchid!

8. Voodoo drums...strange tortures...savage rites!

9. Beautiful Chinese girl trapped in jungle villain's lair!

10. The kidnapping of the wealthiest man in the whole Orient!

IN THE CUTTING ROOM

The Dead End Kids In Military School

(Warner)

Character Melodrama

It should be a matter of exploitation importance that in this picture the members of the "Dead End" group who have been prominent in screen affairs since Samuel Goldwyn introduced them will, with one exception, be seen as honorable, earnest, ambitious lads. The maverick, first rebellious toward the self-government discipline of the military school in which he is an unwilling pupil, though learning the hard way, effects his own reformation and when a crisis develops he is the one who has sufficient presence of mind to save the lives of his mates.

Production detail of the picture will show the lead character first as a juvenile gangster of the New York tenement district and audiences later will be taken into a military preparatory academy where tough Leo Gorcey finds his erstwhile mates in villainy, Billy Halop, Gabriel Dell, Bobby Jordan and Huntz Hall, like Frankie Thomas, are serious students. While John Litel and Cissie Loftus also are featured, recalcitrant Gorcey gets himself into all sorts of trouble, meanwhile becoming the school's most brilliant student. It takes an injury to a schoolmate to bring him to his senses.

William Clemons is directing the picture, which is based on an original screen play by Tom Reed.

Release date: Not determined.

The Adventures of Sherlock Holmes

(20th Century-Fox)

Mystery Melodrama

How well your patrons like a whacking crime mystery picture and the degrees of enthusiasm with which they supported the first item in this new series, "The Hound of the Baskervilles," should be influential in determining the commercial results of "Sherlock Holmes." This picture is based upon the Arthur Conan Doyle story and stage play in which William Gillette, foremost among the delineators of the "Sherlock Holmes" character actors, was featured. It will again feature Basil Rathbone in the title role and present Nigel Bruce as "Dr. Watson." Most of the supporting cast is new to the series and includes such names as Ida Lupino, Allan Marshall, Terry Kilburn ("Mr. Chips" and "They Shall Have Music"), Henry Stevenson, E. E. Clive, Arthur Hohl, Mary Beatty and many others.

In this production, which Alfred Werker is directing, the king of fiction detectives will be pitted against a worthy foeman—the infamous criminal genius, Professor Moriarty. As the plot unfolds the solution of a series of mysterious murders, all of which are accompanied by a wave of terrorism and fear, the great Sherlock accounts for the Professor, prevents the theft of the British crown jewels and reunites a beautiful girl client with her sweethearts, suspected of belonging to Moriarty's mob.

Release date: Sept. 1, 1939.

Conspiracy

(RKO Radio)

Adventure Melodrama

The struggle between the secret police of a dictator nation and a group of determined patriots endeavoring to overthrow the dictatorship is the framework upon which the excitement, suspense and romance of "Conspiracy" is hung. It will detail how a young American is accidentally hurled into the struggle to become an important pawn in its strategy and his romance with a girl in the rebel forces. The principal locales are a coastal city in an unnamed European country, aboard a tramp steamer and the waters of the adjacent seacoast.

While the picture will give vivid glimpses of the undercover fighting going on today in many of these so governed countries, it will also stress the brutality and harsh methods adopted by secret police organizations. As such it will have considerable topical content.

A Cliff Reid production, "Conspiracy" is the 23rd picture to have been directed by Lew Landers during his term at RKO Radio. The screen play prepared by Jerome Chodorov is based upon a story written by John McCarthy and Faith Thomas.

The principal players in the film will be Allan Lane, Robert Barrat, Charles Foy, J. Farrell MacDonald, Solly Ward, Lester Matthews, William Vaughn and Lionel Royce with Linda Hayes, a graduate of the Jesse Lasky "Gateway to Hollywood" radio program and who has been seen in "The Spellbinder" and "The Girl From Mexico," the only woman in the featured list.

Release date: Not determined.

Tropic Fury

(Universal)

Adventure Melodrama

Melodramatic action, adventure, romance and danger in the Amazon jungle will be the subject matter of "Tropic Fury." The production technique assumes the character of a condensed serial, with all those elements that make for excitement that are common to that species.

Scheduled to be the second number in a new series of action adventure films which Universal is making with Richard Arlen and Andy Devine who previously have been seen together in "Mutiny on the Blackhawk," this Ben Pivar production is being directed by Christy Cabanne, who during his 25 years experience has specialized in handling swift-moving melodrama. His credits list such pictures as "Smashing the Spy Ring," "The Outcasts of Poker Flat," "We Who Are About to Die" and "Storm Over the Andes."

To support Arlen and Devine, the producer and director have chosen a troupe of players, all of which but one have been prominent on the screen. The newcomer is Lou Merrill, who has been featured in the Lux Theatre, and Edward G. Robinson radio shows during the past few years. Yet for established screen names, the picture will make available Beverly Roberts, Samuel S. Hinds, Leonard Mudie, Noble Johnson, Adia Kuznetzoff, Lupita Tovar, Charles Trowbridge and Milburn Stone.

Release date: Not determined.

Hawaiian Nights

(Universal)

Musical Comedy Romance

The plot of "Hawaiian Nights" will picture the experiences of a happy-go-lucky heir to a great fortune who, possessed of a talent to play a trumpet remarkable well, sets Hawaiian music to swing, finds romance under the tropical moon, meanwhile confounding his crusty father. The locale, as the title indicates, is Honolulu, a setting that has been the background for several successful bits of screen entertainment.

In general character the original screen play which Charles Grayson wrote is a youthful story in which youthful, but established, players are featured. Besides presenting Matty Malneck and his orchestra in the musical and spectacle numbers, the songs which will be used and which will be sung by the two leading girl players were composed by Malneck and Frank Loesser. Being produced by Max Golden who originated the "Jones Family" series and lists "Swing That Cheer" among his Universal films, the picture is being directed by Al Rogell.

For names the picture will have Johnny Downs, seen recently in "Swing, Sister, Swing," Constance Moore, who was featured in "You Can't Cheat An Honest Man," Mary Carlisle who had parts in many of Paramount's college life shows, Eddie Quillan, Malneck who is presently in "East Side of Heaven" and "Man About Town," Thurston Hall, Samuel S. Hinds and Etienne Girardot.

Release date: Not determined.

Everything's On Ice

(RKO Radio-Sol Lesser Production)

Comedy and Spectacle

Comedy will be the plot substance of "Everything's On Ice," but the sensational and spectacular skating dance routines which six-year-old Irene Dare performs in the show will undoubtedly prove to be its entertainment and exploitation highlights. Seen before only in a sequence in "Breaking the Ice," is this latest Sol Lesser discovery who he anticipates will follow in the footsteps of Jackie Coogan, Baby Peggy, Jackie Cooper, Bob Breen and others whom he developed.

The skating prodigy will be seen in eight lavish specialty numbers most picturesque of which is the "Birth of a Snowbird" revue, an elaborately staged fantasy of the arrival of a baby penguin into the world. In this episode, 24 of Hollywood's finest men and women skaters will be seen. Miss Dare will also solo in a speed and acrobatic demonstration, Hawaiian hula, can-can, Russian, Scotch, patriotic and jitterbug routines, in the last of which her skating partner will be a ventriloquist's dummy. All the ice dances were conceived by Dave Gould. Music for three big accompaniments was composed by Victor Young with lyrics from the pen of Paul Webster.

Being personally produced by Lesser with Erle Kenton directing, the picture will present Edgar Kennedy, Roscoe Karns, Lynne Roberts, Eric Linden, Mary Hart, Bobby Watson, George Meeker, Wade Boteler and Maxine Stewart.

Release date: Not determined.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

The Spellbinder

(RKO Radio)

A Criminal Lawyer Reforms

"The Spellbinder" tells the story of a charlatan lawyer who was whipsawed by his own chicanery.

"Marlow" attained a unique position in his profession by his cleverness in inventing ruses and schemes which win legal acquittals for his guilty criminal clients. Yet smart, shrewd and resourceful as he is, he blazes the path for his own downfall when his daughter, misled by glib talk and false promises, marries a murderer whom her father has just rescued from the electric chair.

Charged with murder, standing in the same courtroom where he has won many victories by audacious trickery, he refuses to lift a finger or say a word in his own defense. Not until friends and sympathetic opponents, anxious to help him, put his daughter on the stand, does "Marlow" make a move. Then reciting the unwritten law, pleading the cause of the man who was forced to kill a predatory animal, his eloquence wins sympathy as he honestly admits his own responsibility and begs for a chance to repair the damage he has caused.

Certain commercial exploitation advantages accrue to the title. This selling job, however, must rely on the printed word and audience comment. Initially, considerable dependance must be placed upon name value to arouse public attention. While "The Spellbinder" doesn't offer any great names with which to work, it does offer Lee Tracy in the sort of character he does well and backs him up with Barbara Read, Patric Knowles, Allan Lane, Linda Hayes and Morgan Conway.

Previewed at RKO-Hillstreet Theatre. The ordinary midweek crowd that saw the picture was not dissatisfied.—G. M.

Produced and distributed by RKO Radio. Cliff Reid, associate producer. Directed by Jack Hively. Screen play by Thomas Lennon and Joseph A. Fields. Story by Joseph Anthony. Edited by Theron Warth. Photographed by Russell Metty. P. C. A. Certificate No. 5369. Running time, when seen in Hollywood, 65 minutes. Release date: July 28, 1939. General audience classification.

CAST

Marlow	Lee Tracy
Janet	Barbara Read
Dixon	Patric Knowles
Kendall	Allan Lane
Miss Simpson	Linda Hayes
Carrington	Morgan Conway
Judge Butler	Robert Emmett Keane
3rd Judge	Roy Gordon
1st Judge	Robert Strange
Ice Box	Elliott Sullivan
Beldon	Leonid Kinskey

Shipyard Sally

(20th Century-Fox)

Shipyard Comedy

Deliberately topical, and tuned intentionally to the spirit of the times, is this new comedy vehicle for front rank Britisher Gracie Fields, whose recent illness has afforded an occasion for demonstrating the affection in which she is held by the English public. The screen play, by Karl Tunberg and Don Ettlinger—waves the old flag with unrestrained enthusiasm, tackles sentimentally rather than scientifically the problem of British shipbuilding, casts Gracie as spokesman for the Clydebank unemployed, seeking Government support for a resumption of industry, and ultimately rings all the changes in a grand patriotic finale.

This vein of national and social fervor runs through the film and whilst it does not obtrusively interfere with the comedy and the mnsic, does necessarily limit its appeal to the foreign audience. For the Fields fans, who are without apparent limit, the film should prove adequate entertainment, whilst the topical note may suggest exploitation in the appropriately unsophisticated circles, thought not necessarily in Clydebank!

Gracie comes to town to present a Cabinet Minister with a workers' petition in aid of shipyard work and most of the film is built around her endeavors to crash in on "Lord Randall." These endeavors include posing as a man, in a conjurer's trick evening clothes, in a Pall Mall Club, palming herself off as a certain American singer at "Lord Randall's" house party and generally keeping her card-sharping father in hand. It is gratuitous comedy of the accepted Gracie Fields type, with Gracie grimacing and romping, maybe less fiercely than usual, switching from a "Jitterbugs" number to the "Londonderry Air," but remaining always charming and sympathetic in her natural way. She has, in Sydney Howard, as her nimble fingered and glibly spoken father, a grand comedy foil, a smug and quaintly designed old reprobate whose pantomime and vocal nimbleness put him in the same class as W. C. Fields at his best. Oliver Wakefield in a new brand of tongue twisting character and Tucker Maguire as a human firework disguised as a Southern songstress further provide comedy dressing, whilst the impeccable Morton Selten has an all too brief reading of the puffy old Earl.

Critical opinion may be divided on the entertainment appeal and dramatic justification of the concluding sequence, in which, against a montage background, picturing shipbuilding and launchings on the Clyde, Grace sings "Land of Hope and Glory" twice.

Recent events should make any Gracie Fields subject easy to sell, and this should be no harder than its predecessors. Showmen in some regions may find the patriotic spirit a sales asset and the title—"Sally" was Miss Fields' first film—a lever to a loyal public.

Shown in a private projection theatre to a trade audience, the film was well received, with Howard and Wakefield not the least successful in commanding applause. Opinion was solid on the film's appeal as a Fields offering, with no small section critical of the closing sequence.—AUBREY FLANAGAN.

Produced by Twentieth Century Productions. Distributed by Twentieth Century-Fox. Directed by Monty Banks. Screen play and scenario by Karl Tunberg and Don Ettlinger. Photographed by Otto Kanturek. Settings by Vetchinsky. Edited by R. E. Dearing. Recording by M. Paggi. Running time, when seen in London, 80 minutes. Adult audience classification.

Sally Fitzgerald	Gracie Fields
The Major	Sydney Howard
Lord Randall	Morton Selten
Patricia	Norma Varden
Forsyth	Oliver Wakefield
Linda Marsh	Tucker McGuire
Diggs	MacDonald Parke
Sir John Treacher	Richard Coocer

Dead Men Tell No Tales

(Alliance)

Study of a Schizophrenic

This horrendously titled murder melodrama should stir audience interest on several counts. The horror angle is strong enough to whet and satisfy that portion of the patronage who thrive on a diet of death and dark doings. For the section of ticket purchasers less robustly inclined in the matter of strong scenarios, the acting of the players involved and particularly the bravura emoting of the murderer are saleable items. For the limited number of customers who enjoy analyzing picture plots along criminological, sociological or pathological diagrams, the case study of a split personality unfolding in the class room of a boys' school and in the back office of a money lender should hold some academic and clinical interest, and mayhap a good bit of entertainment as well.

The histrionic demonstration of Mr. Williams in the dual role should make up for any loss of interest. In fact, his work is so intriguing that it causes the technical deficiencies of poor lighting, rapidly spoken, English-accented dialogue, a choppy continuity and slipshod editing to be overlooked for the time at least.

Audiences knowing a bit about the who is who in annals of the stage social register will recall the versatile talents of Mr. Williams, who appears to be an anglicized Sacha Guitry, being able to handle expertly a double assignment in the acting line as well as to contribute a bit of writing to the plot's composition. It will be remembered that it was from the bizarre imagination of Mr. Williams that the horror piece "Night Must Fall" came, in which play he also created the diabolically fascinating role of "Danny," the hat box boy. American audiences may remember the actor's work in "The Citadel" and he is soon to make another appearance on the States' screens in the forthcoming thriller and chiller, "Jamaica Inn." The only other actor with a familiar look is Hugh Williams, as the Scotland Yard representative, who contributed a memorable bit as the weak willed brother of the heroine, "Cathy" in "Wuthering Heights."

Two sequences stand out as highlights for interest tension reaction. The first one shows the murder of the dowdy school matron who is on her way to Paris to claim her lottery winnings. The playing of this portion will recall the killing of "Mrs. Branson" from "Night Must Fall." The other section, which has been preceded by two other deaths, comes when the heroine realizes that her cousin is the murderer, his facial reactions done with hypnotic close-ups, the attempt to murder the girl and the suicide of the killer. This particular piece of business is done with a bit of broken glass and made entirely convincing by the expression and the gestures of Mr. Williams.

The picture is a trifle vague as to the psychological explanation for the "Dr. Jekyll-Mr. Hyde" personality of the school master. As is explained by the character's mother he suffers the fate of being a frustrated actor. If such a reaction is true, the possibilities of inhibited murderous mimes are frightening.

Seen at an afternoon performance at the Globe Theatre on New York City's Broadway, at

(Continued on page 50)

"Samuel Goldwyn's

THEY SHALL HAVE MUSIC!

has

THRILLS



says **FRANK BUCK**

celebrated big-game hunter

"If I know anything about THRILLS this picture has them! I was thrilled thru every minute of it!"

Frank S. Buck

SAMUEL GOLDWYN *presents*

Jascha **HEIFETZ**

in

THEY SHALL HAVE MUSIC!

with ANDREA LEEDS • JOEL McCREA

GENE REYNOLDS • WALTER BRENNAN

Directed by ARCHIE MAYO

Released thru UNITED ARTISTS

(Continued from page 48)

which showing a good sized house gave the picture its undivided and interested attention.—JOSEPH F. COUGHLIN

An Alliance Picture. Distributed by Alliance Films Corp. Director, David MacDonald. From the novel "The Norwich Victims" by Francis Beeding. Film treatment by Walter Summers, Stafford Dickins. Additional dialogue by Emlyn Williams. Cameraman, Bryan Langley. Music by W. L. Trytel. P.C.A. Certificate No. 02502. Release date, July 21, 1939. Running time, 70 minutes. Adult audience classification.

CAST

Dr. Headlam.....Emlyn Williams
Marjorie.....Sara Seegar
Detective Inspector Martin.....Hugh Williams
Greening.....Marius Goring
Elizabeth Orme.....Lesley Brook
Miss Haslett.....Christine Silver
Frank Fielding.....Clive Morton
Bridget.....Anne Wilton
Crump.....Jack Vivian
The Singer.....Marjorie Dale

Frontier Marshal

(20th Century-Fox)
Tombstone, Ariz., 1878

This is a film for the "Stagecoach" and "Dodge City" trade, a roaring melodrama with guns blazing lethally from start to finish and the story of Tombstone, Arizona, in its untempered youth, told in terms of a personal story well worth the telling. Brought to screen without benefit of bombastic ballyhoo, it stacks up with anything in kind recently released.

Produced on the Sol Wurtzel side of the Twentieth Century-Fox schedule, "Frontier Marshal" is not to be confused with what has been loosely defined as "B product." Whether or not it went into the hopper so tagged, it came out pure "A." Where historical westerns have been known to spin the turnstyle it commands top billing. It has what slangsters call *sock*.

Randolph Scott, Cesar Romero, John Carradine, Nancy Kelly, Binnie Barnes and Eddie Foy, Jr., who plays his late father, are money names for the marquee. Of Scott it can be promised that his best performance is to be seen here. Romero also hits a new high and Miss Barnes finally gets a chance to really turn on her talent. Carradine is less long but no less potently before the camera and Miss Kelly lives up to her press as the good girl in love with the bad man with a heart of gold. Foy seems to get a kick out of portraying his father in his prime and gives the audience one.

Allan Dwan's direction is as swift and sure as the heroic sheriff's six-gun, which is lightning. The screen play by Sam Hellman, from a book by Stuart N. Lake, furnishes plenty of the right kind of dialogue to keep situations clear but not enough to impede traffic, which flowed swiftly in those parts in those days. What executive producer Wurtzel furnished in the way of staging and production generally is all that could have been asked for if the film had been planned for transcontinental prerelease screenings with all the trimmings.

So few westerns have stories that stand on their own feet, your reporter declines to deprive you of the satisfaction of learning at first hand from your screen what this one is about. It is none of those plots you've been seeing week after week since Tom Mix played them in two reels each, but it has as much shootin', killin' and so on as your hardiest customer is justified in demanding.

"Frontier Marshall" may or may not be the likeliest title that could have been given a picture that does for Tombstone what "Dodge City" did for that place, but it's quite clear that "Tombstone" wouldn't quite do for the electrics. That it is a telling of the story of that city, is however, a point for showmen to register with their customers.

Previewed at the Alexander theatre, Glendale, Calif., to the sort of audience response that is music to exhibitor ears.—W. R. W.

Produced and distributed by 20th Century-Fox. Executive producer, Sol M. Wurtzel. Directed by Allan Dwan. Screen play by Sam Hellman. Book by Stuart N. Lake. Photographed by Charles Clarke. Edited by Thomas Little. P. C. A. Certificate No. 5487. Release date, July 28, 1938. Running time, when seen in Glendale, 70 minutes. General audience classification.

CAST

Wyatt Earp.....Randolph Scott
Sarah Allen.....Nancy Kelly
Doc Halliday.....Cesar Romero
Jerry.....Binnie Barnes
Ben Carter.....John Carradine
Dan Blackmore.....Edward Norris
Eddie Foy.....Eddie Foy, Jr.
Town Marshal.....Ward Bond
Pringle.....Lon Chaney, Jr.
Pete.....Chris-Pin Martin
Curly Bill.....Joe Sawyer
Dave Hall.....Del Henderson
Mayor Henderson.....Harry Hayden
Pablo.....Ventura Ybarra
Indian Charlie.....Charles Stevens

SHORT SUBJECTS

Joy Scouts
(MGM)
Our Gang

This round of kiddie cutups finds the Gang combination angling to ape the expert and almost professional efficiency of some of their senior pals, a troop of Boy Scouts. Deciding to be on their own, the lads embark on a camping trip and, of course, as a consequence run into all sorts of difficulties that belie the optimistic note implied in the short's title. There is the trouble of making the fire. The securing and the preparation of the camp grub provide additional difficulties. The final bit of woe that breaks the juvenile campers' determination to rough it is when their camp, which unknowingly is placed over an energetic caldron of a geyser spring, is suddenly projected into mid air by a rush of water, carrying the surprised and frightened children with it. A safe but hardly fortuitous landing is made in a patch of poison ivy. The juvenile element, especially the members of the local Scout bands, will especially relish the fun depicted and the adult members of the audience, particularly the ladies, will enjoy the cooking sequences.—Running time, 10 minutes.

Colorful Curacao
(MGM)
FitzPatrick Travel Talk

By this time, a great portion of fortunate exhibitors has come to know the superior grade of worth and entertainment to be found in the screening of a number from FitzPatrick travel talk series. This present jaunt by way of a scenic and color wise camera has its stopoff at the picturesque insular possession of the Dutch West Indies. Picturesque shots of the country's population, architecture of patently Dutch style, and general mode of living and business are vividly presented for the audience's inspection. The inclusion of the subject in the list of items for any program should afford all round audience and showman satisfaction.—Running time, nine minutes.

Yip-Yip-Yippy
(Paramount)
Fleischer Cartoon

With "Yip-Yip-Yippy" Max Fleischer introduces an entirely new character, a little horse called Vanilla. As in the case of other cartoon characters Vanilla is a most unusual animal. Here he enters the field by coming to the rescue of a soda jerker, a drugstore cowboy, who draws the wrath of the county's most dreaded "bad man." Vanilla's repertoire includes skill with six-guns and other western standbys. Running time, seven minutes.

Unusual Occupations, L8-6
(Paramount)
Interesting, as Usual

Some more interesting and, perhaps, inspiring illustrations on how to earn one's daily bread. Although two of the examples may be open to questioning on the grounds that Fritz Leiber, actor, makes a hobby rather than an occupation of his work in sculpture and that the middle west doctor is still a regular country medico except that instead of the horse and buggy he uses an aeroplane for long distance traveling, the other jobs depicted are along the out-of-the-ordinary ways of human work. There is the man who creates a living by the manufacture of giant balloons for street parades. An armless Mexican basket weaver—and the outstanding model of human ingenuity and perseverance in the lineup—produces through a tedious but skillful procedure some striking instances of his art. A young man from South Africa does beautiful and accurate needlework portraits of historical personages, while an enterprising Hawaiian lad has made for himself a job of being a toenail polisher along the beach of Waikiki. Color adds to tthe general effect of the subject's novelty.—Running time, 10 minutes.

Dog Daze
(MGM)
Our Gang

How the Gang extricates itself from their financial difficulties and the threats of a juvenile money lender through the ruse of corraling the locality's canine pets is the sum and substance of this moppet tale. Butch, the pint sized mobster, demands the payment of the enormous sum of thirty-seven cents, which the child Shylock had farmed out to the kids for the treatment of a wounded lost dog. The hound it seems belongs to the neighborhood cop and he rewards the youngsters for their good work with the gift of a dollar. However, this munificence soon disappears down the hungry throat of a goat. Being the precocious young ones that they are, the Gang figure out the business plan that if they received one dollar for one dog they should be able to make a tidy sum for themselves by the collection of many canines. But, the various owners of the pets do not see eye to eye with the kidde line of logic and gang up on them. The arrival of the friendly cop prevents the children from being carted off to the local hoosegow as petnappers. The finale finds them wiser individuals and thus hangs the tale of "Dog Daze."—Running time, 11 minutes.

Going Places, No. 65
(Universal)
The Windward Islands

Grenada, St. Vincent and St. Lucia, the Windward Islands in the Caribbean Sea, are the locale for Universal's latest in the Going Places series. Resplendent in natural beauty the habits, occupations and pastimes of the natives are depicted. Each of the islands has its own individualities that makes each one interesting. Grenada is known for its many fine cocoa plantations and nutmeg exports. St. Vincent is a playground for the tourist with its scenery and old forts, while St. Lucia's natives are known as master ship-builders, for which they have been trained since childhood. This subject is one of the more interesting of the series.—Running time, 9 minutes.

Popular Science, No. 6
(Paramount)
New Methods

The ever interesting Popular Science series in this subject covers a variety of new scientific methods and the latest in gadgetry. Photographed in color the issue shows how the United States Coast Guard makes use of new devices in saving lives at sea, how polaroid, the glare eliminating material, contributes toward the reduction of highway accidents; new gadgets for beach use, a revolving hot dog broiler, a catapult casting device for beach fishing and the removal of a steel splinter from an eye by means of an improved electro-magnet. Running time, 11 minutes.

"Samuel Goldwyn's

THEY SHALL HAVE MUSIC!



has

SPEED

—*says* **HENRY DREYFUSS**
designer of the new 20th Century Limited, the theme show inside the Perisphere and the interior of the American Telephone and Telegraph exhibit at the New York World's Fair.

SAMUEL GOLDWYN *presents*
Jascha **HEIFETZ**
in
THEY SHALL HAVE MUSIC!
with ANDREA LEEDS • JOEL McCREA
GENE REYNOLDS • WALTER BRENNAN
Directed by ARCHIE MAYO
Released thru UNITED ARTISTS

"Today's public demands SPEED and this picture gives it to them, streamlined with the greatest music I've ever heard from the screen. A unique entertainment experience!"

Henry Dreyfuss

PROFITS FOR WARNER, CONSOLIDATED; U. S. REPORTS SHARP DROP IN TAXES

$2,912,186 Net for Warners for 39 Weeks, $3,282,765 for Previous Period; $356,117 for Yates' Firm

Warner Brothers Pictures and subsidiary companies report for the thirty-nine weeks ending May 27, 1939, a net operating profit of $2,912,186, after deducting all charges including amortization and depreciation and Federal income taxes, as compared with a net operating profit of $3,282,765.03 reported for the corresponding period the previous year.

Equal to 70 Cents a Share

The past 39 weeks' earnings were equal after allowing for dividend requirements for 39 weeks on 103,107 shares of $3.85 preferred stock (on which unpaid dividend accumulations to and including June 1, 1939, amounted to $2,877,974 or $27.91 a share), to 70 cents a share on 3,701,090 shares (par $5) of common stock, excluding 100,254 shares held by company.

This compares with 80 cents a share on common for the 39 weeks ended May 28, 1938, on that period's $3,282,765 net.

For the 13 weeks ended May 27, last, net profit was $1,246,297 equal after preferred dividend requirements, to 31 cents a share on common. This compares with $458,147 or nine cents a share on common for the 13 weeks ended May 28, 1938, and $1,562,085 or 39 cents a common share for the 13 weeks ended February 25, 1939.

The profit from operations for the 39 weeks ending May 27, 1939 before charges for amortization and depreciation of properties, and Federal income taxes, was $8,137,766.86.

The gross income, after eliminating intercompany transactions, for the 39 weeks ending May 27, 1939 was $78,387,001.12. The comparable gross income for the 39 weeks ending May 28, 1938, adjusted to include two companies not then consolidated, was $79,475,899.43.

During the period there was a net credit of $324,858.24 made directly to earned surplus.

Current assets as of May 27, 1939, including $5,994,146 cash, amounted to $28,063,938 and current liabilities were $24,727,236. This compares with cash of $3,850,844, current assets of $27,927,788 and current liabilities of $18,540,966 on May 28, 1938.

Warner Brothers Pictures' statement of consolidated profit and loss and earned surplus for the 39 weeks ending May 27, 1939, follows:

INCOME:		
Film rental income, theatre admissions, sales and miscellaneous income		$75,320,832.51
Rents and royalties		3,066,168.61
		$78,387,001.12
COST OF SALES AND EXPENSES:		
Amortization of film costs	$22,051,931.25	
Other costs	1,643,759.78	
Operating and general expenses	44,295,696.75	
		67,991,387.78
NET INCOME before charges shown below		$10,395,613.34
DEDUCT:		
Amortization and depreciation of properties (other than $822,342.10 in respect of studio properties charged to film costs)	$ 3,595,238.36	
Interest expense	3,189,931.85	
Provision for contingencies	72,500.00	
Provision for miscellaneous investments	50,998.00	
		6,908,668.21
PROFIT before other income and charges shown below		$ 3,486,945.13
OTHER INCOME:		
Interest and discount earned	$ 132,880.40	
Dividends received	89,632.70	
Equity in earnings (net of losses) of affiliated companies (not in excess of losses previously provided for)	2,600.94	
		225,114.04
PROFIT before minority interests' share of profits and losses and Federal income taxes		$ 3,712,059.17
ADD—Proportion of loss applicable to minority stockholders (net)		8,127.23
PROFIT before providing for Federal income taxes		$ 3,720,186.40
Provision for Federal income taxes		808,000.00
NET PROFIT from operations for the 39 weeks ending May 27, 1939, carried to earned surplus		$ 2,912,186.40
DEFICIT, August 27, 1938	$ 327,298.60	
ADD—Loss and provision for loss on sales or abandonment of properties (net)	74,427.26	
	$ 401,725.86	
DEDUCT:		
Discount realized on redemption of optional 6% convertible debentures and bonds of subsidiary companies	$277,801.44	
Profit on sale of subsidiary company (consolidated to November 26, 1938)	121,484.06	
		399,285.50
		2,440.36
EARNED SURPLUS, May 27, 1939, carried to balance sheet		$ 2,909,746.04

Revenue Bureau Admission Tax Receipts Drop $114,000 in Month; Year's Totals

A sharp slackening of business in the amusement field, including motion pictures, brought June collections of the Federal admission tax down to $1,491,260 from $1,605,988 in May, according to figures made public last Saturday by the U. S. Internal Revenue Bureau in Washington.

The June decline was in contrast to the experience of previous years for June, when collections increased, as in 1938 when they ran from $1,394,659 in May to $1,624,453 in June, and in 1937 when they jumped from $1,537,119 in May to $1,874,775 in June.

For the fiscal year ended June 30th last, the Bureau reported, admission tax collections totaled $19,470,801, a decline of $1,329,978 from the $20,800,779 collected in the fiscal year 1938, due to the fact that in ten of the twelve months receipts were under those of the corresponding period of the previous year.

Collections for the fiscal year by months, were shown by the Bureau as follows:

Month	1938-1939	1937-1938	Month	1938-1939	1937-1938
July	$1,618,813.00	$1,633,088.05	January	$1,564,134.28	$1,353,415.63
August	1,425,062.88	1,599,242.24	February	1,503,127.31	1,659,640.83
September	1,668,827.04	1,722,468.14	March	1,606,996.13	1,773,075.47
October	1,596,367.00	1,966,617.57	April	1,384,721.72	1,541,517.87
November	1,985,127.78	2,242,573.72	May	1,605,987.70	1,394,659.49
December	2,020,376.64	2,290,027.37	June	1,491,260.37	1,624,453.11

Collections for the first six months of the current year, it was shown, were relatively better than those of the last six months of 1938, when compared with corresponding periods of the preceding year. During the last half of 1938, receipts were $10,314,574, or approximately $1,140,000 under the $11,454,017 collected in the last six months of 1937, while during the first half of 1939 they totaled $9,156,227, or only about $190,500 under the $9,436,762 of the same period last year.

In the Third New York (Broadway) District, which accounts for approximately one-third of the total admission tax revenue, collections in June were $457,258, nearly $35,000 under the May total of $492,012 but some $33,000 above the June, 1938, figure of $424,171, the bureau reported.

The greater part of the loss from May to June was in box-office collections, which declined from $425,376 to $393,376, but losses also were shown in receipts from tickets sold by brokers, from $15,578 to $12,079; permanent use or lease of boxes and seats, from $1,857 to nothing, and admissions to roof gardens and cabarets, from $46,512 to $42,668. Gains were reported on collections from tickets sold by proprietors in excess of the established price, from $161 to $3,375, and free or reduced rate admissions, from $2,528 to $5,760.

Consolidated Reports Profit of $356,117

Report of Consolidated Film Industries, headed by Herbert J. Yates, for six months ended June 30, 1939, shows net profit of $356,117 after depreciation and federal income taxes, equal to 89 cents a share on 400,000 shares of $2 preferred stock. This compares with $317,442, or 79 cents a share, on preferred in first half of 1938.

For the quarter ended June 30, 1939, indicated net profit (based on a comparison of company's

(*Continued on page 55, column 3*)

RKO DIRECTORS ELECT OFFICERS IN ANTICIPATION OF REORGANIZATION

Board of Present Company Acts for First Time Since 1933; Schaefer President, Financial Interests Represented

Anticipating the Radio-Keith-Orpheum Corporation's early emergence from reorganization proceedings, which were begun in 1934, and its re-establishment as an independent business organization, out of the hands of trustees and court, with new capital interests and renewed earning power, the corporation's board of directors met on Wednesday, at three o'clock in the afternoon, at corporate headquarters in Rockefeller Center, New York, for the first time since it entered receivership in 1933.

Eleven Elected

As one of the first steps toward final accomplishment of these aims, 11 of the 13 members of the new board that is to take over direction of the company upon consummation of its court-approved reorganization plan recently affirmed by the U. S. Circuit Court of Appeals in New York were elected to the present company's board.

Those elected were:

Ned E. Depinet, vice-president of RKO Radio Pictures, Inc.

Thomas P. Durell, associated with White Weld and Company.

Frederick L. Ehrman, associated with Lehman Brothers.

L. Lawrence Green, lawyer.

Conde Nast, president and chairman of the board, Conde Nast Publications, Inc.

John E. Parsons, lawyer.

Richard C. Patterson, Jr., former Assistant Secretary of Commerce.

N. Peter Rathvon, president of Rathvon and Company.

George J. Schaefer, Keith-Albee-Orpheum Corporation, B. F. Keith Corporation and RKO Radio Pictures, Inc.

W. G. Van Schmus, managing director of Radio City Music Hall and president of Radio City Music Hall Corporation.

Raymond Bill, publisher.

James G. Harbord, chairman of the board, Radio Corporation of America, and Lunsford P. Yandell, executive, Radio Corporation of America, are members of the present company's board and will carry over as the other two members of the new 13-member board.

Schaefer Is President

George J. Schaefer, who has been president of RKO Radio Pictures, Inc., and other RKO subsidiaries, was elected president of Radio-Keith-Orpheum Corporation, and Richard C. Patterson, Jr., was elected chairman of the board. Mr. Schaefer left for Hollywood on Thursday and will be at the company's studios for several weeks.

The meeting and election were held pursuant to instructions obtained from the District Court of the United States for the Southern District of New York on petition by the Irving Trust Company, Trustee for RKO. This action will enable the men who are to have the responsibility for the affairs of the new corporation, under the reorganization plan, to meet informally for consultation with the RKO management and the Trustee.

"During recent months, RKO's earning power has been steadily increasing under the direction of George J. Schaefer, who has been president of RKO Radio Pictures, Inc., since October, 1938," said the company's statement.

RKO went into receivership early in 1933 and into reorganization proceedings under Section 77B of the U. S. Bankruptcy Act the following year. The Irving Trust Company was at first receiver and, later, trustee, taking over the responsibilities which normally would rest on RKO's board of directors. In January of this year, a plan of reorganization put forward by the Atlas Corporation of Floyd Odlum was approved by the court. Under this plan, all of the fixed indebtedness of RKO was taken care of by the creation in its place of two new classes of stock: a six per cent cumulative convertible preferred stock, callable at $105 and a common stock.

Several new interests have developed in the RKO picture during its period of reorganization proceedings. In 1935, the Atlas Corporation acquired one-half of the holdings of the Radio Corporation of America, which gave to Atlas approximately 42 per cent of the old RKO debentures and 24 per cent of the old common stock. Atlas bought an additional one-twelfth of RCA's remaining holdings in January, 1938. Rockefeller Center, Inc., held a claim against RKO which resulted in the allowance to it of 415,000 shares of the new common stock under the reorganization plan. Time, Inc., acquired certain six per cent RKO notes formerly held by the Pathe Film Corporation and will receive therefore, under the reorganization, a substantial block of new securities. The Radio Corporation of America retains approximately one-half of its former substantial holdings.

Meanwhile, it was made known this week that Federal Judge William Bondy will announce on July 31st, his decision on the underwriting plans for the new company. Judge Bondy has been sitting on most of the reorganization proceed-

On last Thursday, Hamilton C. Rickaby, attorney for the Atlas Corporation, which is backing the new plan, submitted the proposed incorporation of the new company to the judge. Included were copies of the proposed certificate of incorporation, the new stock certificates, the new scrip certificates, the subscription warrants, and the new by-laws.

The underwriting agreement calls for $1,500,000 of new common stock, to be offered to creditors at a price per share to be approved by the court. The sale of this stock will provide additional working capital.

It was said this week that the name of the corporation, Radio-Keith-Orpheum, will not be changed.

Expected to be filed this week in Wilmington, Delaware, was the certificate of incorporation. Prentice Hall, Inc., will be the RKO resident agent in Dover, same state; and the RKO offices in that city are to be at 317-325 South State Street.

The corporation, for incorporating purposes, is expected to issue 100 shares of preferred stock, and 900 of common. These securities will be registered with the New York Stock Exchange.

Colonel Hamilton C. Rickaby, attorney for Atlas, said this week that the new organization would be virtually in effect within the month, but that actually, all details will not be consummated until November.

On July 18th, the United States Circuit Court

(*Continued on page 55, column 3*)

FIRST PICTURE OF RKO'S NEW BOARD



Photo by Metropolitan

Wednesday at three in the afternoon, at the corporate headquarters in Rockefeller Center, New York, the new board of directors that will function with completion of the new plan of reorganization of Radio-Keith-Orpheum met and elected officers. This is the first picture of the new directors: Standing, left to right: Frederick L. Ehrman, Conde Nast, L. Lawrence Green, Lunsford P. Yandell, William Mallard, Raymond Bill and John E. Parsons. Sitting, left to right: W. G. Van Schmus, George J. Schaefer, James G. Harbord, Richard C. Patterson, Jr., N. Peter Rathvon, Thomas Durell, Ned E. Depinet. They named Mr. Patterson chairman, Mr. Schaefer president.

ARBITRATION PROCEEDINGS, AWARDS, COSTS, END CODE DE-CODING SERIES

Nizer Completes Analysis of Code with De-coding of Final Three Clauses, Which Include Basic Arbitration Rules

by LOUIS NIZER

In concluding his analysis of the majors' new trade practice code and the arbitration agreement which is a part of the code, Louis Nizer in this last installment, de-codes for exhibitors the remainder of Clause IX: "Arbitration Proceedings," which was started last week. The remainder follows:

Clause IX—Part Two Arbitration Proceedings

(3) *Notification of Arbitrators.* If any party requests a Special Arbitration Board, the Secretary shall immediately notify the arbitrators who have been designated.

Failure to Designate Arbitrator. If any party shall not designate an arbitrator when he is required to do so, the Chairman of the Permanent Arbitration Board shall designate an arbitrator for such party from one of the arbitrator panels.

Notice to Permanent Arbitration Board. If no party requests a Special Arbitration Board, the Secretary shall promptly notify the Chairman of the Permanent Arbitration Board presiding at the time the complaint is filed. The Permanent Arbitration Board as constituted at such time of filing, shall hear and determine the dispute.

(4) *Disqualification of Arbitrator.* No arbitrator shall act in any dispute in which he has, directly or indirectly a personal or financial interest, unless such disqualification has been waived by all parties.

Clearance Disputes. In a clearance dispute submitted to a Special Arbitration Board, the arbitrator designated by the distributors shall not be disqualified because of his personal or financial interest in any distributor unless that distributor is affiliated with an exhibitor which is a party to the dispute.

(5) *Hearing and Notice.* The Chairman of the Arbitration Board shall

(a) Arrange for a prompt hearing.

(b) Give reasonable notice to the other arbitrators.

(c) Give reasonable notice to the parties of the time and place of the hearing and of the personnel of the Arbitration Board.

(d) In an overbuying dispute, the Chairman shall give similar notice to all distributors who have contracts with the party complained against.

Place of Hearing. Hearings shall be held in cities (31 are named in Article I of the Rules of Arbitration) in which the Exchanges are located from which the complaining exhibitor is served. If the complaint is filed by a distributor, it shall be held in the city in which the Exchange is located from which the exhibitor complained against is served.

Representation of Parties. The parties may represent themselves or be represented by others at all hearings. They have the right to examine or cross examine all witnesses.

Testimony Under Oath. Witnesses shall testify under oath.

Production of Records. The Arbitration Board may require any party to a dispute to produce at the hearings any records or documents considered by it to be material.

Rules of Evidence. The Arbitration Board shall be the judge of the relevancy and materiality of the testimony or evidence offered. Legal rules of evidence shall not be applied. The Board may inquire into the good faith of any claim or defense.

Stenographic Record. Stenographic records will not be made unless one or more parties request them and provide funds therefor. In such a case, the stenographer shall be designated or approved by the Arbitration Board.

(6) *Waiver of Oral Hearing.* The parties to a dispute may, by written agreement filed with the Secretary, waive oral hearings.

Written Claim. Where the oral hearings have been waived, the complaining party must file with the secretary, a sworn statement of his claim supported by material and relevant evidence and by written argument, together with copies for each of the parties complained against. The evidence may include excerpts or statements from books of account or other records and documents.

Sending Claim to Defendants. Where the oral hearings have been waived, the Secretary must send personally or by registered mail, a copy of the sworn complaint to each party complained against.

Answering Written Complaint. Each party complained against may file an answer within seven days after receipt of the claim. The answer must be sworn to and similarly supported by evidence. Copies must be supplied for each other party to the dispute. The Secretary shall deliver such answers personally or by registered mail, to the other parties in the dispute.

Filing Reply. Wherever an answer is made, the other party may, within five days after receipt of such answer, file with the Secretary, a sworn reply statement, similarly supported by evidence. Copies must be supplied for the other parties.

Submission of case. The entire record shall be submitted by the Secretary to the Arbitration Board as follows:

(a) If an answer has been served, the record shall be submitted at the end of five days.

(b) If no answer has been served, the record shall be submitted at the end of the seven days permitted for answer.

Clause X—Awards

Award in Favor of Complaining Party. An award in favor of the complaining party shall contain

(a) Statement of the claim decided, and

(b) The procedure if any is necessary to be followed in carrying out the award.

Award Against Complaining Party. An award against the complaining party shall dismiss the claim for lack of merit.

Assessment of Costs. Each award of a Special Arbitration Board (as distinguished from the Permanent Arbitration Board) shall include an assessment of costs of the Board.

Clause XI—Local Rules and Regulations

The Permanent Arbitration Board may establish such rules and regulations as are considered necessary or proper to facilitate the arbitration of disputes. Such rules, however, may not

(a) Be inconsistent with the Rules of Arbitration or the Trade Practice Code, and

(b) May not enlarge the additional powers upon any Arbitration Board.

Preferences. The Permanent Arbitration Board shall establish a special class of disputes which require prompt decision.

Clause XII—Cost of Arbitration

Permanent Arbitration Board. The Permanent Arbitration Board shall not assess costs in any arbitration.

Special Arbitration Board. The Special Arbitration Board shall assess as costs only the fees of the arbitrator or arbitrators. Such costs may be assessed against one or more of the parties in such proportion as is considered just.

Filing Fees. The $5 filing fee shall be applied toward the payment of expenses of arbitrations in the Exchange territory where collected.

If Filing Fees Insufficient. If the filing fees collected are insufficient to pay the expenses of the arbitrations, the distributors, affiliated exhibitors and organized exhibitor groups who are entitled to participate in the appointment of the panel of neutral arbitrators for such territory, shall provide the necessary funds.

Apportioning Contributions. If the distributors, affiliated exhibitors and organized exhibitor groups are unable to agree upon a fair apportionment of the expenses, such apportionment shall be made by a Special Arbitration Board. In that case, however, the distributors and affiliated exhibitors shall be considered one party and the organized exhibitor groups shall be considered the other party.

DE-CODING THE CODE

"De-coding the Code"—the majors' new trade practice program for self-regulating distribution-exhibition—as analyzed by Louis Nizer, motion picture lawyer in New York, continues with a study of additional clauses of the arbitration agreement which is an integral part of the code.

The first installment of this series, appearing on page 31, June 24th, interpreted Clauses I and II, covering exclusion privileges, cancellation and trade announcement.

The second of the series, on page 30, July 1st, covered the six clauses from public demand for exceptional feature to score charges.

Six more clauses were covered on page 30, July 8th, including allocation, contract form, selective contracts, order of release, coercing contracts and other subjects of arbitration.

The three final clauses of the code proper were covered on page 32, July 15th, and the first three articles of the rules of arbitration were analyzed.

In the fifth installment, appearing on page 64 of the July 22nd issue, six more clauses of the arbitration agreement were covered, as follows: Special Arbitration Boards, Parties to Disputes, Jurisdiction of Parties and Choice of Permanent or Special Boards, Oaths of Arbitrators, and the first half of the clause on Arbitration Proceedings.

In the sixth and final installment, appearing herewith, the remainder of the Arbitration Proceedings is analyzed, also the clauses on Awards, Local Rules and Regulations, and Cost of Arbitration.

Chance Games Return in N. Y., Lose Elsewhere

New York City theatres are starting to reinstate chance games after License Commissioner Paul Moss had said that he would take no action for their elimination until the end of the summer, while Rochester Allied members have agreed to discontinue all games. In Wisconsin, games were dealt another blow as Circuit Judge Jesse Earle labelled "Shekels," a game, another lottery; as were others in the state. In Chicago, Balaban and Katz stopped running the radio show, "Dr. I.Q." after the office of the City Corporation Counsel called it a game of chance. Bank Night was held to be a violation of the State Lottery Law by Rhode Island Superior Court Judge G. Frederick Frost, in the state's first judicial ruling on the matter.

Moss To Study Games

Commissioner Moss, although taking no action on the elimination of games in New York at present, will keep careful watch on the situation in the midtown area, where games were taken out of film houses on July 3d. Further conferences in the Fall, according to the Commissioner, will be based on the experience of the midtown houses.

Games and premiums have been reinstated in approximately 25 houses of the Century Circuit in Brooklyn and Queens, after a three week period in which they were suspended "pending clarification of the legal situation."

The Rochester, New York, unit of Allied States has adopted a resolution agreeing to discontinue all games, premiums and giveaways. A $1,000 bond to fulfill this agreement will be put up by each independent theatre owner. A similar pledge will be sought from Schine Enterprise Theatres, and local RKO and Loew houses.

Judge Earle's decision in Wisconsin, which outlawed "Shekels" as a lottery, came after action had been started against the State, Rex and Majestic Theatres in Beloit, by District Attorney John Matheson. A recent State Supreme Court decision had labeled Bank Night a lottery.

In Milwaukee, Circuit Judge Gustave Gehrz has issued an injunction barring Bingo at the Midsummer Festival operated by the city. Milwaukee County exhibitors feel the decision a victory in preventing Bingo games sponsored by fraternal and religious organizations, and the like.

Ruled a Lottery

Treasure Chest, a game operated by the Kenosha Theatre, in Kenosha, Wisconsin, has been called a lottery by Attorney General John Martin; while the Elkhorn, Wisconsin, City Council has adopted an ordinance barring all types of gambling and lottery games, and specifically naming Bank Night.

Balaban and Katz has announced that it would cease running the National Broadcasting Company's radio show, ."Dr I. Q.," in its Chicago Theatre, in view of the opinion set forth by the office of the City Corporation Counsel's office that the program is a game of chance.

The attorney for Andrew Attenweiler in his suit against Troy Amusement Co., at Troy, Ohio, charging violation of the Ohio lottery law in operation of Bank Night at the Mayflower, has filed demurrer to the petition and a motion to dissolve temporary injunction granted by Common Pleas Court restraining further issuance of search warrants to seize Bank Night equipment as evidence.

Dismissal of injunction is based on grounds that state officers cannot be enjoined in a court of equity when acting under a valid statute; that Troy Amusement Co. did not question the right of the Justice in its petition to issue the warrant; that the company did not raise the question of the constitutionality of the statute under which the warrant was issued; that the claim the company has no recourse for damages is not ground for an injunction as the action is a criminal one, and that the injunction is against public policy.

In a decision handed down by Judge G. Frederick Frost, Bank Night was held to be a violation of the state lottery law by the Superior Court in Rhode Island. The court found the Big Chief Corporation guilty of lottery law violation in operation of Bank Night in June, 1938. The decision was the state's first judicial ruling on the matter.

According to District Attorney James R. Bain, Bank Night is invalid in Portland, the ban being in line with a recent Supreme Court decision denying the petition for rehearing in the test case brought by Carl McFadden, theatre operator. The decision covers Bank Night, Cash Night, Gift Night and similar projects.

HUTCHINSON MARKS 20TH ANNIVERSARY

Walter Hutchinson, Twentieth Century-Fox foreign head, this week observed his 20th anniversary with the company. He joined Fox Film July 19, 1919, after having served at General Headquarters, Chaumont, France, in the World War.

His first position was salesman in the Canadian territory. Soon after, he was made home office representative and branch manager for Canada and then became assistant foreign manager at the home office. In 1921 he went to Australia as home office representative and opened company offices in Tasmania, the Dutch East Indies, Singapore, Bangkok, Manila, Hong Kong, Shanghai and Japan.

In 1925 he was made managing director for Great Britain, and in 1933 he became European general manager. He was assigned his present post as director of foreign distribution by Sidney R. Kent, president, in December, 1935.

Grainger Returns After Visiting Branch Offices

J. R. Grainger, president of Republic Pictures .Corporation, returned Wednesday to New York after visiting and conferring with all branch managers in the southern division at Atlanta last week. Mr. Grainger also talked with franchise holders Wm. B. Underwood and Claude Exell of Dallas, Sol Davis of Oklahoma City and B. F. Busby of Little Rock.

Republic held a cocktail party in honor of their singing cowboy star, Gene Autry, at the Warwick Hotel in New York last week. Gene, accompanied by H. J. Yates of Republic, sailed Wednesday for England where he will make a personal appearance tour.

Alfred A. McCausland has been named vice-president of Famous Productions by Harry Edington. The company will release through Universal.

Old RKO Board Elects Directors for New Company

(Continued from page 53)

of Appeals unanimously upheld Judge Bondy's affirmation of the much amended RKO plan of reorganization. This plan, put forth by the Atlas Corporation in 1938, was attacked many times in the long court procedure, by attorneys of minority stockholders, who, when Judge Bondy finally approved the plan in the beginning of this year, appealed to the Circuit Court.

The amended plan does not interfere with first lien claims amounting to only $50,000, but offers debenture holders with $12,500,000 in securities preferred cumulative dividend stock for their principal, with the choice of preferred or common stock, with interest to the date of reorganization.

It also offers general creditors, with claims amounting to $12,000,000, and common stockholders, the common stock in the reorganized corporation for their claims.

When the decision of the Circuit Court of Appeals was handed down, attorneys for the minority stockholders declared they would take their cases to the United States Supreme Court, claiming they had been deprived of constitutional rights; however, Colonel Rickaby emphasized that the consummation of the plan would proceed, regardless.

The appellants were H. Cassell and Company, Copia Realty Corporation and Fabian Operating Corporation, and Ernest W. Stirn.

Annual reports of Atlas and RCA in March revealed the investments of these two companies in the RKO company as $6,614,434 for RCA; $3,884,014 for Atlas.

The RCA investments were represented by 55,254 shares of common stock and $4,485,550 of ten-year debentures.

The Atlas holdings, at the time, were $2,169,850 of six per cent debentures with a value of $1,594,840 at December 31, 1938; $135,776 of six per cent debentures with a market value of $99,795; 310,412 shares of common stock, with a market value of $41,325.

Net for Warners; Tax Receipts Drop

(Continued from page 52)

six months period) was $138,384, equal to 34 cents a share on preferred, comparing with $159,761, or 40 cents a share, on preferred in June quarter of previous year and $217,733, equal to 3 cents a share on 524,973 common shares, after preferred dividend requirements for quarter ended March 31, 1939.

With respect to the company's investment in Republic Pictures Corporation, Mr. Yates, stated:

"The management feels that the prestige of Republic Pictures with the public, theatre owners and the industry in general, both in this country and abroad, has been further enhanced during the first half of 1939 and with the elaborate program now scheduled for the 1939-40 season embracing several major productions it believes marked progress will be made throughout the current season."

Holds Monogram Stock

Thomas P. Loach, New York, who joined the directorate of Monogram Pictures June 27th, held 400 shares of that company's common stock and 6,173 options for common at the time of his election, it was reported Monday by the Security and Exchange Commission.

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GOLDWYN ON DUALS AND U. S. "SALZBURGS"

Producer Arrives in New York with Plans and Statements; His Film and Others Shown

First showing to the public of Jascha Heifetz' first public screen appearance, in Samuel Goldwyn's "They Shall Have Music," at the Rivoli on Broadway, Tuesday evening, brought Mr. Goldwyn to New York for the occasion, and on his arrival he announced a "Salzburg" music festival for "every hamlet in the U. S." On his way east, at Chicago, and later, Mr. Goldwyn expressed himself on many other subjects, principally his continued distaste for the policy of double bills.

Benefit Premiere

The premiere of the Heifetz film was held for the joint benefit of the Greenwich House Music School and the High School of Music and Art. Among those invited were: Mrs. Franklin D. Roosevelt, Mr. and Mrs. Roy W. Howard, Mr. and Mrs. Arthur Hays Sulzberger, Mr. and Mrs. Herbert Bayard Swope, Mr. Edward G. Robinson, Miss Lucy Monroe, Dr. Allan R. Dafoe, Mr. Ogden Reid, Commissioner and Mrs. Paul Moss, Miss Fannie Hurst, Miss Lillian Hellman, Mr. Paul Althouse, Miss Erika Mann, Miss Marion Cooley, Mr. and Mrs. William Rhinelander Stewart, Mr. and Mrs. William Averill Harriman, Mr. and Mrs. Charles S. Payson, Mr. and Mrs. Robert Lehman, Mr. and Mrs. William Paley, Mr. and Mrs. Irving Berlin, Mr. and Mrs. Max D. Steuer, Mr. and Mrs. William Randolph Hearst, Jr., Mr. and Mrs. Henry Root Stern, Mr. and Mrs. William T. Dewart, Jr., Mrs. Herbert L. Satterlee, Mr. and Mrs. Paul D. Cravath, Mr. and Mrs. Gerard Swope, Mr. George Gordon Battle, Mr. and Mrs. Benjamin Harrison, Mrs. H. F. Ittleson, Mr. George Abbott, and Mr. Joseph Schenck.

Fifty children, all prize students at the Federal Music Centers, were guests at the premiere.

The children were selected from the following Centers of the Federal Music Project: Van Wyck Church Branch, Trinity Parish House Branch, Union Settlement Branch, University Settlement Branch, Central Manhattan Branch, and Council House Branch.

The committee sponsoring the Benefit was composed of Mayor LaGuardia, Mrs. Vincent Astor, Mrs. Mary Simkhovich, chairman of Greenwich House; Mrs. Henry Root Stern, chairman of the Greenwich House Music Committee; and License Commissioner Paul Moss.

A special program of Heifetz recordings was broadcast on the RCA Victor program on Monday and Wednesday mornings over station WEAF as a tribute to the violinist's debut in films.

Mr. Goldwyn's plans for "a Salzburg for every hamlet" were made on his arrival in New York for the opening of his new picture. He has tentatively selected "The Great Music Festival" as the title for a forthcoming production in which, he said, would be marshaled the great musical talents of Europe and America, and explained that the idea for such a film was given impetus by the playing of Heifetz in "They Shall Have Music."

"Due to the reactions to the previews of the Heifetz picture I know that great music now has a definite commercial as well as artistic place on the screen," said Mr. Goldwyn, "and I intend to bring some of the great artists of Europe, particularly those who have no place now in which to express themselves, to Hollywood. There I will put them in a picture with outstanding American artists so that the picture as a whole will be a contribution to the musical history of our time.

"Combined with the artists, I intend to use an orchestra of 100 children, chosen for their ability from the musical centers of the world. I am now negotiating with Mr. Deems Taylor to assist me in selecting the artists and the personnel of the orchestra. We will invite Arturo Toscanini to direct the festival.

"'The Great Music Festival' will utilize a story to bring these artists into the most impressive pageant of musical art and entertainment that the world has seen since the Salzburg days."

The producer added that work may not be started on the picture for another year. In the meantime, his studio is busy preparing for production of "Raffles" and a film based on the life of Hans Christian Andersen, he said.

Mr. Goldwyn resolutely refused to discuss his releasing plans for these pictures, asserting that the subject of his association with United Artists following delivery of "The Real Glory," with Gary Cooper, is "in the courts and will be decided there."

He was accompanied here by his wife and son, and said the only reasons for the trip were his interest in the opening of "They Shall Have Music" at the Rivoli tonight and his son's wish to see the World's Fair and a few major league baseball games.

Queried Sunday while passing through Chicago, Goldwyn declined to say whether he would confer with President Roosevelt.

In Chicago, Mr. Goldwyn said he would urge Governor Horner's signature on the bill now before him limiting film shows to two hours and 15 minutes, as sponsored by Representative Sandquist, who claims that independent exhibitors and Parent Teachers asked that he enter the bill.

Local film men believe that the Governor plans to let the bill become law without his signature. Meanwhile, exhibitors in Milwaukee are expected to ask the Common Council for an ordinance limiting the length of programs to about two and a half hours.

MOVIETONE SEEKING ELLIOTT ROOSEVELT

Truman Talley, general manager of Movietone News, is negotiating with Elliott Roosevelt, head of the Texas State Radio Network, to join the newsreel as a commentator. Mr. Roosevelt recently became a commentator for a sponsored series over the Mutual network and previous to that was a commentator over his own network system in Texas. His brother, James, eldest son of the President, is vice-president of Samuel Goldwyn, Inc., under a new five-year contract.

Warners Plan Trade Showings of New Films

Warner Brothers will hold a series of trade showings in the 32 key cities early in September, in order to give exhibitors a sample of forthcoming product. The films slated for these showings are "The Old Maid," "The Roaring Twenties," "A Child Is Born," "The Lady and the Knight," "Dust Be My Destiny," and "Gantry the Great."

Gantry, the blind jumping horse which will appear in "Gantry the Great," will make an exhibition tour of approximately 80 cities during September and October for charity.

According to figures received by the company's foreign department, "Juarez" has set a new record for a Warner picture playing Latin America, having been played in 4,700 theatres in that territory. "The Adventures of Robin Hood" was shown by approximately 4,200 houses in the Latin American territory during a comparative period.

"Each Dawn I Die," it has been announced, which opened to record business at the New York Strand last Friday, is topping everything since the Warner house inaugurated its stage show policy.

"Livingstone" Set For Pre-release

The first public showing of "Stanley and Livingstone," Twentieth Century-Fox picture which has been two years in production, at the Roxy theatre in New York on August 4 will be followed by special pre-release engagements in key cities throughout the country, it has been announced. The first two of these engagements are scheduled for August 10 at the Palace theatre in Washington, D. C., and at the Keith's Memorial theatre in Boston. These will be followed on August 11 with showings at the Albee theatre in Cincinnati; Chicago theatre, Chicago; Circle theatre, Indianapolis, and Hippodrome, Cleveland. Other pre-release dates will include Los Angeles and San Francisco as well as other key centers to be announced later.

Paramount's Plans for Arkansas Opening

The premiere of Paramount's "Our Leading Citizen," starring Bob Burns, which will be shown in four Van Buren, Arkansas, theatres, on August 7th, will be broadcast over a 44 station, coast to coast Columbia Broadcasting System network. Mr. Burns, a native of Van Buren; Irvin S. Cobb, author of the story, Susan Hayward and Joseph Allen, Jr., who play the romantic leads in the film, will be among those on the broadcast.

Governor Carl Bailey of Arkansas and other state and civic officials have been invited to join in the celebration.

Last Friday Burns was host at a luncheon honoring Governor Lloyd C. Stark of Missouri, who made the actor an honorary citizen of the state.

Previewed last Thursday night in the National Archives Building in Washington before Government officials, press representatives and exhibitors was Paramount's "Beau Geste." On Thursday, also, the third in a series of special screenings of the film was held in Philadelphia. Having had a trade screening in Albany and Boston, the picture will be shown in all key cities shortly, it is announced.

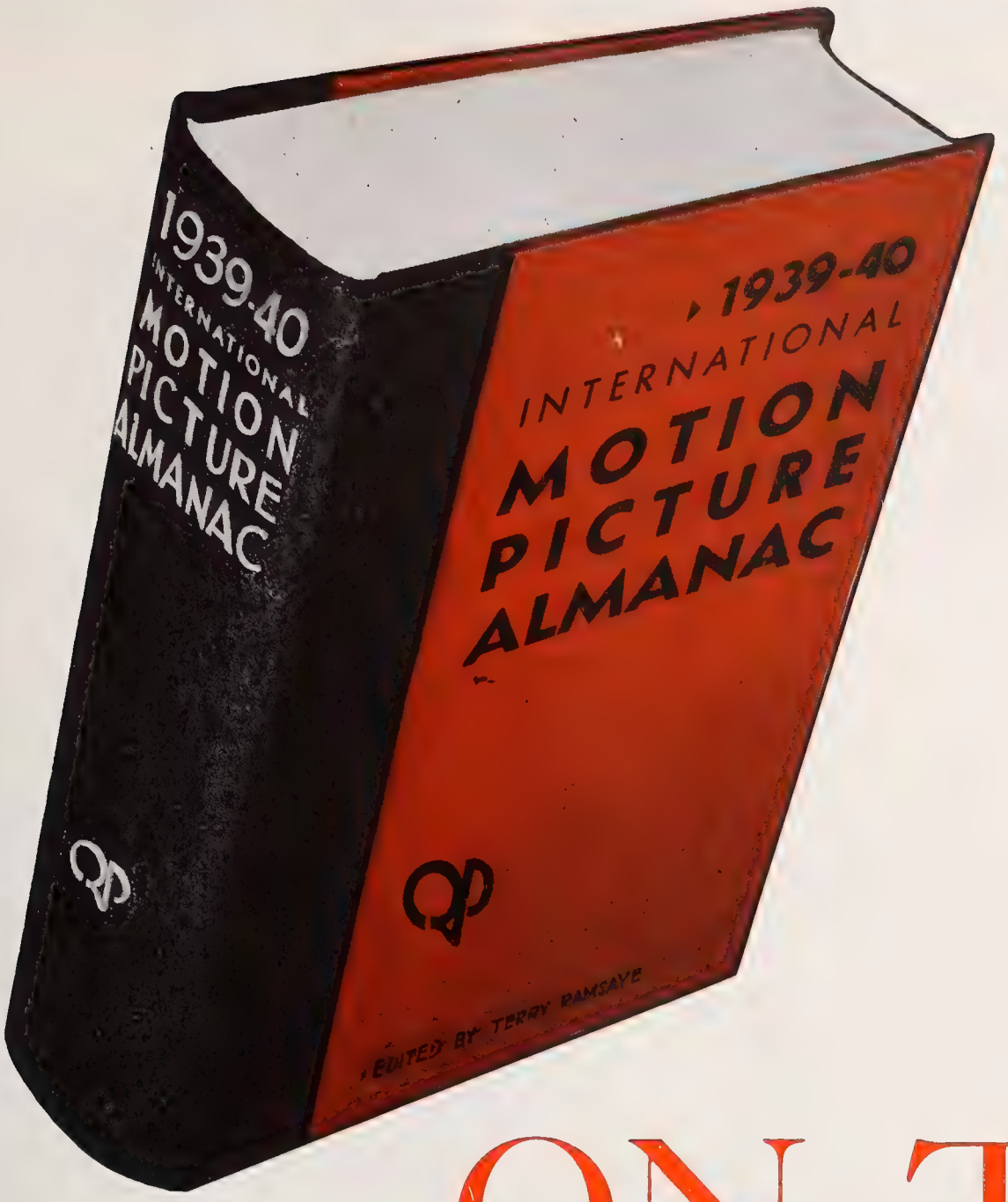
Fall Trial Set For Plagiarism Suit

Federal Judge John Knox has set down for trial on November 6th the plagiarism suit of Mort Eisman, Clar Dellar and Robert Louis Shayon against Samuel Goldwyn, Inc., Eddie Cantor and United Artists Corporation. The suit, for $1,000,000 damages, claims plagiarism of the play, "Oh, Shah," in the film "Roman Scandals."

The U. S. Circuit Court recently reversed a dismissal of the suit and ordered a new trial.

Wentker and Jones Appointed

Fred W. Wentker has been appointed assistant division manager for RCA Photophone and W. L. Jones has been appointed national service manager for that company.



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LAW OF THE PLAINS: Charles Starrett, Iris Meredith—Very good. Well received. Business off due to heat.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

LET US LIVE: Henry Fonda, Maureen O'Sullivan, Ralph Bellamy—A powerful drama with a good ending and was very well liked here. Running time, 69 minutes. Played June 28-29.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

MISSING DAUGHTERS: Richard Arlen, Rochelle Hudson, Marian Marsh—Here's a good little programmer that will please all the way. Enjoyed by all and a get 'em title.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

ONLY ANGELS HAVE WINGS: Cary Grant, Jean Arthur, Thomas Mitchell, Richard Barthelmess—Entertaining. We done nothing with it. Some walked out. Running time, 119 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

STRANGE CASE OF DR. MEADE: Jack Holt, Beverly Roberts, Noah Beery, Jr.—Played this on Sunday but it would have been most suitable on a Saturday. Was a good picture which seemed to pleased an ordinary attendance. Running time, 67 minutes. Played July 9-10.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

WESTERN CARAVANS: Charles Starrett, Iris Meredith, Sons of the Pioneers—One of the best westerns Columbia has given us this season with plenty of music from the Sons of the Pioneers. This alone made it good audience appeal. A good picture. Running time, 58 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

First National

BLACKWELL'S ISLAND: John Garfield, Rosemary Lane, Dick Purcell, Stanley Fields—Expected a much better picture. The story was most improbable and neither Garfield or Lane had outstanding parts. Stanley Fields just about stole the picture. Running time, 71 minutes. Played July 7-8.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

CONFESSIONS OF A NAZI SPY: Edward G. Robinson, Francis Lederer, Paul Lukas—Here is a big disappointment at the box office. It even fell flatter than tissue paper. I guess people aren't interested after so much newspaper publicity on the subject. It just won't click. But Warners have had so many good ones. Guess they all can't be A-1. Running time, 104 minutes. Played June 29-30.—Mrs. W. A. Wight, Rex Theatre, Konawa, Okla. Small town patronage.

CONFESSIONS OF A NAZI SPY: Edward G. Robinson, Francis Lederer, Paul Lukas—Very outstanding! Had a powerful story and was exceptionally well played. These must be facts because there was no beating around the bush. Should be a strong appeal for Americanism. Running time, 102 minutes. Played July 4-5.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

DARK VICTORY: Bette Davis, George Brent, Humphrey Bogart, Geraldine Fitzgerald—This is just up the exhibitor's alley. Drew them in and well enjoyed by all. Running time, 105 minutes. Played July 11-12.—A Goldson, Plaza Theatre, Chicago, Ill. General patronage.

GOING PLACES: Dick Powell, Anita Louise, Allen Jenkins—A knockout. Crammed with comedy, songs, action and what have you. Pleased young folks more than old. Running time, 84 minutes. Played June 15-16.—Pruitt Simms, Dale Theatre, Ozark, Ala. General patronage.

KID FROM KOKOMO, THE: Pat O'Brien, Wayne Morris, Joan Blondell, May Robson—Fine picture and good business. This picture has plenty of action. May Robson stole the picture as the drunken old dip. Will please all. Running time, 90 minutes. Played July 14-15.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Metro-Goldwyn-Mayer

ADVENTURES OF HUCKLEBERRY FINN, THE: Mickey Rooney, Walter Connolly, Rex Ingram, Lynne Carver—A very good picture. Mickey Rooney always pleases. This one stuck to the book. Business very good. Played July 9-10.—Edward Malone, Jr., Cozy Theatre, Colfax, Wis. Rural patronage.

BRIDAL SUITE: Annabella, Robert Young, Walter Connolly—I believe Metro allocates this as a class B picture. I would call it z for zero. A foreign locale never goes over here and no box office names made this one of the poorest shows of the year from the box office standpoint and that is what counts. I would suggest that Annabella let Tyrone do the acting for the family. Running time, 70 minutes. Played June 30-July 2.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

BRIDAL SUITE: Annabella, Walter Connolly, Robert Young—Leave this "swishy swashy" thing in the exchange. Poor picture, poor business, poor box office, poor me! Played June 18-19.—Mrs. W. A. Wight, Rex Theatre, Konawa, Okla. Small town patronage.

BROADWAY SERENADE: Jeanette MacDonald, Lew Ayres, Ian Hunter, Frank Morgan—This is far below "par" for Jeanette MacDonald and Metro just did not click. Probably this was made while the director's back was turned. Running time, 113 minutes. Played July 14-15.—A. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

CALLING DR. KILDARE: Lew Ayres, Lionel Barrymore, Lana Turner—A very entertaining picture but, why, oh, why not give Lana Turner bigger parts. Keep it up, Leo. You have a winner. Running time, 86 minutes. Played June 20.—Pruitt Simms, Dale Theatre, Ozark, Ala. General patronage.

CALLING DR. KILDARE: Lionel Barrymore, Lew Ayres, Emma Dunn, Samuel S. Hinds, Alma Kruger, Lana Turner, Nat Pendleton, Marie Blake—The second of this excellent series did not disappoint us. A grand cast with Lionel Barrymore as usual dominating the picture while Lew Ayres, Samuel S. Hinds, Emma Dunn, Alma Kruger and Lana Turner make a fine supporting cast with Nat Pendleton and Marie Blake furnishing the comedy and what a team they make. An excellent feature. Running time, 86 minutes. Played July 8-10.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

CALLING DR. KILDARE: Lionel Barrymore, Lew Ayres, Laraine Day—Not so good as the first but still nothing to be sneezed at. Miss Day is really a find and is excellent as was she in "Sergeant Madden." A good picture that should draw them in but not an extended run nor did we feel it worth Sunday opening. Running time, 86 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

HONOLULU: Eleanor Powell, Robert Young, George Burns and Gracie Allen—Music and dancing was swell. The story was rotten. Box office worse. Played June 25-26.—Edward Malone, Jr., Cozy Theatre, Colfax, Wis. Rural patronage.

IT'S A WONDERFUL WORLD: Claudette Colbert, James Stewart—Here is a picture that will please in any town. It is fast, furious and funny. We did an average business but it is certainly not the fault of the picture! It had the "It Happened One Night" flavor and never a dull moment! Play it by all means. —Mrs. W. A. Wight, Rex Theatre, Konawa, Okla. Small town patronage.

KID FROM TEXAS, THE: Dennis O'Keefe, Florence Rice—Here was a nice little program picture which did extra business for us on Saturday. Nothing extra big in box office but still a little increase. Was entertainment from the start. Running time, 71 minutes. Played June 30-July 1.—Horn and Moragn, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

LUCKY NIGHT: Robert Taylor, Myrna Loy—Seemed to please the majority. So I guess that's what they want. Personally, I thought it was silly. Running time, 81 minutes. Played July 13-14.—Pruitt Simms, Dale Theatre, Ozark, Ala. General patronage.

MAISIE: Robert Young, Ann Sothern—We did above average "summer slump" business on this and it pleased 100 per cent. Ann Sothern is tough and rough but she has the heart of "our little Nell." Everyone enjoyed it so everyone was happy. Played June 25-26.—Mrs. W. A. Wight, Rex Theatre, Konawa, Okla. Small town patronage.

PARADISE FOR THREE: Robert Young, Florence Rice, Frank Morgan, Mary Astor, Edna May Oliver, Reginald Owen—A very fine comedy that didn't make film rental.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

6,000 ENEMIES: Walter Pidgeon, Rita Johnson—We ran this on Saturday much to our discomfort. It has plenty of action but not the type for Saturday business in a small town. Poorest business in many moons. Our Saturday crowd craves the outdoor "shoot 'em up" westerns. This picture would click on bargain night or a double bill. But I am inclined to believe people are getting tired of these "big house" and gangster films. Give us good clean fun and comedy and let our patrons laugh! Played June 24.—Mrs. W. A. Wight, Rex Theatre, Konawa, Okla. Small town patronage.

STAND UP AND FIGHT: Wallace Beery, Robert Taylor, Florence Rice, Helen Broderick, Barton MacLane—This picture drew very well in spite of a bad rain storm on Sunday night. A good show for any small town. Played June 18-19.—Edward Malone, Jr., Cozy Theatre, Colfax, Wis. Rural patronage.

STRONGER THAN DESIRE: Virginia Bruce, Walter Pidgeon—This is a very smooth running and interesting picture that did above average business on Sunday. The story is a "run through the mill" affair but the acting is good and we heard favorable comments. Above average "B" picture that should please small town patrons. Running time, 87 minutes. Played July 9-10.—Mrs. W. A. Wight, Rex Theatre, Konawa, Okla. Small town patronage.

SWEETHEARTS: Jeanette MacDonald, Nelson Eddy, Florence Rice, Frank Morgan, Mischa Auer—Say there! Repeat this smash hit instead of playing any other new one. It means a lot more dollars in the B. O. and 100 per cent satisfied patrons. Playing two French pictures and two English pictures each week. Closed Sunday and Church holidays. I think I'm the only one doing this. Is it true?—U. S. Allaire, Victoria Theatre, Victoriaville, P.Q., Canada. General patronage.

TARZAN FINDS A SON: Johnny Weissmuller, Maureen O'Sullivan—Very good picture which did above average business. This picture should draw and please anywhere. Played July 10-11.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Monogram

SALESLADY: Anne Nagel, Weldon Heyburn—Very good picture. Business only fair. Played on a dual bill.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Paramount

BACK DOOR TO HEAVEN: Wallace Ford, Patricia Ellis—They had me looking for another picture to replace this as the reports were very bad. Ran it anyway and our audience seemed to enjoy it. Not good but not bad. Running time, 84 minutes. Played July 11-13.—A. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

CAFE SOCIETY: Madeleine Carroll, Fred MacMurray, Shirley Ross—Pleased all who saw it. The name held it back. People here don't go for that society stuff. Madeleine is a beaut and can act too. Carroll and MacMurray make an excellent starring team. Running time, 76 minutes. Played June 27.—Pruitt Simms, Dale Theatre, Ozark, Ala. General patronage.

DISBARRED: Gail Patrick, Otto Kruger, Robert

(*Continued on page 63*)

Sandy Works the Heartstrings of Your Patrons!



He did it in Universal's "East Side of Heaven" to the tune of the greatest raves recorded this season!

Baby— Is He Working the Strings in This One!

"... as grand an infant actor as has ever before appeared on the screen ..."
—Motion Picture Daily

"Swell comedy certain to score at the B.O. introduces new baby 'find'..." *—Film Daily*

NEW UNIVERSAL Presents
BABY SANDY
in "UNEXPECTED FATHER"

SHIRLEY ROSS · DENNIS O'KEEFE · MISCHA AUER

JOY HODGES · DONALD BRIGGS · ANNE NAGEL
DOROTHY ARNOLD · ANNE GWYNNE

Original screenplay by LEONARD SPIGELGASS and CHARLES GRAYSON
Directed by CHARLES LAMONT • Asso. Producer: KEN GOLDSMITH







Preston—Just a run of the mill picture. Miss Patrick deserves better material than this. So does Preston. Running time, 60 minutes. Played June 14.—Pruitt Simms, Dale Theatre, Ozark, Ala. General patronage.

GRACIE ALLEN MURDER CASE: Gracie Allen, Warren William, Kent Taylor, Ellen Drew—They laughed, they howled, they roared, they rolled in the aisle, they tore up ten rows of seats. If they love something completely crazy, tell 'em about this one. I suggest you run it as a midnite show. Running time, 80 minutes. Played June 24.—Pruitt Simms, Dale Theatre, Ozark, Ala. General patronage.

GRACIE ALLEN MURDER CASE: Gracie Allen, Warren William, Kent Taylor, Ellen Drew—Fair picture, fair business. Neither picture nor business as good as I expected. Played July 9.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HEART OF ARIZONA: William Boyd, Russell Hayden, George Hayes—Another good "Hoppy." He's tops in this town. Plenty action as always. "Lucky" and "Windy" blend together just like corn beef and cabbage. Viva Hopalong. Running time, 68 minutes. Played July 1.—Pruitt Simms, Dale Theatre, Ozark, Ala. General patronage.

Republic

RHYTHM OF THE SADDLE: Gene Autry, Smiley Burnette, Peggy Moran—Better than average Autry. Maybe it was the songs or maybe the refreshing personality of Miss Moran. Republic, she deserves bigger and better parts. Give her a break and watch her go. Running time, 55 minutes. Played July 15.—Pruitt Simms, Dale Theatre, Ozark, Ala. General patronage.

RKO Radio

KING KONG: (reissue) Robert Armstrong, Fay Wray, Bruce Cabot—Well received. Still a lot of thrills left. Business normal due to heat wave.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

STORY OF VERNON AND IRENE CASTLE, THE: Fred Astaire, Ginger Rogers, Walter Brennan, Edna Mae Oliver—The title seemed to keep them out. Too bad as the picture was enjoyed by those who attended. Running time, 93 minutes. Played July 14-15. —A. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

Twentieth Century-Fox

DOWN ON THE FARM: Jed Prouty, Spring Byington, Louise Fazenda—The best Jones Family picture to date. Played July 5-6.—Edward Malone, Jr., Cozy Theatre, Colfax, Wis. Rural patronage.

JESSE JAMES: Tyrone Power, Nancy Kelly, Henry Fonda, Randolph Scott—Business best in months. Definitely Class A production. Power and Fonda were excellent. Good enough for preferred time and extended runs in any town. Running time, 106 minutes. Played February 24-28.—Earl E. Bower, Orpheum Theatre, Connellsville, Penna. General patronage.

JESSE JAMES: Tyrone Power, Henry Fonda, Nancy Kelly, Randolph Scott—This picture is a money maker anywhere. Fonda did exceptionally well. If it weren't for Zanuck, there would be a lot more poor showmen. Played June 7-8.—Edward Malone, Jr., Cozy Theatre, Colfax, Wis. Rural patronage.

JONES FAMILY IN HOLLYWOOD: Jed Prouty, Spring Byington—Best Jones Family picture we have ever had. Patrons enjoyed it very much and had plenty of laughs. Used it on a double bill mid-week to fair business. Running time, 62 minutes. Played June 7-8.—Earl F. Bower, Orpheum Theatre, Connellsville, Penna. General patronage.

KENTUCKY: Loretta Young, Richard Greene, Walter Brennan—A wonderful picture with beautiful scenery. Pleased everyone but business wasn't so good. Played June 14-15.—Edward Malone, Jr., Cozy Theatre, Colfax, Wis. Rural patronage.

MR. MOTO IN DANGER ISLAND: Peter Lorre, Jean Hersholt, Amanda Duff—One of the best Motos. Entertaining and fast. Good second half. Enjoyed generally.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

MY LUCKY STAR: Sonja Henie, Richard Greene, Joan Davis, Cesar Romero, Bubby Ebsen—Did the Norweigians in this town go for this one. I wish they would make more pictures with Sonja. Played June 21-22.—Edward Malone, Jr., Cozy Theatre, Colfax, Wis. Rural patronage.

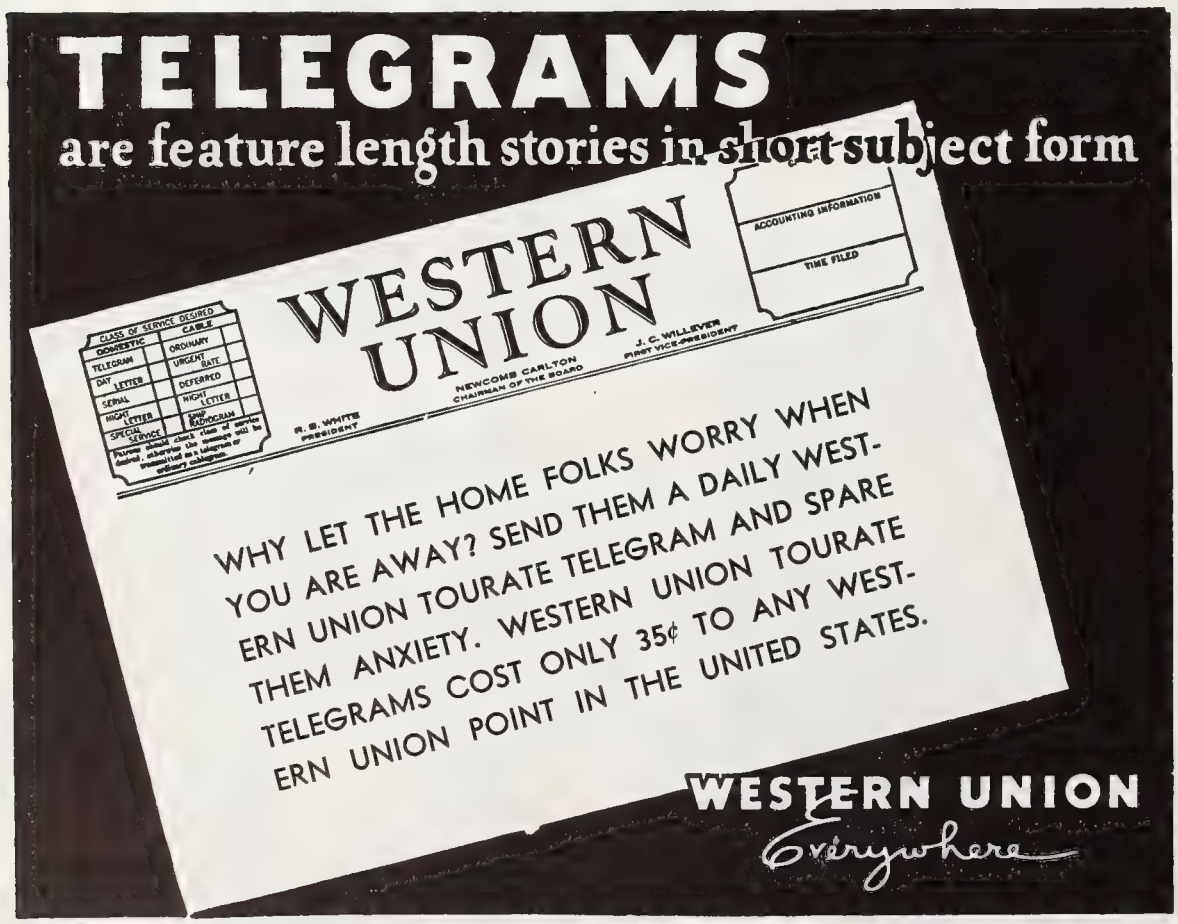
RETURN OF THE CISCO KID, THE: Warner Baxter, Lynn Bari, Henry Hull, Cesar Romero—Good "B" product. Not extended runs. Entertains all the way. Running time, 70 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

STORY OF ALEXANDER GRAHAM BELL, THE: Don Ameche, Loretta Young, Henry Fonda, Young Sisters—Ameche and Young make a good team. Fonda as usual gave a good performance. Patrons enjoyed the picture. Comments were good. Running time, 97 minutes. Played May 6-9.—Earl F. Bower, Orpheum Theatre, Connellsville, Penna. General patronage.

STORY OF ALEXANDER GRAHAM BELL, THE: Don Ameche, Loretta Loung, Henry Fonda, Young Sisters—Swell picture which did the biggest flop at the box office of any big picture in months. We cannot understand it! Running time, 97 minutes. Played July 2-3.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

SUSANNAH OF THE MOUNTIES: Shirley Temple, Randolph Scott, Margaret Lockwood—Not the best Temple but good and does business. Enjoyed generally and big enough for any spot. Extended runs.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

TAIL SPIN: Nancy Kelly, Alice Faye, Constance Bennett, Charles Farrell, Joan Davis—Pleased everybody. Little Nancy was the shining star. Seeing her is worth two bits of anybody's money. She is a coming winner of an "Oscar." Running time, 84 minutes. Played June 29-30.—Pruitt Simms, Dale Theatre, Ozark, Ala. General patronage.



YOUNG MR. LINCOLN: Henry Fonda, Marjorie Weaver, Alice Brady, Arleen Whelan, Eddie Quillan—Business better than average. Fonda turns in another good performance. Some of the patrons remarked about Quillan, asking why they don't see more of him. First time we have had Quillan on our screen since "Mutiny on the Bounty." Here's hoping we see more of him soon. Running time, 104 minutes. Played June 30-July 3.—Earl F. Bower, Orpheum Theatre, Connellsville, Penna. General patronage.

United Artists

CAPTAIN FURY: Brian Aherne, Victor McLaglen, Paul Lukas, June Lang—They don't make any better action pictures than this one. The entire cast is excellent including lovely little June Lang. Running time, 91 minutes. Played June 8-9.—Pruitt Simms, Dale Theatre, Ozark, Ala. General patronage.

Warner Brothers

DEVIL'S ISLAND: Boris Karloff, Nedda Harrigan —A dandy picture. Karloff drew very well. Played June 23-24.—Edward Malone, Jr., Cozy Theatre, Colfax, Wis. Rural patronage.

FOUR DAUGHTERS: Lane Sisters, Gale Page, John Garfield, Jeffrey Lynn, Claude Rains, May Robson—This is a good one. It's not so much for box office but if you want a picture that will satisfy everyone grab it while there is still prints on it. Business fair. Played June 4-5.—Edward Malone, Jr., Cozy Theatre, Colfax, Wis. Rural patronage.

HEART OF THE NORTH: Dick Foran, Gloria Dickson, Gale Page, Allen Jenkins, Patrick Knowles, Janet Chapman—Boy, did this bring them in. It just came a few dollars under "Jesse James." But the print was in terrible shape. The story itself was pretty weak. Played July 2-4.—Edward Malone, Jr., Cozy Theatre, Colfax, Wis. Rural patronage.

JUAREZ: Paul Muni, Bette Davis, Brian Aherne, Claude Rains, John Garfield—Very good picture which did above average business. Being a historical drama, I did not expect much business in this small town but was pleasantly surprised. Running time, 127 minutes. Played July 12-13.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

JUAREZ: Paul Muni, Bette Davis, Brian Aherne, Claude Rains, John Garfield—An excellent picture that has everything it takes to make an outstanding production that hit a new low for us at the box office. The only comment we can give you is that it is, if your situation is an average small town community, definitely not a small town production. Skip it. Running time, 127 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

NANCY DREW, TROUBLE SHOOTER: Bonita Granville, Frankie Thomas, John Litel—We ran this on bargain night to above average business. We have run all the "Nancy Drew" series and our patrons enjoy them. It drew better than "Confessions of a Nazi Spy" on a "2 for One" night and is my face red! It has plenty of comedy situations and lots of laughs. In fact these series are improving all along. Running time, 70 minutes. Played July 4-5.—Mrs. W. A. Wight, Rex Theatre, Konawa, Okla. Small town patronage.

NAUGHTY BUT NICE: Dick Powell, Gale Page, Ann Sheridan, Donald Reagan—I don't know what did it but we had better business on this picture than anything we have run in quite a spell. Picture is just average and impossible in spots. Guess the title did it. It sure took the kink out of our stooped shoulders. Played July 2-3.—Mrs. W. A. Wight, Rex Theatre, Konawa, Okla. Small town patronage.

OKLAHOMA KID, THE: James Cagney, Rosemary Lane, Humphrey Bogart—What more could you ask for? Cagney really plays his part. Let's have more like it. Running time, 80 minutes. Played June 13.—Pruitt Simms, Dale Theatre, Ozark, Ala. General patronage.

THEY MADE ME A CRIMINAL: John Garfield, Ann Sheridan, Claude Rains, "Dead End Kids"—Just what the doctor ordered. Garfield is a sensation, the greatest discovery in a decade. Entire cast outstanding. Don't pass it up. Running time, 92 minutes. Played June 17.—Pruitt Simms, Dale Theatre, Ozark, Ala. General patronage.

VALLEY OF THE GIANTS: Wayne Morris, Claire Trevor, Frank McHugh, Alan Hale, Charles Bickford—Brought this one back and did it go over. We had to put up our S.R.O. signs. Played June 11-12.—Edward Malone, Jr., Cozy Theatre, Colfax, Wis. Rural patronage.

Short Features

Columbia

GOLF CHUMPS: Krazy Kat Cartoons—Very good. —Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

HOUSE THAT JACK BUILT, THE: Color Rhapsodies—Just fair.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

TWO CONTRIBUTORS JOIN DEPARTMENT

Two new contributors this week join the ranks of the exhibitors sending reports to the What the Picture Did for Me department. They are:

EARL F. BOWER, Orpheum Theatre, Connellsville, Pa.

EDWARD MALONE, JR., Cozy Theatre, Colfax, Wis.

Returning after an absence of some months is:

U. S. ALLAIRE, Victoria Theatre, Victoriaville, P. Q., Canada.

Read these exhibitors' reports in these columns.

LUCKY PIGS: Color Rhapsodies—Just a fair cartoon. O.K. for a fill in. Running time, seven minutes.—A Goldson, Plaza Theatre, Chicago, Ill. General patronage.

NAVY CHAMPIONS: Special Sport Thrills—Very good. Worth playing.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

PEST FROM THE WEST: Buster Keaton—Here is a comedy that is a comedy. Why not give us more of this type. Has anything skinned a mile that Columbia has made this season. Just a knockout that had them in stitches the entire performance. Excellent. Running time, 18 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

VIOLENT IS THE WORD FOR CURLY: Three Stooges—Excellent for our farm lads.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Metro-Goldwyn-Mayer

ANGEL OF MERCY: Passing Parade, No. 5—Entertaining one reeler dealing with birth of the Red Cross.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

ART GALLERY: Cartoons—Very good cartoon in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

COUSIN WILBUR: Our Gang—Very good comedy.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HAPPILY BURIED: Musical Comedies—Average two reel musical.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

LITTLE GOLDFISH, THE: Cartoons—A crackerjack cartoon. A bit different and enjoyed by all. Running time, eight minutes.—A. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

MONEY TO LOAN: Crime Doesn't Pay Series—Another very good Crime Does Not Pay short. Running time, two reels.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

SINGAPORE AND JAHORE: FitzPatrick Travel Talks—Very good with wonderful color. All FitzPatrick's work is tops. Running time, nine minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

YANKEE DOODLE GOES TO TOWN: Passing Parade, No. 6—Fair short but not quite so good as Metro thinks it is. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

Paramount

DEATH VALLEY THRILLS: Grantland Rice Sportlights—Entertaining.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

REPUBLIC OF PANAMA: Color Cruises—Average travel talk in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

RKO Radio

DONALD'S BETTER SELF: Walt Disney Cartoons—Certainly was one grand little cartoon.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

Twentieth Century-Fox

THEIR LAST BEAN: Terry-Toons—Only fair. Very few good cartoons from Terry-Toons. Running time, seven minutes.—A. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

Universal

ONE ARMED BANDIT: Lantz Cartunes—Just a fair black and white cartoon. Nothing to write about. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

WITH BEST DISHES: Mentone Musical Comedies—Just fair. Several of the acts have been seen here in other musicals and that does not help matters. Running time, 18 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Vitaphone

BARS AND STRIPES FOREVER: Merrie Melodies—Good color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

CHAINED: Floyd Gibbons' "Your True Adventure" Series—As usual this short has plenty of audience appeal. Very good. Running time, 11 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

DECLARATION OF INDEPENDENCE, THE: Historical Technicolor Featurettes—A very fine short and were we lucky to have it booked on July 4th. Had many fine comments on it.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

HOME CHEAP HOME: Henry Armetta—Terrible! Where did anyone get the idea that this was a comedy?—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

National Decency Legion Classifies Seven Films

Of seven pictures reviewed this week by the National Legion of Decency, three were approved for general patronage, three were listed as unobjectionable for adults and one was condemned. The pictures and their classification follow.

Class A-1, Unobjectionable for General Patronage: "Andy Hardy Gets Spring Fever," "The Cowboy Quarterback," "Range War." Class A-2, Unobjectionable for adults: "Indianapolis Speedway," "Way Down South," "A Woman Is the Judge." Class C, Condemned: "Human Wreckage."

The listing of "Bachelor Mother" has been changed from A-1 to A-2, following receipt of additional reviews which changed the consensus of opinion on the rating, according to the Legion of Decency.

Suit Filed by Radtke

Radtke Patents Corporation this week filed a patent infringement suit in the United States district court in New York against Blue Seal Sound Devices, Inc., Motion Picture Camera Supply, Inc., Ernest St. George, Chester Tappan, and J. Burger Contner. The plaintiff claims infringement of a patent on a method of and means for optically reproducing sound, issued to Albert Radtke, in 1922. The complaint charges the defendants with making and dealing in 16 mm. sound projectors which, it is charged, infringe on the patent. An injunction, accounting of profits, and damages are asked.

Simplifies Corporate Structure

Columbia Pictures Corporation of California, Ltd., studio subsidiary, and Columbia Pictures Distributing, with Columbia Pictures Corporation, parent company, have been merged in Albany, N. Y. The mergers were undertaken to simplify the corporate structure. The legal work was handled by Schwartz and Frohlich, counsel for Columbia.



The World has never seen a patron persuading attraction like

MET-ROSE

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The unparalleled theatre premium. It holds forth the irresistible temptation to patronize your theatre that no woman can resist. It's destined to be the downfall of your lady patrons and a windfall for your box office.

METRO PREMIUM CO.
THEATRE DIVISION
Offices and Warehouses in all Principal Cities

Judell Forms Distributing Unit

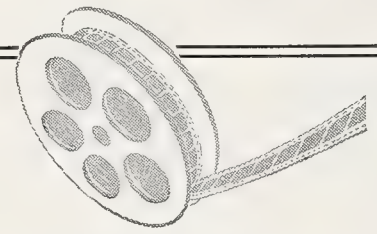
Producers Distributing Corporation has been formed to handle the distribution of Producers Pictures, the recently-formed producing company headed by Ben N. Judell, president, with its contributed product released through franchised exchanges in all parts of the country.

"Wanted for Murder" will be the first picture to be released by the new company and will have September 17th as its release date. Thereafter one feature a week will follow.

Harry Rathner will continue to act as eastern representative for Producers Pictures and in addition will function as eastern district manager for Producers Distributing.

Abe Fischer, former sales head for Gaumont-British in the middle west and before that with Metro-Goldwyn-Mayer, has been appointed general manager of Mr. Judell's exchanges in Chicago and the middle west

After long-distance telephone conversations with his affiliated exchanges, Mr. Judell says he will shortly issue a formal announcement as to the number, type and titles of the pictures which will comprise the 1939-1940 program to be distributed by his company. He has signed Bobby Clark, 13, "world's champion junior cowboy," to star in a series of eight western, the first to go into production August 14th. Clark, who is holder of junior trick riding and roping championships, has been starred in rodeos.



FOR **REEL** SHIPPING
ECONOMY PHONE

RAILWAY EXPRESS

You get complete, day and night, nation-wide film shipping service right to your door at *new economical rates.* Reductions apply to shipments of 21 lbs. or less regardless of distance shipped and up to 50 lbs. for shorter distances. *No extra charge* for pick-up and delivery in all cities and principal towns and for insurance up to $50.00. For 3-mile-a-minute deliveries—use AIR EXPRESS—2500 miles overnight—at low cost too! Merely phone the nearest RAILWAY EXPRESS office for quick action.

1839 . . . *A Century of Service* . . . **1939**

RAILWAY EXPRESS AGENCY INC.

NATION-WIDE RAIL-AIR SERVICE

Ripps, of MGM, Honored at Albany

Albany, N. Y., district exhibitors and branch office workers turned out Monday for a testimonial to Herman Ripps, MGM salesman who was recently promoted to the New Jersey territory. Mr. Ripps was presented with a watch by Chairman Arthur Newman of the Republic exchange.

At the speaker's table were Ralph Pielow, MGM branch manager, who also acted as toastmaster, William Stockton, who succeeded Mr. Ripps, and Louis R. Golding, Fabian Circuit district manager.

Attending were:

Joe Shure, booker, and Larry Cowan, manager, Fabian Circuit; Charles A. Smakwitz, district manager, Max Friedman, Julius Curley, Jim Faughan, Warner Theatres; Paul Krumenacker, Vitagraph manager, and salesmen George Goldberg and Dick Struwe; Ralph Pielow, MGM manager, Gene Vogel, Art Horn, Bill Williams, salesmen, Ralph Ripps, booker, William Gaddoni, chief booker, William Stockton, office manager, and Jack Walsh, exploitation.

Joseph Engel, Universal manager, Al Marchetti, booker, and Tony Ryan and George Jeffreys, salesman; Joseph Miller, Columbia manager, Stanley Goldberg, office manager, Jack Armm, Morris Cohen and Ed Hochstem, salesmen; Bernard G. Kranze, RKO manager, George Tucker and Leon Herman, salesmen; Arthur J. Newman, Republic manager, and Fred Duffy, salesman.

Clayton Eastman, Paramount manager, Schuyler Beatty, office manager, Dick Hayes and Weldon Waters, salesmen; M. N. Grassgreen, Twentieth Century-Fox manager, B. J. Dare and Donald Remer, salesmen.

Theatre owners present included Robert Yates, Lake theatre, Lake George; Harry Hellman and Neil Hellman, Royal and Paramount theatres; Abraham Stone, Eagle, Albany; Dayton LaPointe, Chatham and Percy Quigley, Coxsackie.

FN Files Surrender

First National Pictues, Inc., has filed a surrender of authority to do business in New York State with the secretary of state at Albany. Friedman, Bareford and Hazen, attorneys who filed the surrender, in explanation said that Warner Brothers is dispensing with surplus corporations and that the move is routine. First National is a Maryland corporation and its corporate existence will be continued in the latter state.

Schedule Indianapolis Golf

The annual outing and golf tournament of the Indianapolis Variety Club will be held July 31st at the Broadmoor Country Club there. Delegations from tents in Chicago, Cincinnati, Fort Wayne and Louisville are expected and an impressive array of prizes has been assembled. George Landis, Twentieth Century-Fox branch manager, is head of the committee on arrangements.

Set Managers Meeting

Fox Midwest Theatres, Inc., have set their annual managers' convention for August 15th and 16th at Excelsior Springs, Mo. Spyros Skouras of National Theatres will attend one day of the sessions, it was announced.

Buy Davidson Stories

The New York Daily News-Chicago Tribune Syndicate has purchased a series of 15 stories by Louis Davidson of the Twentieth Century-Fox publicity department.

SHORT PRODUCT PLAYING BROADWAY

Week of July 22

CAPITOL

Miracles of Modernization.. Pathe Commercial
Kennel King ..... RKO Radio
Story That Couldn't Be Printed ..... MGM
Feature: Andy Hardy Gets Spring Fever ..... MGM

CRITERION

Feathered Pests ..... RKO Radio
Watch Your Step..... Paramount
Feature: This Man Is News. Paramount

MUSIC HALL

Donald's Cousin Gus..... RKO Radio
Feature: The Man in the Iron Mask ..... United Artists

PARAMOUNT

Footsteps ..... American Red Cross
Popular Science, No. 6..... Paramount
Hello, How Am I..... Paramount
Feature: The Magnificent Fraud ..... Paramount

ROXY

Tempest Over Tunis..... 20th Cent.-Fox
Fashion Forecast, No. 4.... 20th Cent.-Fox
Feature: Second Fiddle..... 20th Cent.-Fox

STRAND

Mechanix Illustrated, No. 5. Vitaphone
Snow Man's Land..... Vitaphone
Feature: Each Dawn I Die.. First Nat'l

Golden Jubilee Boosted By Short Wave Broadcasts

The industry's Golden Jubilee, observance of which will start early in August, has been publicized over the Columbia Broadcasting System's short wave in six different languages. The broadcast was sponsored by the industry.

It is expected that theatre and film men will organize local committees to sponsor the event. The 300 newspaper and fan magazine writers in Hollywood are being given full information regarding the event.

Stockholders Actions Against Columbia Pictures Merged

An application by Columbia Pictures to consolidate the stockholders' suits of Benedetto LaPresti, Betty Davis and Samuel Shatse was granted last Friday by New York Supreme Court Justice Edward J. McGoldrick.

The suits charge payment of excessive salaries and bonuses, mismanagement and improper use of stock warrants, and seek the appointment of a receiver and an accounting by Columbia officials.

Joseph Burstyn, associated with Arthur Mayer in the importing and distribution of foreign films, arrived Wednesday from Europe after an eight week trip abroad buying product.

Dr. J. B. Fishman of Fishman Theatres, New Haven, has been reappointed honorary research fellow in physiological chemistry at the Yale Medical School for 1939-40.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor GERTRUDE MERRIAM, Associate Editor

AN OPEN LETTER

MR. JOHN COWLES, President,
The Star Company, Minneapolis, Minn.
Sir:

The writer calls your attention to the two items reproduced on this page, taken from the amusement page of the Minneapolis *Star*, issue of June 8th. One is an advance ad taken by the State Theatre to announce the motion picture, "Invitation to Happiness". The other, with a Hollywood dateline, is the head of a three-column story which has to do with criticism of various Hollywood stars—most importantly, Irene Dunne, star of the picture advertised immediately above.

Whether or not Miss Dunne is "chilly", as described, is beyond the point, as is the seeming lack of journalistic enterprise on the part of your Hollywood correspondent who picks up his material from a national magazine. Nor is there need to defend the star, who, according to those who should know, is cordial and helpful to all with whom she comes in contact.

Miss Dunne's role in the picture is entirely a sympathetic one. Her performance has been widely enjoyed, perhaps also in Minneapolis.

The questions raised are: Why should you allow this negative and hardly fair criticism to be published at all, and especially on the day before opening?

Should not the motion picture theatres of Minneapolis enjoy the same journalistic consideration given department stores, automobile agencies and other heavy advertisers?

A-Mike Vogel



AFTER AN INTERVIEW, THEY KNOW FOR SURE—

'IRENE DUNNE IS CHILLY'

☆☆☆☆☆☆☆ ☆☆☆☆☆☆☆ ☆☆☆☆☆☆☆

Sparks Fly as Two Reporters Let Their Hair Down

Round Table In Pictures

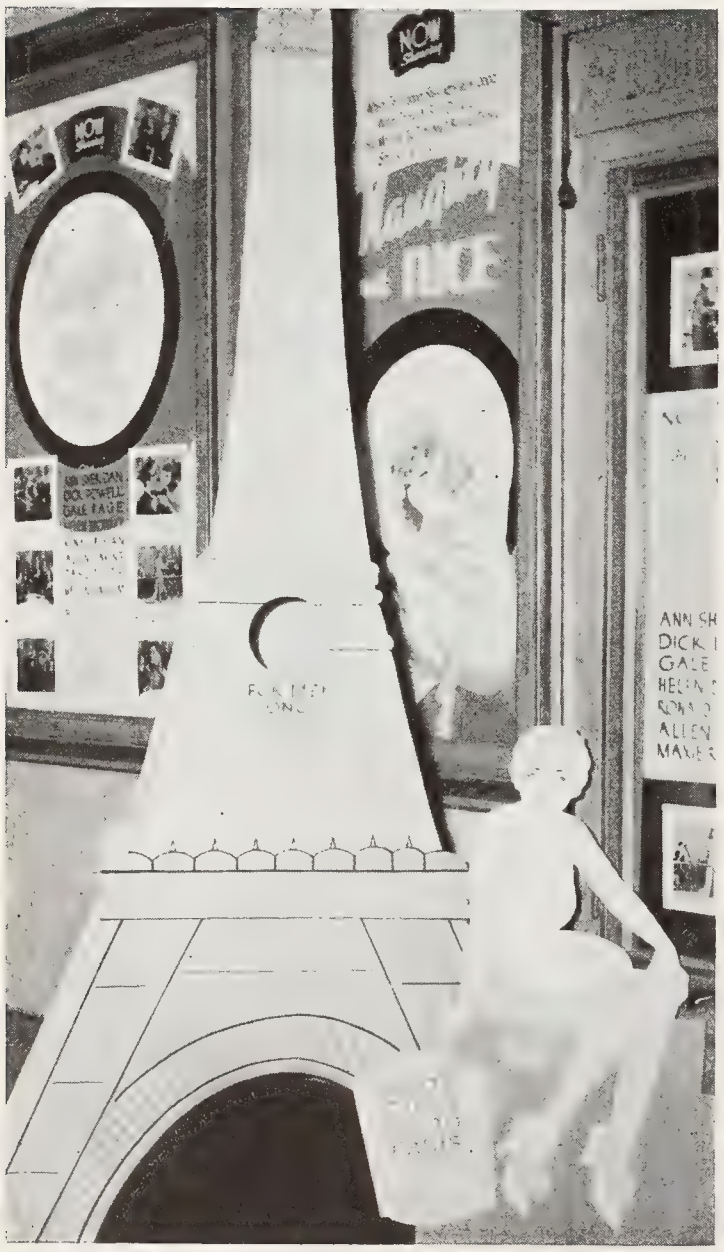


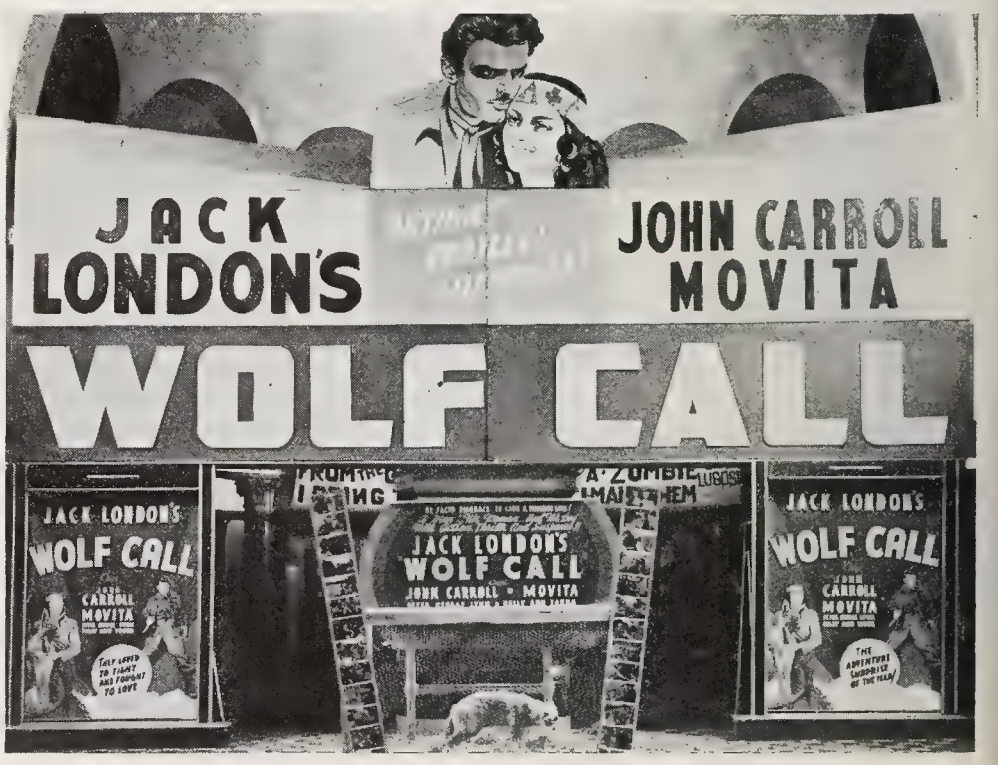
Illustrated at right is the eye-arresting lobby set-piece conceived and constructed for "The Kid from Kokomo" date at the Princess Theatre, in Shelbyville, Tenn., by Manager Joe Baily. Across the chest of Wayne Morris, depicted as he appeared in the film as the gullible fighter, were title cutout letters with star photos.



An attractive and colorful animated jungle scene was arranged for in the lobby of Loew's State, in Cleveland, by Publicist Milt Harris for "Tarzan Finds a Son". Set against a background of tropical foliage, papier-mache lion, tiger and elephant were planted, the latter providing animation by trunk, ears and head moving constantly. . . . Louie Charninsky at the Capitol, in Dallas, Texas, comes to the fore again with one of his typical fronts for "Wolf Call". Giant cutouts of Carroll and Movita were planted atop marquee; stuffed wolf in cage at boxoffice attracted plenty of attention.

Arranged by Manager Charlie Bierbauer and his assistant, Nick Todorov, at the W. & V. Colonial, in Allentown, Pa., was lobby setpiece of the Eiffel Tower created for an advance on "Good Girls Go to Paris". Provided with peephole marked "For Men Only", the curious on inspection were confronted with cutout of Joan Blondell.







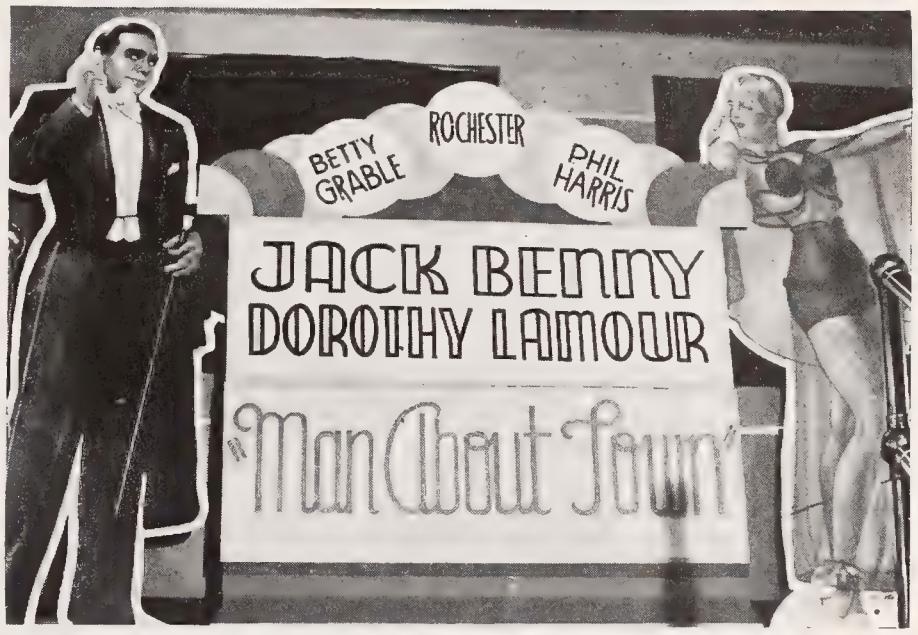
Residents of Louisville were greeted one morning recently by Messrs. Chips, Chips and Chips in full graduate regalia escorting three attractive campus co-eds in shorts, all carrying back and chest banners as a visual bit of evidence for an advance on that picture. Stunt which provided much word-of-mouth comment was arranged for the date by Manager George Hunt at Loew's State.

Roy Moulton, managing director of the Hotel Piccadilly, welcomes Rodney Collier, Warners' Stanley, in Baltimore on his visit to New York. Collier's trip here was his Award for winning last year's July-August exploitation contest sponsored by Managers' Round Table. Unable to make use of his Award last year, Rodney took a raincheck on the prize and came up to do the Fair.





Three wise men covering the streets of Hamilton, Ont., Canada, and each carrying an imprinted umbrella drew attention for C. T. Spencer's advance bally on "Clouds Over Europe". Gag copy with playdates, etc., was featured on the trio's bumbershoots.



Attention attractor was the lobby setpiece constructed for the opening of "Man About Town" by Manager Paul Ketchum at Schine's State, in Hamilton, N. Y., featuring cutouts of Benny and one of the glamour girls. Title letters in flitter stood out in relief.



In advance of opening of "Young Mr. Lincoln" at the Paramount Theatre, in Anderson, Indiana, was street bally illustrated above and used by Round Tabler Harry Van Noy. Properly bannered with title and playdates, man rode nag about town heralding opening.

AWARDS JUDGES BESTOW SECOND QUARTER HONORS

Fifty-four Fortnight Winners in Second Quarterly Period Voted Added Distinctions by Majority Vote of Committee

by A-MIKE VOGEL

With the findings of the Judging Committee in the Second Quarter of the Quigley Awards, the important halfway mark in the 1939 Competitions is reached as the voting for the Quarter-Master Plaques, Medals and Citations is announced. Selected for these honors from among entrants who had earned Fortnight Appointments in the preliminary periods of the Second Quarter, 54 winners in all were designated by the judges: Arthur Mayer, of the New York Rialto Theatre, Oscar A. Doob, of Loew's Theatres, and Dan Michalove, of National Theatres.

Again three Quarter-Master Plaques and five Quarter-Master Medals were awarded as were Quarter-Master Citations, the detailed listing appearing elsewhere on this page. In addition, a Special Quarter-Master Silver Citation was voted to Harry Shaw, New England Loew's division.

No Repeaters for Plaques, Medals

That the race has tightened up considerably is indicated in the selections of the Plaque and Medal winners, none of those who scored similarly in the First Quarter repeating in the Second. However, a goodly number of these high scorers clicked for Second Quarter Citations and thus remain as strong contenders for the annual honors.

The judges' findings again emphasize that preference for the highest listings were given to those entrants who had scored more than one Fortnight Appointment during the two-week preliminary periods of the Quarter. It was felt that a winner of one Fortnight should be able to repeat since there were many opportunities to do so. In all cases, nevertheless, the greatest consideration was given to individual effort showing a greater degree of showmanship excellence. It may be observed that quite a few of the finalists had taken down from three to four Fortnight Appointments in the Quarter.

Third Quarter Important

The Awards now enter perhaps their most important Quarter, important to those who have already scored before and to those who have yet to hit for high honors. The race is still wide open for all. What entrants do from now on to the end of the Awards year will have much to do with the winners of the year's top prizes. It is again suggested that interested theatremen forward entries in as many of the two-week preliminary Fortnight periods as possible to insure top consideration from the Judging Committees.

A continued cross-section of showmanship displayed by winning entrants is offered in the promotions of Appointment winners in the last Fortnight of the Second Quarter which follow. Others were detailed in last week's issue.

Realizing the potentialities of "Invitation to Happiness" for woman appeal, Walter Van Camp and Don Alexander at the Paramount, in St. Paul, Minn., aimed their ad campaign mostly at female trade, plugging the romance and emotional drama, while for the men, they concentrated on the action element. Art in the ads got across the "happiness" implication with heads of Dunne, MacMurray, Ruggles and Billy Cook featured in layouts with each wearing a smile.

Special screening was held for women's clubs, business and professional women, sports editors, radio commentators, etc., at which comment cards were distributed. These later were used in ads on newspapers' amusement and society pages.

Three Are Voted Quarter-Master Plaques

HARRY GREENBERG
State, Virginia, Minn.

TED EMERSON
Omaha, Omaha, Neb.

MARLOWE CONNER
Rhodes, Chicago, Ill.

Five Are Voted Quarter-Master Medals

RAY BELL
Loew's Washington, D. C.

E. R. BRENNAN
Orpheum, Green Bay, Wis.

HOBSON JOHNSON
Pal, Millen, Ga.

FRANCIS DEERING
Loew's, Houston, Tex.

GLENN NELSON
Harris, Findlay, Ohio

Forty-five Are Voted Quarter-Master Citations

GEORGE BANNAN
VanWert, VanWert, O.

BILL HARWELL
Ohio, Canton, Ohio

MORRIS ROSENTHAL
Majestic, Bridgeport, Conn.

A. L. BARBER
Cameo, So. Orange, N. J.

MILT HARRIS
Loew's, Cleveland, Ohio

JOE SAMARTANO
Palace, Meriden, Conn.

LOU BROWN
Loew's, Boston, Mass.

SID HOLLAND
Elco, Elkhart, Ind.

E. M. SCOTT
Grand, Columbus, Ga.

JOHN BURHORN
Gayety, Chicago

C. L. HOLLISTER
Babcock, Wellsville, N. Y.

MATT SAUNDERS
Poli, Bridgeport, Conn.

BEN COHN
Frolic, Chicago

JOHN HOWE
Olympia, Portsmouth, Ohio

W. CLYDE SMITH
Paramount, Hot Springs, Ark.

MOON CORKER
Georgia, Athens, Ga.

BILL JOHNSON
Opera House, Millinocket, Me.

TOM SORIERO
United Artists, Los Angeles

BOB COX
Park, Dexter, Maine

PAUL O. KLINGLER
Rialto, Lewistown, Pa.

F. TICKELL
Capitol, Calgary, Canada

BEN FELDMAN
United Artists, Chicago

GUS LAMPE
Keith, Syracuse, N. Y.

STUART TOMBER
Fargo, Sycamore, Ill.

ED FITZPATRICK
Poli, Waterbury, Conn.

ELIAS LAPINERE
MGM, Paris, France

RALPH TULLY
Central, Biddeford, Me.

E. V. DINERMAN
RKO, Cincinnati, Ohio

P. E. McCOY
Georgia, Athens, Ga.

BOB UNGERFELD
Proctors, Newark, N. J.

BOB FULTON
Paramount, Waterloo, Ia.

ED MILLER
MANNY PEARLSTEIN
Hippodrome, Cleveland, O.

WALTER VAN CAMP
DON ALEXANDER
Paramount, St. Paul, Minn.

ED GIDLEY
Loew's, Washington, D. C.

JIM O'DONNELL
Opera House, Millinocket, Me.

ART WARTHA
Roxy, LaPorte, Ind.

KEN GRIMES
Warner's, Erie, Pa.

LES POLLOCK
Loew's, Rochester, N. Y.

FRED WEIMAR
Orpheum, Sioux Falls, S. D.

HAROLD GROTT
Met. Baltimore, Md.

JIMMY REDMOND
Bonham, Fairbury, Neb.

ERLE WRIGHT
Paramount, Syracuse, N. Y.

ROY HANSON
Jefferson, Goshen, Ind.

MORE "FORTNIGHTERS"

Harwell Ties "Juarez" Engagement To National Flag Week Observance

Playing "Juarez" during National Flag Week, Bill Harwell, at the Ohio, Canton, promoted Station WHBC for a 30-minute program. From the story synopsis, studio prepared a script for short dramatization of the picture, parts being played by members of the local Theatre Guild, which with an excellent musical background proved very effective. Also received by the theatreman and read by Harwell during the program was a wire from Major Albert Warner urging him to cooperate with the various civic committees, etc., toward making Flag Week the success it deserved.

Smith Ushers In "Honolulu" Date With Premiere and Dance Contest

A typical Hollywood premiere was accorded the opening of "Honolulu" at the Paramount in Hot Springs, Ark., through the efforts of Round Tabler W-Clyde Smith who staged a broadcast from his lobby opening night. As guests alighted from their cars they were introduced over the air, theatreman in addition reading congratulatory wires received for the occasion. Highlight of the campaign was a citywide "Honolulu" dance contest with finals held night before opening at local dance club, which paid all expenses in connection with the contest. Winner also attended the premiere and danced for the aggregation. Street serenade bally was arranged for with band playing and rotating at various cafes. Entire staff was dressed in Hawaiian costumes during run, theatre and front appropriately dressed for the occasion, heralds were distributed, window displays planted and cooperative ads secured.

Soriero Usherettes Cover City With Car Strips for "Susannah"

Blondes, brunettes and redhead usherettes dressed in attractive costumes covered various parking lots about city as part of Tom Soriero's advance on "Susannah of the Mounties" at the United Artists Theatre, in Los Angeles. Supplied with car bumper strips carrying copy "Warning, drive fast and see our jail, drive slow and see Susannah" etc., etc., girls pasted these on cars with Scotch cellulose tape. Wherever possible girls asked permission, however, if car owner was not in evidence, they went to it anyway since they were within the law.

"'True' or 'False'?" Asks Dowdle With "Nazi Spy" Shadow-Box

Built entirely from scrap material lying about the theatre, was the lie detector constructed by George A. Dowdle at the Luna, in Deming, New Mexico, for "Confessions of a Nazi Spy". The words "true" and "false" were shadow-box illuminated and both gag and serious questions were put to patrons seated in the detector. Through a clever conglomeration of wiring and contacts, different weights and seated postures would turn on either the "true" or "false" lights. Copy on panel read: "Lie detectors played an important part in uncovering information about Nazi spy activities in this country. Learn the truth about Nazi activities in our Free America."

Also secured by the theatreman was a double truck carrying merchants' endorsements of the picture. These were also made into herald form and distributed house-to-house within a radius of 50 miles.

Syracuse Men About Town Witness Lampe Beauty Contest

In conjunction with the largest department store in Syracuse, Gus Lampe engineered a bathing beauty contest on the stage of the Keith Theatre for "Man About Town." All prizes and corsages for the entire affair were promoted from the store and cooperating florist. Trailers were run on theatre screen for three weeks preceding the event, advising where to get the entry blanks, etc. Spot radio announcements were planted and department store featured the event storewide and in their advertising. Syracuse *Herald* used an eight column streamer across top of movie page with story and art on Dorothy Lamour, other papers came through with nice breaks and the RCA Victor Radio dealers broke with a full page tied to picture in the *Journal-American.*

Martin Ties Local Air Service To Banner Stunt for "Angels"

One of the outstanding stunts engaged in by Guy Martin to put over "Only Angels Have Wings" at the Colfax, in South Bend, Ind., was the tieup between the Indiana Air Service and the theatre whereby a huge title banner was towed by plane for two 45-minute periods opening day, covering entire city and surrounding towns. Theatre organist featured "And the Angels Sing" in his solos two weeks ahead, following which he announced opening of the picture. Excellent tieup was effected with the telephone company which has an alarm ring covering most of the outlying territory surrounding South Bend. Twice preceding the opening the operator gave the alarm and when all phones had responded, she made an announcement concerning the picture.

(*Continued on page 72*)

"SPOT YOUR PICTURE AND SEE THE SHOW"

New club inaugurated by Ted DeGrazia at the Lyric, in Bisbee, Ariz., is what he calls his Junior Screen Club which meets each Saturday. With a 35mm. camera at his disposal, Ted takes pictures of kids at random and projects 20 of these on his screen each week. If the child whose picture is flashed on the screen is in the theatre, he receives a pass. Showman reports cost of 100 feet of film which takes 1,600 pictures, at four dollars, cost of developing and printing another four dollars for the hundred feet of film, or a total of eight dollars for the whole stunt.



A woman patron is like a wife! She'll stand for anything except a humdrum life in your theatre. Any dumb cluck can win 'em once but it takes a guy with change of pace to keep 'em satisfied.

MET-ROSE

COPYRIGHT 1939 M.P. CO.

The new and novel attraction provides that fresh, alluring appeal that will keep all your women from straying elsewhere and bring new ones to your box office.

METRO
PREMIUM CO.
THEATRE DIVISION
Offices and Warehouses
in all Principal Cities

Schine Brothers Convention Marks Rise of Circuit to 150 Theatres

Growth of Operations Credited to Selection by Executives of Top Manpower

TO those who know, and they are many who claim to know, no small part in the progress of the Schine circuit is the recognition given by J. Myer Schine, president, and Louis W. Schine, vice-president, to the excellence of the organization's manpower in home office and field, and the cooperation of the personnel in building the circuit from one house to 150 in 20 years of operation.



JOHN A. MAY



GEORGE V. LYNCH



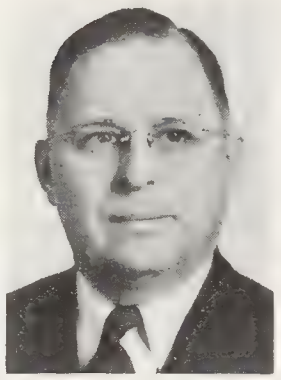
HAROLD SLITER



DOUG. LEISHMAN



LOU LAZAR



CLINT YOUNG



LOUIS GOLDSTEIN



GUS LAMPE

Emphasized at the circuit's recent convention, in Gloversville, New York, was the smooth functioning of the operating departments, each headed by a leader carefully selected by the brothers and highly trained as an expert in his particular line.

Many executives in the home office and in the field, have grown up with the company, but the organization is essentially young in spirit and personnel. Department heads and theatre managers are mostly young men with a preponderance of college graduates. Each home office department functions independently, but all are tied together by weekly meetings of department heads at which time general problems are discussed and policies formulated.

Typical of the Schine home office procedure, is their method of screening all features and shorts for the benefit of the operating, booking and publicity departments, with the heads and assistants of these departments present at the screenings. Immediately after each picture has been viewed, each person who has seen it, fills out a screening report that includes his opinion of the picture's boxoffice possibilities and playing time as well as his thoughts on the sales angles and exploitation possibilities. After the independent opinions are secured, a round table discussion is held by all concerned, and a complete plan of campaign is outlined.

Started Operations in 1918

The Schine brothers went to Gloversville in 1918 when they acquired the old Hippodrome which was an upstairs theatre. Formerly a roller skating rink, it had been converted into a theatre but had been unsuccessfully operated by a series of owners and managers. When they acquired the Hippodrome, it was one of three theatres operating in Gloversville. Within two years after taking over the Gloversville Hippodrome, the Schines acquired the two other Gloversville theatres and the new Glove which had been erected only three years before.

It was in Gloversville that the Schines first tested their theories. With these theatres as a nucleus, they put into actual practice the cardinal principles of giving the public the best and most in entertainment at reasonable prices and in comfortable and pleasant surroundings—ideals upon which they reasoned they could build the chain of theatres they have today and those they may operate in the future.

Keenly alive to the boxoffice possibilities of sustained showmanship, the Schines have always encouraged spirited exploitation in the field, evidences of which are indicated by the great number of the circuit's managers who are active members of the Round Table and frequent winners of Quigley Award honors.

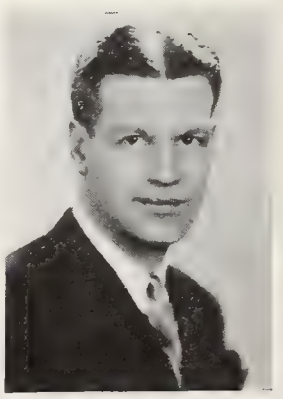
Group insurance for employees, bonuses for managers, social organizations for the personnel have long been policies of the company.



J. MYER SCHINE



LOUIS W. SCHINE



GENE CURTIS



FRANK BOUCHER

THE SCHINE CIRCUIT "WHO'S WHO"

The Schine executive staff is headed by J. Myer Schine, who devotes the major part of his time to company policies, and Louis W. Schine, general manager in charge of theatre operations.

In addition to those brought into the expanding organization, there are many home office executives, managers and other employees with long records with the company. Pointed out is that the original home office staff of seven, 15 years ago, are still with the circuit in executive positions. It is also said that as theatres were acquired, managers and staffs usually have been retained under the new management.

▽

John A. May

While many of the department heads have grown with the company, the rapid expansion occasionally necessitated going outside of the company for executives. One of the first to affiliate himself with the Schines was John A. May, Comptroller of the company and in charge of its finances, in which he has displayed marked ability. He came with the Schines in 1925, having formerly been connected with the Federal Reserve Bank in New York City.

▽

Harold F. Sliter

Executive assistant to Louis W. Schine in charge of theatre operations, has been very instrumental in helping to build the Schine organization since he came with the company in 1933. He is well versed in the essentials of theatre operation, having been with Paramount-Publix and later executive assistant to Charles Cabellero with the Fox and Skouras organizations. With the acquisition of new theatres, he has personally inaugurated the Schine methods of operation and policies in the new territories.

▽

Gene Curtis

Heads the advertising and publicity department. He is a graduate of Stanford University and has a very successful background as a teacher of advertising and in commercial advertising, followed by an enviable record in theatre advertising and operation. In the Quigley Awards, Curtis has won many prizes. His capable staff furnishes the theatres with sales-campaign bulletins on all pictures and outstanding shorts, special activities, edits the weekly house organ, prepares special ad mats and trailers.

▽

Guy Selmser

In charge of construction and maintenance for the entire chain of theatres, is another of the early members of the Schine staff, having been with the company since 1923. He has gone through the training and routine of every department. Assisting Mr. Selmser, and in charge of purchasing is J. Dewey Lederer, a graduate of Yale School of Engineering, with commercial background as plant superintendent and purchasing agent.

CIRCUIT HOME OFFICE OCCUPIES HALF BLOCK

Headquarters of the Schine Theatres is the two-story Schine Building built especially for the purpose and occupying a half-block on the main street of Gloversville. Called complete in every detail, the building has private offices for all department heads, staff and general offices and board room.

Electric kitchen and lunchroom providing for regular meetings of department heads also are available for use of the "Schiners Club", social club of the home office staff which meets monthly in the club's recreation rooms in the building.

Louis Lazar

Well known for his fine record in theatre operation, affiliated himself with the Schines in 1935 to take command of the Ohio division office with supervision over Ohio and Kentucky. His assistant is Saul Silverman who was promoted from district manager.

▽

Gus Lampe

One of the most popular and well-known of the Schine field executives is Gus Lampe who has charge of the very important RKO Schine Theatres in Syracuse. He has been with the Schines for many years and has been very successful as a "theatre doctor," having rare ability to analyze a hard situation and get immediate results. His dynamic personality and ability have won him recognition as one of the most aggressive showman executives in the business.

▽

Clint Young

District manager in central New York, has been with the company for many years, as have other district managers including William Tubbert in northern New York and Louis Levitch in the Rochester territory. Seymour Morris, district manager in southern New York, has been promoted from assistant manager to manager and to his present position. Joe Schwartzwalder, city manager of the Auburn theatres, has held that position since these theatres were acquired by the Schines.

▽

William Heiss

District manager in northern Ohio, has grown with the company and Jim Levine, district manager in southern Ohio was promoted from the management of the Glove Theatre in Gloversville and was at one time director of the Paramount-Publix Managers School. Lew Hensler, district manager in Kentucky, and Marsh Gollner, district manager in Maryland, joined the Schine interests when those theatres were acquired by the company, as did Lee Insley, home office representative in Maryland.

Frank Boucher, another well-known Round Tabler, is also a home-office representative.

George V. Lynch

Is the chief film buyer who has grown up with the Schine Company and has been connected with their film buying and booking department for a number of years. A keen judge of pictures and their boxoffice potentialities, he has been a valuable asset to the Schines and his personality and reputation for fair dealing have made him popular throughout the industry.

Louis Goldstein is chief booker and is assisted by William Kraemer, Joel Golden, Harry Thompson and Seth Field.

▽

E. Douglas Leishman

Is head of the personnel department. Under his direction, the company has a systematic schedule of training in theatre management. Many present managers are young men who started in Schine theatres in subordinate positions and who have been developed until they were capable of taking charge of a theatre.

▽

Al Marqusee

Assistant to Mr. Leishman, is head of the statistical department. This department conducts a thorough analysis of all receipts and expenditures. Although the theatre managers are not hampered in their efforts by inflexible budgets, the results are all carefully scrutinized with the thought of thorough cost control without effecting the boxoffice receipts. This department also conducts a unique method of checking ticket sales and receipts which efficiently controls any possible irregularities.

▽

Francis Barter

Head of the insurance department, has also grown up with the organization. Originally personal secretary to Louis W.Schine, he became familiar with many phases of theatre operation and step by step has learned various home office routines until today he is in charge of his very important department.

▽

Maurice Glockner

Formerly a member of the faculties of New York University and Columbia, heads the real estate department, which has charge of the various rentals and many commercial properties which, in addition to the theatres, include more than one hotel, office buildings, stores, apartments, parking lots, etc.

The legal department is headed by Willard S. McKay as General Counsel, assisted by Howard Antevil in the home office and Peter Klein, and William H. Townsend.

▽

Florence D. Thompson

Office manager, was one of the first employees ever to be engaged by the Schines in Gloversville. As the company has grown, her capable administration within the office has been an important part in its smooth functioning and growth. Endowed with a pleasant personality and a happy faculty of organization and administration, she is a very important wheel in the home office machinery.

personalities

SID HOLLAND
city manager for the Indiana-Illinois Theatres in Elkhart, Indiana, paid us his annual visit.

▽

HARRY BROWN, JR.
has resigned as manager of the Highland Theatre, Akron, Ohio, and is succeeded by RAY ESSICK.

▽

CHARLES BARNES
and JACK SHALLOW, JR., have opened the Century in Seattle as a foreign film house.

▽

C. W. WEISENBERG
has replaced R. C. MATHENY as manager of the Grand in Tulia, Texas.

▽

REX BALLARD
has assumed his new duties as manager of the Booth, Knoxville, Tenn., succeeding ROBERT WHITSON, who resigned.

▽

GEORGE SETTOS
has purchased the Irving Theatre, in Indianapolis, Ind.

▽

CLARENCE ROBSON
eastern division manager of Famous Players Canadian, Toronto, has been placed in charge of the eastern Ontario division in addition to the Maritime region, succeeding MORRIS STEIN, Ontario district manager, who has been given the Niagara and Hamilton territory in addition to central and northern Ontario.

▽

GLENN GROVE
who has been assistant manager of the Carolina, Charlotte, N. C., has been promoted to manager of the new Dilworth.

▽

BOB MARHENKE
manager of the Broadway Theatre, in Baltimore, was another guest in our offices.

▽

ART WARTHA
of the Indiana-Illinois Circuit, managing the Roxy, in LaPorte, Ind., paid us that long anticipated visit.

▽

GEORGE KEENAN
formerly manager of the Ambassador, is now managing the Avalon, Avalon, N. J.

▽

LES SOLBERG
is managing the new DeAnza, in Riverside, Cal.

▽

FRED HORN
Grand National exchange manager has joined Columbia in Omaha as salesman. LOU LEVY succeeds him.

▽

BILLY PRATT
manager of the L & J Paramount Theatre in Atlanta, Ga., and Mrs. Pratt, visited Round Table headquarters, during their stay in New York to see the World's Fair.

▽

ART COOPER
manager of the Prince Edward, in Prince Edward Island, dropped in for a visit.



SHERYL—weight, seven pounds—born July 4th to Mr. and Mrs. B. E. Schreiber. Father manages the Rivoli Theatre in Broklyn, N. Y.

▽

WILLIAM EXTON
has resigned as manager of the Kenosha, Kenosha, Wis., and is succeeded by FOSTER NORTON, who will manage the Kenosha and Vogue jointly.

▽

HARRY UNTERFORT
of Keith's Theatre, in Syracuse, dropped in to Round Table offices to pay his respects.

Showmen's Calendar

SEPTEMBER

1st	First Air Express Service—1927 Richard Arlen's Birthday
2nd	U. S. Treasury Department Established—1789
4th	Labor Day Hendrick Hudson Sails Up the Hudson—1609
6th	President McKinley Assassinated—1901
9th	California Admitted to Union—1850 Colorado Admitted to Union—1850
10th	Perry's Victory on Lake Erie—1813
11th	Schools Open in New York Paul Muni's Birthday
12th	New York State's 162nd Birthday
13th	Star Spangled Banner Written in 1814 General Pershing's Birthday Claudette Colbert's Birthday
14th-15th	Rosh Hashonnah (Hebrew New Year)
15th	William Howard Taft (27th President) Born—1857 Jackie Cooper's Birthday Fay Wray's Birthday
17th	Constitution Day (Constitution of United States Adopted—1787)
18th	Greta Garbo's Birthday
21st	First Day of Autumn
22nd	Emancipation Proclamation Issued by President Lincoln—1862
23rd	Yom Kippur
24th	Daylight Saving Time Ends
27th	George Raft's Birthday
29th	Virginia Bruce's Birthday

Further Reports On "Fortnighters"

(*Continued from page 69*)

The effective tiein to find the most popular local policeman on "Sergeant Madden" was given an unusual twist by Moon Corker at the Palace, in Athens, Ga., who discovered that the cop chosen for the honors had been on the local police force for 43 years. During that time he had never been reprimanded, never faced a charge of any sort, never had taken a vacation out of the city and was considered one of the most beloved citizens. Medal from Beery presented by Mayor A. G. Dudley for "distinguished service to the citizens of Athens" was awarded the 73-year-old copper.

Mayor officially declared Beery an honorary citizen and suggested that the City Civil Service Commission bestow title of Honorary Sergeant of Athens Police Department upon the star. This done, sheepskin copies of the proclamation and resolution were mailed to Beery who upon receipt posed with the Mayor and Police Chief of Hollywood making the presentation. This photo planted in the Athens papers.

Movie Star Day Co-op. Page Aids Wartha on "Angels" Date

Outstanding in his "Only Angels Have Wings" exploitation at the Roxy, in LaPorte, Indiana, was the full co-op page promoted by Round Tabler Art Wartha. Called "Movie Star Days," each merchant's ad in addition to carrying picture plug, featured a cut of various of the stars appearing in the film. Also stressed was a contest angle whereby readers were required to go to each of the cooperating stores, make a purchase of any amount and receive a star photo. When the entire set was secured from each of the stores and presented at boxoffice, guest ticket was awarded. Another angle used by Wartha was the distribution of four-page colored heralds, entire cost met by merchant's ad on back page.

Schlax Promotes Department Store To Sponsor "Lone Ranger" Shows

With the new "Lone Ranger" serial set to open right at the start of the summer, with children's minds away from attending theatres, F. B. Schlax, at the Bay, in Green Bay, Wis., sold local department store on the idea of sponsoring the entire run to be started off with a special morning show for which tickets were distributed by the store ten days ahead. For this special show the merchant paid Schlax a flat price in return for which he furnished him with 4,000 tickets.

Special "Ranger Club" was formed, officers elected and weekly prizes to all were guaranteed in addition to main prize of a 16 mm. movie camera to winner of a "Lone Ranger" Quiz Contest with lesser prizes to runnersup. Merchant set up a "trading post" in theatre lobby, displaying the various "Ranger" merchandise which was available at the store.

THE RELEASE CHART

INDEX

On this and the following page appears an alphabetical index to the titles of all features listed in this week's Release Chart, with additional information for the exhibitor.

The number immediately following the title is the production number. Also given is information regarding the classification of the subject matter. A melodrama is denoted by the abbreviation Mel., Comedy by Com., Comedy-Melodrama by Com.-Mel., Musical by Mus., Musical Comedy by Mus.-Com., Western by West. If the production is made in color, the letter "C" appears in parenthesis after the classification. Thus: Com.-Mel. (C) denotes a Comedy-Melodrama in Color.

At the extreme right of the line containing the title of the production is the name of the distributor.

A

Across the Plains, 3855, West.....Mono
Adventure of Giacomo Casanova, Mel..Amerital
Adventures of Huckleberry Finn, The, 923 Com.-Mel. .....MGM
Adventures of Jane Arden, 321, Mel.....WB
Adventures of Sherlock Holmes, The, Mel. 20th-Fox
Alla en la Rancho Grande, Mus.....Foreign
Allegheny Frontier, Mel.....RKO
All This and Heaven Too, Mel.....WB
Almost a Gentleman, 920, Mel.....RKO
Ambush, 3820, Mel.....Para
Andy Hardy Gets Spring Fever, 944, Com. MGM
Angels Wash Their Faces, The, 367, Mel..FN
Angels With Dirty Faces, 351, Mel.....FN
Annie Laurie, Mel.....Foreign
Another Thin Man, Com.-Mel.....MGM
Are Husbands Necessary, Com.....Para
Argentina, West. .....Para.
Arizona Legion, 982, West.....RKO
Arizona Wildcat, 929, Com.....20th-Fox
Army Girl, 7002, Mel.....Rep
Artists and Models Abroad, 3817, Com....Para
Ask a Policeman, Com.....Foreign
At Your Age, Com.....GN

B

Babes in Arms, Mus.-Com.....MGM
Bachelor Mother, 932, Mel.....RKO
Back Door to Heaven, 3833, Mel.....Para
Bad Company, Mel.....Univ
Bad Lands, 933, West.....RKO
Balalaika, Mus. .....MGM
Ballerina, Mel. .....Foreign
Beachcomber, The, 3863, Mel.....Para
Beau Geste, Mel.....Para
Beauty for the Asking, 915, Com.....RKO
Behind the Facade, Mel.....Foreign
Behind Prison Gates.....Col
Big Town Czar, 3018, Mel.....Univ
Bizarre Bizarre, Com.....Foreign
Billy the Kid Returns, 851, West.....Rep
Blackmail, Mel. .....MGM
Blackwell's Island, 361, Mel.....FN
Blind Alley, Mel.....Col
Blondie Meets the Boss, Com.....Col
Blondie Takes a Vacation, Com.....Col
Blue Montana Skies, 844, West.....Rep
Boolos, Mel. .....Para
Bouquets from Nicholas, Com.....Foreign
Boy Friend, 943, Com.....20th-Fox
Boy's Reformatory, 3823, Mel.....Mono
Boy Slaves, 911, Mel.....RKO
Boy Trouble, 3824, Mel.....Para
Bridal Suite, 937, Com.-Mel.....MGM
Broadway Serenade, 931, Mus.....MGM
Bronze Buckaroo, Mel.....St. Rts.
Brother Orchid, Mel.....WB
Burn 'Em Up O'Connor, 919, Com.-Mel..MGM
Bulldog Drummond's Secret Police, 3831, Mel. .....Para
Bulldog Drummond's Bride, Mel.....Para

C

Cabira, Mel. .....Foreign
Cafe Society, 3826, Mel.....Para
California Frontiers, West.....Col
Calling Dr. Kildare, 932, Mel.....MGM
Captain Fury, Mel.....UA
Captain Scorpion, Com.....Foreign
Career, 930, Mel.....RKO
Career Man, Mel.....WB
Cat and the Canary, The, Mel.....Para
Charlie Chan at Treasure Island, Mel. 20th-Fox
Charlie Chan in Honolulu, 928, Mel..20th-Fox
Charlie Chan in Reno, 948, Mel.....20th-Fox
Chalked Out, Mel.....FN
Champ, The, Mel.....MGM
Champs Elysees, Com-Mel.....Foreign
Chasing Danger, 941, Mel.....20th-Fox
Chicago Ben, Mel.....GB
Chicken Wagon Family, Com.....20th-Fox
Child Is Born, A, Mel.....WB
Christmas Carol, 917, Com.-Mel.....MGM
Chump at Oxford, Com.....UA
Cisco Kid, No. 1, Mel.....20th-Fox
City in Darkness, Mel.....20th-Fox
Climbing High, 8072, Com.....GB
Clouds Over Europe, Mel.....Col
Coast Guard, Mel.....Col
Code of the Cactus, West.....St. Rts.
Code of the Fearless, West.....St. Rts.
Code of the Secret Service, 374, Mel.....FN
Code of the Streets, 3019, Mel.....Univ
Colorado Sunset, West.....Rep
Comet Over Broadway, 370, Mel.....WB
Conspiracy, Mel. .....RKO
Convict's Code, 3822, Mel.....Mono
Convicts at Large, Mel.....St. Rts.
Coral Rocks, The, Mel.....Foreign
Cowboy Quarterback, The, 366, Com.....WB
Crossroads, Mel. .....Foreign
Curtain Rises, The, Mel.....Foreign

D

Dancing Co-ed, Com. .....MGM
Dark Eyes, Mel.....Foreign
Dark Sands, Mel.....Foreign
Dark Victory, 354, Mel.....FN
Daughters Courageous, 360, Mel.....WB
Dawn Patrol, 303, Mel.....WB
Day the Bookies Wept., The, Com.....RKO
Dead End Kids in Military School, Com.-Mel. Mel. .....WB
Death of a Champion, Mel.....Para
Desperate Trails, The, West.....Univ
Devil's Island, 313, Mel.....WB
Diamonds Are Dangerous, Mel.....Para
Disbarred, 3818, Mel.....Para
Disputed Passage, Mel.....Para
Dock on the Havel, Mel.....Foreign
Dr. Cyclops, Mel.....Para
Dodge City, 304, Mel. (C).....WB
Double Crime in the Maginet Line, Mel. Foreign
Down on the Farm, 920, Com.....20th-Fox
Down the Wyoming Trail, 3864, West....Mono
Dramatic School, 915, Mel.....MGM
Drifting Westward, 3853, West.....Mono
Drums Along the Mohawk, Mel.....20th-Fox
Duke of West Point, Mel.....UA
Dust Be My Destiny, Mel.....WB

E

Each Dawn I Die, Mel.....FN
East Side of Heaven, Mus.-Com.....Univ
Elsa Maxwell's Hotel for Women, Mel.20th-Fox
Empty World, Mel.....GB
Escape from Yesterday, Mel.....Foreign
Escape, The, Mel.....20th-Fox
Eternally Yours, Mel. .....UA
Everybody's Baby, 931, Com.....20th-Fox
Everything's on Ice, Mel.....RKO
Ex Champ, 3010, Mel.....Univ
Exile Express, 301, Mel.....GN

F

Family Next Door, 3020, Com.....Univ
Fast and Loose, 924, Mel.....MGM
Federal Man Hunt, 820, Mel.....Rep
Federal Offense, Mel.....Para
Feud of the Range, West.....St. Rts.
Fighting Gringo, West.....RKO
Fighting Thoroughbreds, 821, West.....Rep
First Love, Mus.....Univ
First Offenders, Mel.....Col
Fisherman's Wharf, 844, Mus.....RKO
Five Came Back, 927, Mel.....RKO
Five Little Peppers and How They Grew, Com. .....Col
Fixer Dugan, 922.....RKO
Flight at Midnight, Mel.....Rep
Flirting with Fate, 914, Com.-Mel.....MGM
Flying Irishman, 919, Mel.....RKO
Foggy Quay, Mel.....Foreign
Forged Passport, 823, Mel.....Rep
Forgotten Woman, The, 3031, Mel.....Univ
For Love or Money, 3030, Mel.....Univ
40 Little Mothers, Mel.....Foreign
Four Feathers, Mel. (C).....UA
Four Girls in White, 921, Mel.....MGM
Frog, The, Mel.....GB
Frontier Marshal, West.....20th-Fox
Frontier Pony Express, West.....Rep
Frontiersman, 3856, West.....Para
Frontiers of '49, West.....Col
Fugitive at Large.....Col
Full Confession, Mel.....RKO
Full Speed Ahead, Mel.....GN

G

Gambling Ship, 3023, Mel.....Univ
Gang, The, Mel.....St. Rts.
Gang's All Here, The, Com.-Mel.....Foreign
Gang Smashers, Mel.....St. Rts.
Geronimo, Mel. .....Para
Ghost Town Riders, 3054, West.....Univ
Girl and the Gambler, 926, Mel.....RKO
Girl Downstairs, The, 916, Com.-Mel....MGM
Girl from Mexico, 928, Com.-Mel.....RKO
Girl from Rio, Mel.....Mono
Girl Must Live, Com.....20th-Fox
Give Us This Night, Com.-Mel.....Univ
Going Places, 359, Com.-Mel.....FN
Golden Boy, Mel.....Col
Gold Is Where You Find It, Mel. (C).....FN
Goodbye, Mr. Chips, 945, Com.-Mel.....MGM
Good Girls Go to Paris, Com.-Mel.....Col
Gorilla, The, 944, Com.-Mel.....20th-Fox
Gracie Allen Murder Case, Com.-Mel.....Para
Grand Jury's Secrets, Mel.....Para
Great Man Votes, 913, Com.....RKO
Gunga Din, 912, Mel.....RKO
Gunsmoke Trail, West.....Mono

H

Happy Ending, Mel.....Para
Hard to Get, 310, Com.-Mel.....WB
Hardys Ride High, 934, Com.-Mel.....MGM
Harlem Rides the Range, West.....St. Rts.
Harmony at Home, Com.....20th-Fox
Hatred, Mel. .....Foreign
Hawaiian Nights, Mus.....Univ
Heart of the North, 362, Mel. (C).....FN
Heart of Paris, Mel.....Foreign
Heaven with a Barbed Wire Fence, Mel. 20th-Fox
Hell's Kitchen, 312, Mel.....WB
Henry Goes Arizona, Com.....MGM
Herbst Manover, Com.....Foreign
Here I Am a Stranger, Mel.....20th-Fox
Heritage of the Desert, Mel.....Para
Here for a Day, Mel.....Univ
Heroes of the Desert, 7118, West.....Rep
Heroes of the Marne, Mel.....Foreign
Hidden Power, Mel.....Col
Hobby Family, The, 376, Com.....FN
Hollywood Cavalcade, Mel. (C).....20th-Fox
Home from Home, Com.....Foreign
Home on the Prairie, 842, West.....Rep
Homicide Bureau, Mel.....Col
Honolulu, 922, Mus.-Com.....MGM
Honor of the West, 3055, West.....Univ
Hostages, The, Mel.....Foreign
Hotel Imperial, 3836, Mel.....Para
Hounds of the Baskerville, 936, Mel..20th-Fox
Housekeepers' Daughter, Com.....UA
House of Fear, The, 3038, Mel.....Univ
Human Beast, The, Mel.....Foreign
Hunchback of Natre Dame, Mel.....RKO

I

I Am a Criminal, 3812, Mel.....Mono
Ice Follies of 1939, 925, Com.-Mel.....MGM
Idiot's Delight, 920, Com.-Mel.....MGM
I'm from Missouri, 3830, Com.....Para
Indianapolis Speedway, The, 315, Mel....WB
Indiscretions, Mel. .....Foreign
In Old Caliente, West.....Rep
In Old Montana, West.....St. Rts.
In Old Monterey, West.....Rep
Inside Information, 3039, Mel.....Univ
Inside Story, 934, Mel.....20th-Fox
Inspector Hornleigh, 945, Mel.....20th-Fox
Intermezzo, Mel.....UA
International Crime, Mel.....GN
Invitation to Happiness, Com.-Mel.....Para
Irish Luck, Mel.....Mono
I Stole a Million, Mel.....Univ
Island of Lost Men, Mel.....Para
It Could Happen to You, 950, Mel...20th-Fox
It's a Wonderful World, 936, Mel.....MGM
Itto, Mel. .....Foreign
I Was Made a Convict, 824, Mel.....Rep

J

Jamaica Inn, Mel.....Para
Jesse James, 921, Mel. (C).....20th-Fox
Jones Family in Quick Millions, Com. 20th-Fox
Jones Family in Hollywood, 946, Com.20th-Fox
Juarez, 301, Mel.....WB
Juarez and Maximilian, Mel.....St. Rts.

K

Kentucky, 923, Mel. (C).....20th-Fox
Kid from Kokomo, The, 363, Mel.....FN
Kid Nightingale, Mel.....WB
Kid from Texas, Mel.....MGM
Kind Men Marry, The, 936, Mel.....RKO
King of Chinatown, 3827, Mel.....Para
King of the Turf, Mel.....UA
King of the Underworld, 317, Mel.....WB
Konga, Mel.....Col
Kreutzer Sonata, Mel.....Foreign

L

Lady and the Knight, The, Mel. (C).....WB
Lady and the Mob, The, Com.....Col
Lady Detective, Mel. .....WB
Lady of the Tropics, 947, Mel.....MGM
Lady's from Kentucky, The, 3834, Mel....Para
Lady Takes a Chance, The, Com.-Mel.....GN
Lady Vanishes, 8011, Mel.....GB
La Immaculada, Mel. .....Foreign
Lambeth Walk, The, Mus.-Com.....Foreign
Last Express, 3028, Mel.....Univ
La Vierge Folle, Mel.....Foreign
Law Comes to Texas, The, West.....Col
Lawful Outlaws, West.....Para

(Continued on following page)

[THE RELEASE CHART--INDEX CONT'D]

(*Continued from preceding page*)

Law of the Texan, West.....Col
Let Freedom Ring, 926, Mus.....MGM
Let Us Live, Mel.....Col
Liebe im ¾ Takt, Com.....Foreign
Light That Failed, The, Mel.....Para
Little Miss Broadway, Mus.....20th-Fox
Little Princess, The, 932, Mel. (C)..20th-Fox
Little Orphan Annie, 3814, Mel.....Para
Llamo Kid, Mus.....Para
Lone Star Pioneers, West.....Col
Lone Wolf Spy Hunt, The Mel.....Col
Long Shot, The, 313, Mel.....GN
Lost Patrol, 991, Mel.....RKO
Lost Squadron, The, 994, Mel.....RKO
Love Affair, 916, Mel.....RKO
Lucky Night, 933, Com.....MGM

M

Made for Each Other, Mel..... .....UA
Magnificent Fraud, The.....Para
Maisie, Com.-Mel. .....MGM
Mamele, Com. .....Foreign
Man About Town, Com.....Para
Man and His Wife, A, Mel.....Foreign
Man from Sundown, The, West.....Col
Man in the Iron Mask, Mel.....UA
Man's Country, 3742, West.....Mono
Man of Conquest, 801, Mel.....Rep
Man They Could Not Hang, The, Mel.....Col
Man Who Dared, 375, Mel.....FN
Mars Attacks the World, 3042, Mel.....Univ
Marseillaise, Mel. .....Foreign
Marusia, Mus. .....Foreign
Marx Brothers at the Circus, Com. Mus.-Com.
Medicine Show, West.....Para
Men of the Frontier, West.....Mono
Mexicali Kid, 3741, West.....Mono
Mickey the Kid, 814, Mel.....Rep
Midnight, 3828, Mel.....Para
Mikado, The, Mus. (C).....Univ
Million Dollar Legs, Mel.....Para
Mind of Mr. Reeder, The, Mel.....Foreign
Miracle on Main Street, Mel.....GN
Miracles for Sale, 946, Mel.....MGM
Missing Daughters, Mel.....Col
Missing Evidence, Mel.....Univ
Mr. Moto in Danger Island, 937, Mel.20th-Fox
Mr. Moto's Last Warning, 926, Mel..20th-Fox
Mr. Moto Takes a Vacation, 952, Mel. 20th-Fox
Mr. Smith Goes to Washington, Com.....Col
Mr. Wong at Headquarters, Mel.....Mono
Mr. Wong in Chinatown, Mel.....Mono
Mothers of Today, Mel.....Apex
Mountain Rhythm, 845, West.....Rep
Murder in the Big House, Mel.....Mono
Murder in Soho, Mel.....Foreign
Mutiny on the Blackhawk, Mel.....Univ.
Mutiny on the Bounty, 536, Mel.....MGM
My Song of Love, Mel.....Foreign
My Son is a Criminal, Mel.....Col
Mysterious Miss X, 809, Mel.....Rep
Mystery of Mr. Wong, The, 3806, Mel....Mono
Mystery of the White Room, 3037, Mel...Univ
Mystery Plane, 3809, Mel.....Mono
My Fifth Avenue Girl, Com.....RKO
My Wife's Relatives, 810, Com.-Mel.....Rep

N

Nancy Drew and the Hidden Staircase, Mel. WB
Nancy Drew, Detective, 318, Mel.....WB
Nancy Drew, Reporter, 372, Mel.....FN
Nancy Drew, Trouble Shooter, 324, Mel...WB
Naughty But Nice, 311, Com.-Mel.....WB
Navy Secrets, 3805, Mel.....Mono
Never Mind the Guard.....GN
Never Say Die, 3832, Com.....Para
New Frontier, West.....Rep
Newsboys Home, 3015, Mel.....Univ
News Is Made at Night, 953, Mel....20th-Fox
Next Time I Marry, 910, Com.....RKO
Night in Ghost Town, A, West.....RKO
90 Degrees South, Mel.....Foreign
Night on the Danube, Com.-Mel.....Foreign
Night Work, Com.....Para
Ninotschka, Mel. .....MGM
North of Shanghai, Mel.....Col
North of the Yukon, Mel.....Col
Northwest Passage, Mel.....MGM
Not Wanted, Mel.....WB
Nurse Edith Cavell, Mel.....RKO

O

Off the Record, 314, Com.-Mel.....WB
Of Human Bondage, 993, Mel.....RKO
Oklahoma Kid, 308, Mel.....WB
Oklahoma Terror, West.....Mono
Old Bones of the River, Com.....Foreign
Old Maid, The, Mel.....WB
On Borrowed Time, Com.-Mel.....MGM
On Your Toes, Mus.....WB
One Hour to Live, Mel.....Univ
One Third of a Nation, 3825, Mel.....Para
$1,000 a Touchdown, Com.....Para
One Wild Night, Mel.....20th-Fox
Only Angels Have Wings, Mel.....Col
On Trial, 323, Mel.....WB
Orage, Mel. .....Foreign
Orphans of the Street, 819, Mel.....Rep
Our Leading Citizen, Com.....Para
Our Neighbors— the Carters, Com.....Para
Outlawed Marshal, West.....Univ
Outpost of the Mounties.....Col
Outside These Walls, Mel.....Col
Outsider, The, Mel.....Foreign
Overland Mail, West.....Mono
Overland Stage Raiders, West.....Rep
Over the Moon, Mel. (C).....UA

P

Pacific Liner, 914, Mel.....RKO
Panama Lady, 925, Mel.....RKO
Panama Patrol, 314, Mel.....GN
Pardon Our Nerve, 931, Mel.....20th-Fox
Parents on Trial, Mel.....Col
Paris Honeymoon, 3821, Mus.-Com.....Para
Peasant Wedding, Mel. (C).....Foreign
Persons in Hiding, 3823, Mel.....Para
Phantom Stage, 3056, West.....Univ
Pirates of the Skies, 3033, Mel.....Univ
Playing with Dynamite, 326, Mel.....WB
Poisoned Pen, Mel.....Foreign
Port of Hate, Mel.....St. Rts.
Pride of the Navy, 822, Mel.....Rep
Prison Nurse, Mel.....Rep
Prison Surgeon, Mel.....Col
Prison Without Bars, Mel.....UA
Pygmalion, 980, Com.-Mel.....MGM

Q

Queen of Destiny, Mel. (C).....RKO
Queer Money, Mel.....WB

R

Racketeers on the Range, 984, West.....RKO
Radio Troubadour, Mus.....Foreign
Rains Came, The, Mel.....20th-Fox
Real Glory, The, Mel.....UA
Red River Range, 864, West.....Rep
Reform School, Mel.....St. Rts.
Renegade Trail, West.....Para
Return of Dr. X, Mel.....WB
Return of the Cisco Kid, Mel.....20th-Fox
Return of the Frog, Mel.....Foreign
Ride a Crooked Mile, 3815, Mel.....Para
Ride 'Em Cowgirl, W1-2, West.....GN
Riders of the Frontier, West.....Mono
Rio, Mel. .....Univ
Rio Grande, West.....Col
Risky Business, 3029, Mel.....Univ
Road Demon, 918, Mel.....20th-Fox
Roaring Nineties, The, Mel.....WB
Rolling Westward, 3863, West.....Mono
Romance of the Redwoods, Mel.....Col
Rookie Cop, Mel.....RKO
Rose Marie, 643, Mus.....MGM
Rose of Washington Square, 942, Mus.-Com. 20th-Fox
Rough Riders Round-up, 853, West.....Rep
Rulers of the Sea, Mel.....Para

S

Saint in London, 929, Mel.....RKO
Saint Strikes Back, 918, Mel.....RKO
St. Louis Blues, 3822, Mel.....Para
Santa Fe Stampede, 863, West.....Rep
San Francisco, 636, Mel.....MGM
School for Husbands, Com.-Mel.....Foreign
Second Fiddle, 949, Com.-Mel.....20th-Fox
Secret Service of the Air, 320, Mel.....WB
Secrets of a Nurse, 3022, Mel.....Univ
Sergeant Madden, 927, Mel.....MGM
Seventeen, Com. .....Para
She Married a Cop, Mel.....Rep
Shine On Harvest Moon, 852, West.....Rep
Should a Girl Marry? Mel.....Mono
Should Husbands Work? 816, Com.....Rep
Silver on the Sage, 3858, Mel.....Para
Singing Charro, The, West.....Foreign
Singing Cowgirl, The, W1-3, West.....GN
Sin of Lena Rivers, Mel.....St. Rts.
Six-Gun Rhythm, W1-19, West.....GN
Sky Patrol, Mel.....Mono
Slalom, Mel. .....Foreign
Smashing the Spy Ring, Mel.....Col
Smiling Along, 300, Com.....20th-Fox
Smuggled Cargo, Mel.....Rep
Society Lawyer, 930, Mel.....MGM
Society Smugglers, 3024, Mel.....Univ
Some Like It Hot, 3837, Mus.....Para
Song of the Buckaroo, 3861, West.....Mono
Son of Frankenstein, 3004, Mel.....Univ
Sorority House, 924, Mel.....RKO
S.O.S.-Tidal Wave, 813, Mel.....Rep
So This Is London, Com.....Foreign
Southward Ho! 855, West.....Rep
Spellbinder, The, 931, Mel.....RKO
Spies of the Air, Mel.....Foreign
Spirit of Culver, 3014, Mel.....Univ
Spoilers of the Range, West.....Col
Spy in Black, Mel.....Col
Stagecoach, Mel. .....UA
Stand Up and Fight, 918, Com.-Mel.....MGM
Stanley and Livingstone, Mel.....20th-Fox
Star Maker, The, Mus.....Para
Star of Midnight, 990, Mel.....RKO
Star Reporter, 3821, Mel.....Mono
Steeplechase, Mel. .....WB
Stolen Life, 3864, Mel.....Para
Story of Alexander Graham Bell, The, 938, Mel. 20th-Fox
Story of Vernon and Irene Castle, The, 838, Mus. .....RKO
Straight to Heaven, Mel.....St. Rts.
Strange Case of Dr. Meade, Mel.....Col
Strange Faces, 3035, Com.-Mel.....Univ
Street of Missing Men, 811, Mel.....Rep
Street Without a Name, Mel.....Foreign
Streets of New York, 3802, Mel.....Mono
Stronger Than Desire, Mel.....MGM
Student Nurse, Mel.....WB
Stunt Pilot, Mel.....Mono
Sudden Money, 3829, Com.-Mel.....Para
Sundown on the Prairie, 3862, West.....Mono
Sun Never Sets, Mel.....Univ
Sunset Trail, 3857, West.....Para
Susannah of the Mounties, 954, Com.-Mel. 20th-Fox
Sweepstake Winner, Com.....FN
Sweethearts, 910, Mus. (C).....MGM
Swing, Sister, Swing, 3021, Mus.....Univ.

T

Tail Spin, 925, Mel.....20th-Fox
Tarzan Finds a Son! Mel.....MGM
Tell No Tales, 35, Mel.....MGM
Terror of Tiny Town, Mel.....Col
Texas Stampede, West.....Col
Texas Wildcats, West.....St. Rts.
Thanks for Everything, 917, Mus.-Com. 20th-Fox
There's That Woman Again, Com.....Col
They All Come Out, 943, Mel.....MGM
These Glamour Girls, 948, Mel.....MGM
They Asked for It, 3040, Mel.....Univ
They Can't Hang Me, Mel.....Univ
They Drive by Night, Mel.....Foreign
They Made Me a Spy, 921, Mel.....RKO
They Made Me a Criminal, 307, Mel.....WB
They Shall Have Music, Mel.....UA
Three Musketeers, 927, Mus.-Com.....20th-Fox
3 Smart Girls Grow Up, 3001, Mus.-Com. Univ
Three Sons, Mel.....RKO
Three Texas Steers, 866, West.....Rep
Three Waltzes, Mel.....Foreign
Thunder Afloat, Mel.....MGM
Thundering West, The, West.....Col
Timber Stampede, 985, West.....RKO
Tin Hats, Com.....20th-Fox
Titans of the Deep, 326, Mel.....GN
Tom Sawyer, Detective, 3816, Mel.....Para
Topper Takes a Trip, Com.....UA
Torchy Blane in Chinatown, 371, Mel.....FN
Torchy Gets Her Man, 318, Mel.....WB
Torchy Runs for Mayor, 322, Mel.....WB
Tough Kid, 3819, Mel.....Mono
Trade Winds, Com.-Mel.....UA
Trapped in the Sky, Mel.....Col
Trigger Pals, W1-13, West.....GN
Trigger Smith, 3854, West.....Mono
Tropic Fury, Mel.....Univ
Trouble Brewing, Com.....Foreign
Trouble in Sundown, 893, West.....RKO
Tumbleweeds, West. .....St. Rts.
12 Crowded Hours, 917, Mel.....RKO
20,000 Men a Year, Mel.....20th-Fox
20,000 Years in Sing Sing, Mel.....WB
Two Gun Justice, West.....Mono
Two Gun Troubador, West.....St. Rts.

U

Undercover Agent, 3824, Mel.....Mono
Undercover Doctor, Mel.....Para
Underpup, Mel. .....Univ
Unexpected Father, Com.....Univ
Union Pacific, 3835, Mel.....Para
Unmarried .....Para
Untamed, Mel.....Para
Untitled, West. .....Col
Up the River, 924, Com.....20th-Fox

W

Wall Street Cowboy, West.....Rep
Wanted by Scotland Yard, 3829, Mel.....Mono
Ware Case, Mel.....20th-Fox
Waterfront, 325, Mel.....WB
Water Rustlers, W1-1, West.....GN
Way Down South, 947, Mus.....RKO
We Are Not Alone, Mel.....WB
Western Caravans, West.....Col
Western Jamboree, 841, West.....Rep
What a Man! Com.....Foreign
When the Husband Travels, Mus.-Com..Foreign
While New York Sleeps, 922, Mel....20th-Fox
Whispering Enemies, Mel.....Col
Wife, Husband and Friend, 930, Com.20th-Fox
Wild Horse Canyon, 3852, West.....Mono
Wings of the Navy, 309, Mel.....WB
Wings Over the Andes, Mel.....Mono
Wings Over the Pacific, Mel.....GN
Winner Take II, 939, Mus.-Com.....20th-Fox
Winter Carnival, Mel.....UA
Witch Night, Mel.....Foreign
With a Smile, Mus.-Com.....Foreign
Within the Law, 928, Mel.....MGM
Wizard of Oz, 949, Mus. (C).....MGM
Wolf Call, 3827, Mel.....Mono
Woman Doctor, 808, Mel.....Rep
Woman Is the Judge, A, Mel.....Col
Women, The, Com.-Mel.....MGM
Women in the Wind, 316, Mel.....WB
Wonder World, Mel.....GN
World Moves On, The, Mel.....WB
World on Parade, The, Mel.....Para
Wuthering Heights, Mel.....UA
Wyoming Outlaw, 867, West.....Rep

Y

Yes, Madam? Com.....Foreign
Yes, My Darling Daughter, 357, Com.....FN
You Can't Cheat An Honest Man, 3005, Com. .....Univ
You Can't Get Away with Murder, 364, Mel. .....FN
Young Dr. Kildare, 907, Com.-Mel.....MGM
Young Mr. Lincoln, 947, Mel.....20th-Fox
Youth in Revolt, Mel.....Foreign

Z

Zaza, 3819, Mel.....Para
Zenobia, Com. .....UA
Zero Hour, The 812, Mel.....Rep

(THE RELEASE CHART--CONT'D)

THE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1938-39 season. Asterisk (*) after title of feature denotes first appearance of picture in Release Chart.

NOTE: The totals for running time are the official figures announced by the home offices of the distributing companies.

When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk (*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Behind Prison Gates	Brian Donlevy-Jacqueline Wells	July 28,'39†		
Blind Alley (G)	Chester Morris-Ralph Bellamy-Joan Perry-Rose Stradner	May 11,'39†	71	Apr. 29,'39
Blondie Meets the Boss (G)	P. Singleton-A. Lake-L. Simms	Mar. 8,'39†	74	Feb. 25,'39
(Exploitation: May 13,'39, p. 66.)				
Blondie Takes a Vacation (G)	P. Singleton-A. Lake-L. Simms	July 20,'39†	*68	July 22,'39
California Frontier	Buck Jones-Carmen Bailey	Dec. 15,'38†	54	
Clouds Over Europe (G)	Laurence Olivier-Valerie Hobson	June 20,'39†	79	Mar. 11,'39
(Reviewed under the title, "Q Planes.")				
First Offenders	W. Abel-B. Roberts-J. Downs	Apr. 12,'39†	62	
Frontiers of '49	Bill Elliott-Luana De Alcaniz	Jan. 19,'39†	54	
(See "California Cavalcade," "In the Cutting Room," Nov. 19,'38.)				
Good Girls Go to Paris (G)	Joan Blondell-Melvyn Douglas-Walter Connolly	June 30,'39†	78	June 24,'39
Homicide Bureau (G)	Bruce Cabot-Rita Hayworth	Jan. 5,'39†	59	Feb. 11,'39
Lady and the Mob, The (G)	F. Bainter-I. Lupino-L. Bowman	Apr. 3,'39†	66	Mar. 11,'39
Law Comes to Texas, The	Bill Elliott-Veda Ann Borg-Dorothy Faye	Apr. 16,'39†	58	
Let Us Live (G)	Henry Fonda-Maureen O'Sullivan-Ralph Bellamy	Feb. 28,'39†	69	Feb. 18,'39
Lone Star Pioneers	Bill Elliott-Dorothy Gulliver	Mar. 16,'39†	56	
Lone Wolf Spy Hunt, The (G)	Warren William - Ida Lupino - Virginia Weidler	Jan. 27,'39†	71	Jan. 28,'39
Man from Sundown, The	Chas. Starrett - Iris Meredith - Sons of the Pioneers	July 15,'39†	59	
Missing Daughters (A)	R. Arlen-R. Hudson-M. Marsh	May 22,'39†	59	June 24,'39
My Son Is a Criminal	Alan Baxter-Jacqueline Wells	Feb. 22,'39†	59	
North of Shanghai	Betty Furness-James Craig	Feb. 10,'39†	59	
(See "In the Cutting Room," Nov. 12,'38.)				
North of the Yukon	Chas. Starrett-Linda Winters	Mar. 30,'39†	64	
Only Angels Have Wings (G)	Cary Grant - Jean Arthur - Richard Barthelmess - Thos. Mitchell	May 25,'39†	121	May 20,'39
(Exploitation: June 24,'39; p. 75; July 15,'39, p. 62.)				
Outside These Walls	Dolores Costello - M. Whalen - Virginia Weidler	May 4,'39†	59	
Parents on Trial	Jean Parker - Johnny Downs - Noah Beery, Jr.	June 29,'39†	58	
(See "In the Cutting Room," May 27,'39.)				
Rio Grande	Charles Starrett-Ann Doran	Dec. 8,'38†	59	
Romance of the Redwoods	Joan Parker-Chas. Bickford	Mar. 30,'39†	67	
Smashing the Spy Ring	Fay Wray-Ralph Bellamy	Dec. 29,'38†	62	
(See "International Spy," "In the Cutting Room," Dec. 3,'38; exploitation: Jan. 28,'39, p. 60.)				
Spoilers of the Range	Charles Starrett-Iris Meredith	Apr. 27,'39†	58	
Strange Case of Dr. Meade	J. Holt-B. Roberts-N. Beery, Jr.	Dec. 15,'38†	67	Oct. 29,'38
Terror of Tiny Town, The (G)	Billy Curtis	Dec. 1,'38†	63	July 23,'38
(Exploitation: Feb. 25,'39, p. 68.)				
Texas Stampede	Chas. Starrett-Iris Meredith	Feb. 9,'39†	57	
There's That Women Again (G)	Melvyn Douglas-Virginia Bruce-Margaret Lindsay	Dec. 24,'38†	74	Dec. 17,'38
Thundering West, The	Chas. Starrett - Iris Meredith - Sons of the Pioneers	Jan. 12,'39†	57	
Trapped in the Sky (G)	Jack Holt-Katherine DeMille	June 1,'39	61	Feb. 18,'39
Western Caravans	Chas. Starrett - Iris Meredith - Sons of the Pioneers	June 15,'39†	58	
Whispering Enemies (G)	Jack Holt-Dolores Costello	Mar. 24,'39†	61	Feb. 18,'39
Woman Is the Judge, A	Frieda Inescort-Rochelle Hudson-Otto Kruger	July 10,'39†	62	

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Coast Guard	Randolph Scott-Ralph Bellamy-Frances Dee-Walter Connolly	Aug. 4,'39†		
Five Little Peppers and How They Grew	Edith Fellows-Dorothy Peterson	Aug. 22,'39		
Fugitive at Large	Jack Holt-Patricia Ellis			
Golden Boy	Wm. Holden-Barbara Stanwyck-Adolphe Menjou-Jos. Calleia	Aug. 31,'39		
Hidden Power (G)	Jack Holt-Gertrude Michael		*60	May 27,'39
Konga	Fred Stone Rochelle Hudson	Aug. 30,'39†		
Man They Could Not Hang, The	B. Karloff-R. Pryor-R. Wilcox	Aug. 17,'39†		
Mr. Smith Goes to Washington	Jean Arthur-Jas. Stewart-Edw. Arnold - Claude Rains - Guy Kibbee-Eugene Pallette			
Outpost of the Mounties	Chas. Starrett-Iris Meredith			
Prison Surgeon	Walter Connolly-Iris Meredith			
Spy in Black (G)	C. Veidt-S. Shaw-V. Hobson		82	Apr. 15,'39
Untitled	Chas. Starrett - Iris Meredith - Sons of the Pioneers	Aug. 21,'39†		

FIRST NATIONAL

(See Warner Brothers)

GB PICTURES

(Distributed in part by 20th Century-Fox)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Climbing High (G) 8012	Jessie Matthews-Michael Redgrave-Noel Madison	Apr. 28,'39†	71	Dec. 17,'38
Lady Vanishes, The (A) 8011	Margaret Lockwood-Paul Lukas-Michael Redgrave-Dame May Whitty	Jan. 6,'39†	88	Sept. 3,'38
(Exploitation: June 10,'39, p. 60.)				

Coming Attractions

Title	Star
Chicago Ben	
Empty World	Nova Pilbeam
Frog, The	Noah Beery-Gordon Harker

GRAND NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Exile Express 301	Anna Sten-Alan Marshal	May 27,'39†	71	
(See "In the Cutting Room," Dec. 10,'38.)				
Long Shot, The (G) 313	Marsha Hunt-Gordon Jones	Jan. 6,'39†	60	Dec. 31,'38
Panama Patrol (G) 314	Leon Ames-Charlotte Wynters	May 20,'39†	69	Feb. 25,'39
Ride 'Em Cowgirl (G) WI-2	Dorothy Page	Jan. 20,'39†	53	Jan. 21,'39
Singing Cowgirl, The WI-3	Dorothy Page	May 31,'39†	57	
Six-Gun Rhythm (G) WI-19	Tex Fletcher-Joan Barclay	May 13,'39†	57	Feb. 18,'39
Titans of the Deep (G) 326	Dr. Wm. Beebe-O. Barton	Oct. 28,'38†	47	Nov. 19,'38
(Short version—running time, 38 minutes.)				
Trigger Pals (G) WI-13	Art Jarrett-Lee Powell-Al St. John	Jan. 13,'39†	55	Jan. 21,'39
Water Rustlers WI-1	Dave O'Brien-Dorothy Page	Jan. 6,'39†	56	

Coming Attractions

Title	Star
At Your Age	
Full Speed Ahead	
Isle of Destiny	W. Ford-J. Lang-W. Gargan
Lady Takes a Chance, The	Heather Angel-John King
(See "Everything Happens to Ann," "In the Cutting Room," Mar. 25,'39.)	
Miracle on Main Street	Margo-W. Abel-L. Talbot
Never Mind the Guard	
Wonder World	

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Huckleberry Finn, The (G) 923	Mickey Rooney - Walter Connolly - Lynne Carver - Rex Ingram	Feb. 10,'39†	92	Feb. 11,'39
(Exploitation: Mar. 18,'39, p. 72; Apr. 7,'39, p. 73; Apr. 29,'39, pp. 74, 75; June 24,'39, p. 77; July 1,'39, p. 63.)				
Andy Hardy Gets Spring Fever (G) 944	M. Rooney-L. Stone-C. Parker-F. Holden-A. Rutherford	July 21,'39†	85	July 15,'39
(Exploitation: July 8,'39, p. 52.)				
Bridal Suite (G) 937	R. Young-Annabella-W. Connolly	May 26,'39†	70	May 27,'39
Broadway Serenade (G) 931	Jeannette MacDonald-Lew Ayres-Ian Hunter-Frank Morgan	Apr. 7,'39†	113	Apr. 8,'39
(Exploitation: Apr. 15,'39, p. 81.)				
Burn 'Em Up O'Connor (G) 919	Dennis O'Keefe-Cecilia Parker-Harry Carey-Nat Pendleton	Jan. 13,'39†	86	Apr. 29,'39
Calling Dr. Kildare (G) 932	Lionel Barrymore-Lew Ayers	Apr. 28,'39†	86	Apr. 29,'39
Christmas Carol, A (G) 917	Terry Kilburn-Reginald Owen-Lynne Carver-Ann Rutherford	Dec. 16,'38†	68	Dec. 17,'38
(Exploitation: Jan. 7,'39, p. 53; Jan. 21,'39, p. 54.)				
Champ, The (reissue) (G) 201	W. Berry-J. Cooper-I. Rich	June 2,'39	86	Oct. 17,'31
Dramatic School (G) 915	Luise Rainer-Paulette Goddard-Alan Marshal - Ann Rutherford-Lana Turner	Dec. 9,'38†	80	Dec. 10,'38
Fast and Loose (G) 924	Robt. Montgomery-R. Russell	Feb. 17,'39†	79	Feb. 18,'39
Flirting with Fate (G) 914	Joe E. Brown-Leo Carrillo	Dec. 2,'38†	70	Dec. 3,'38

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Four Girls In White (G) 921	Florence Rice-Kent Taylor-Ann Rutherford	Jan. 27,'39†	73.	Feb. 4,'39
(Exploitation: Mar. 11,'39, p. 54; Apr. 22,'39, p. 61; May 13,'39, p. 66.)				
Girl Downstairs, The (G) 916	Franchot Tone-Franciska Gaal-R. Gardner-W. Connolly	Dec. 23,'38†	77.	Dec. 24,'38
(Exploitation: May 20,'39, p. 63.)				
Goodbye, Mr. Chips (G) 945	Robert Donat-Greer Garson	July 28,'39†	114.	May 20,'39
(Exploitation: July 1,'39, p. 59; July 22,'39, p. 80.)				
Hardys Ride High, The (G) 934	M. Rooney-L. Stone-F. Holden-C. Parker-A. Rutherford	Apr. 21,'39†	81.	Apr. 22,'39
(Exploitation: May 20,'39, p. 64; June 3,'39, p. 65; June 24,'39, p. 76.)				
Honolulu (G) 922	Eleanor Powell-Robert Young-Burns and Allen	Feb. 3,'39†	83.	Feb. 4,'39
(Exploitation: Mar. 25,'39, p. 82; Apr. 15,'39, p. 84; May 6,'39, pp. 61, 64; May 13,'39, p. 67; June 24,'39, pp. 74, 77; July 1,'39, p. 62; July 8,'39, p. 52; July 22,'39, p. 82.)				
Ice Follies of 1939 (G) 925	Original Ice Follies Cast—Joan Crawford-James Stewart-Lew Ayres	Mar. 10,'39†	82.	Mar. 11,'39
(Exploitation: Apr. 29,'39, p. 76; May 20,'39, p. 61; June 10,'39, p. 60.)				
Idiot's Delight (A) 920	Norma Shearer - Clark Gable - Edw. Arnold-Burgess Meredith	Jan. 27,'39†	109.	Jan. 28,'39
It's a Wonderful World (G) 936	James Stewart-Claudette Colbert	May 19,'39†	86.	May 6,'39
(Exploitation: Mar. 11,'39, p. 56.)				
Kid from Texas, The (G) 929	Dennis O'Keefe-Florence Rice	Apr. 14,'39†	71.	Apr. 1,'39
Let Freedom Ring (G) 926	N. Eddy-V. Bruce-L. Barrymore - E. Arnold - G. Kibbee-V. McLaglen	Feb. 24,'39†	87.	Feb. 18,'39
(Exploitation: Apr. 8,'39, p. 79; Apr. 29,'39, p. 74; May 27,'39, p. 68.)				
Lucky Night (G) 933	Robert Taylor-Myrna Loy	May 5,'39†	81.	Apr. 29,'39
Maisie (A)	R. Young-A. Sothern-R. Hussey	June 23,'39†	74.	July 1,'39
(Exploitation: July 1,'39, p. 61; July 8,'39, p. 51; July 15,'39, p. 61; July 22,'39, p. 80.)				
Mutiny on the Bounty (reissue) (G) 536	C. Laughton-C. Gable-F. Tone	May 5,'39	133.	Nov. 9,'35
On Borrowed Time (G) 942	Lionel Barrymore-Sir C. Hardwicke-B. Watson-U. Merkel-Beulah Bondi	July 7,'39†	99.	July 1,'39
Pygmalion (A) 980	Leslie Howard-Wendy Hiller	Mar. 3,'39†	87.	Sept. 10,'38
(Exploitation: Feb. 18,'39, pp. 68, 70; Feb. 25,'39, p. 67; Mar. 4,'39, p. 70; Mar. 25,'39, p. 83; Apr. 1,'39, p. 76; Apr. 22,'39, p. 64; May 6,'39, p. 62; May 13,'39, pp. 68, 70; July 8,'39, p. 51.)				
San Francisco (reissue) (G) 636	C. Gable-J. MacDonald-S. Tracy	May 27,'39	115.	July 4,'36
Sergeant Madden (G) 927	Wallace Beery - Tom Brown - Alan Curtis-Laraine Day	Mar. 24,'39†	83.	Mar. 18,'39
(Exploitation: Apr. 22,'39, p. 60; Apr. 29,'39, p. 72; May 6,'39, p. 63; May 20,'39, p. 62; May 27,'39, p. 65; June 10,'39, p. 59; July 8,'39, p. 51.)				
6,000 Enemies (G)	Walter Pidgeon-Rita Johnson	June 9,'39†	62.	May 27,'39
Society Lawyer (A) 930	W. Pidgeon-V. Bruce-L. Carrillo	Mar. 31,'39†	78.	Apr. 1,'39
Stand Up and Fight (G) 918	Robert Taylor-Wallace Beery-Florence Rice - Helen Broderick - Barton MacLane	Jan. 6,'39†	97.	Jan. 7,'39
(Exploitation: Jan. 21,'39, p. 52; Jan. 28,'39, p. 60; Feb. 4,'39, p. 85; Feb. 18,'39, pp. 68, 70.)				
Stronger Than Desire (A) 941	Virginia Bruce-Walter Pidgeon	June 30,'39†	78.	June 4,'39
Sweethearts (G) 910	Jeanette MacDonald - Nelson Eddy - Florence Rice - Frank Morgan - Mischa Auer	Dec. 30,'38†	114.	Dec. 24,'38
(Exploitation: Dec. 31,'38, p. 66; Jan. 21,'39, p. 54; Feb. 4,'39, pp. 82, 85; Feb. 18,'39, pp. 70, 71; Feb. 25,'39, p. 66; Apr. 1,'39, p. 75.)				
Tarzan Finds a Son! (G)	J. Weissmuller-M. O'Sullivan	June 16,'39†	82.	June 3,'39
(Exploitation: July 1,'39, p. 49.)				
Tell No Tales (G) 935	Melvyn Douglas-Louise Platt	May 12,'39†	69.	May 13,'39
They All Come Out (G) 943	Rita Johnson-Tom Neal	July 14,'39†	70.	July 8,'39
Within the Law (G) 928	Ruth Hussey-Paul Kelly	Mar. 17,'39†	65.	Mar. 18,'39
Young Dr. Kildare (G) 907	Lew Ayres-Lionel Barrymore	Oct. 14,'38†	81.	Oct. 15,'38
(Exploitation: July 1,'39, p. 60.)				

Coming Attractions

Another Thin Man — Myrna Loy - William Powell - Ruthy Hussey-Virginia Grey

Babes In Arms — Mickey Rooney-Judy Garland-Charles Winninger-Henry Hull
(See "In the Cutting Room," July 1,'39.)

Balalaika — Nelson Eddy-Ilona Massey-Chas. Ruggles - Ray Bolger - Edna Mae Oliver

Blackmail — Edw. G. Robinson-Ruth Hussey
(See "In the Cutting Room," July 22,'39.)

Dancing Co-ed* — Lana Turner-Richard Carlson

Henry Goes Arizona* — F. Morgan-G. Murphy-A. Morriss

Lady of the Tropics 947 — Robert Taylor-Hedy Lamarr — Aug. 11,'39†
(See "In the Cutting Room," June 3,'39.)

Marx Brothers at the Circus — Marx Bros.-F. Rice-K. Baker
(See "Day at the Circus," "In the Cutting Room," July 15,'39.)

Mircles for Sale 946 — R. Young-F. Rice-H. Hull — Aug. 4,'39†
(See "In the Cutting Room," June 17,'39.)

Ninotschka — G. Garbo-M. Douglas-I. Claire
(See "In the Cutting Room," July 8,'39.)

Northwest Passage* — Spencer Tracy-Robert Young

Rose Marie (reissue) (G) 643 — Jeanette MacDonald - Nelson Eddy — 112. Jan. 18,'35

These Glamour Girls 948 — L. Ayres-L. Turner-A. Louise — Aug. 8,'39†
(See "In the Cutting Room," July 1,'39.)

Thunder Afloat — W. Berry-C. Morris-V. Grey
(See "In the Cutting Room," July 1,'39.)

Wizard of Oz 949 — Judy Garland - Frank Morgan - R. Bolger-B. Lahr-B. Burke — Aug. 25,'39†
(See "In the Cutting Room," Dec. 3,'38.)

Women, The — Norma Shearer-Joan Crawford-Rosalind Russell-Mary Boland
(See "In the Cutting Room," June 10,'39.)

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Across the Plains (G) 3855	Jack Randall	Apr. 30,'39†	59.	May 27,'39
Boy's Reformatory (G) 3828	Frankie Darro-Grant Withers	May 1,'39†	61.	May 13,'39
Convicts' Code (G) 3822	R. Kent-A. Nagel-S. Blackmer	Jan. 18,'39†	62.	Feb. 11,'39
Down the Wyoming Trail (G) 3864	Tex Ritter-Mary Brodell	May 18,'39	62.	June 24,'39
Drifting Westward 3853	Jack Randall-Edna Duran	Jan. 25,'39†	55.	
I Am a Criminal (G) 3812	John Carroll-Mary Kornman	Dec. 7,'38†	73.	Dec. 10,'38
Mystery of Mr. Wong, The (G) 3806	Boris Karloff-Dorothy Tree	Mar. 8,'39†	66.	Mar. 18,'39
Mystery Plane (G) 3809	John Trent-Marjorie Reynolds	Mar. 8,'39†	60.	Feb. 25,'39
(Reviewed under the title, "Sky Pirate"; exploitation: Apr. 29,'39, p. 72.)				
Navy Secrets (G) 3805	Fay Wray-Grant Withers	Feb. 8,'39†	60.	Feb. 18,'39
Rolling Westward (G) 3823	Tex Ritter	Mar. 1,'39†	55.	Apr. 1,'39
Should a Girl Marry? 3830	Anne Nagel-Warren Hull	June 10,'39†	61.	
(See "Girl from Nowhere," "In the Cutting Room," June 17,'39.)				
Song of the Buckaroo (G) 3881	Tex Ritter-Jinx Falkenberg	Dec. 7,'38†	56.	Jan. 14,'39
Star Reporter (G) 3821	Warren Hull-Marsha Hunt	Feb. 22,'39†	62.	Apr. 15,'39
Streets of New York (G) 3802	Jackie Cooper-Marjorie Reynolds-Dick Purcell-Martin Spellman	Apr. 12,'39†	73.	Apr. 8,'39
(Exploitation: Apr. 22,'39, p. 62.)				
Stunt Pilot (G) 3814	J. Trent-M. Reynolds-M. Stone	July 1,'39†	61.	July 1,'39
Sundown on the Prairie 3862	Tex Ritter	Feb. 8,'39†	59.	
Tough Kid (G) 3819	F. Darro-D. Purcell-J. Allen	Dec. 28,'38†	59.	Jan. 7,'39
Trigger Smith 3854	Jack Randall	Mar. 22,'39†	60.	
Undercover Agent 3824	Russell Gleason-Shirley Deane	Apr. 5,'39†	64.	
(See "In the Cutting Room," Apr. 8,'39.)				
Wanted by Scotland Yard 3829	James Stephenson-Betty Lynne	Apr. 19,'39†	65.	
Wild Horse Canyon (G) 3852	Jack Randall-Dorothy Short	Dec. 21,'38†	50.	Jan. 7,'39
Wolf Call (G) 3827	Movita-John Carroll	May 18,'39†	67.	May 20,'39

Coming Attractions

Girl from the Rio 3825 — Movita-Warren Hull — Aug. 7,'39†
(See "In the Cutting Room," July 15,'39.)

Irish Luck 3826 — Frankie Darro-Dick Purcell — Aug. 22,'39†

Men of the Frontier — Tex Ritter-Jean Joyce

Mr. Wong at Headquarters — Boris Karloff — Nov. 7,'39

Mr. Wong in Chinatown (G) 3807 — Boris Karloff-Marjorie Reynolds — Aug. 1,'39† — *68. July 22,'39

Murder in the Big House — Chas. Bickford-Barton MacLane — Sept. 20,'39

Oklahoma Terror 3856 — Jack Randall-Virginia Carroll — Aug. 25,'39†

Overland Mail — Jack Randall — Oct. 17,'39†

Riders of the Frontier 3866 — Tex Ritter — Augf. 9,'39†

Sky Patrol — J. Trent-M. Reynolds-M. Stone — Sept. 9,'39

Wings Over the Andes — J. Trent-M. Reynolds-M. Stone — Oct. 4,'39†

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ambush (G) 3820	Gladys Swarthout-Lloyd Nolan	Jan. 20,'39†	62.	Jan. 21,'39
Artists and Models Abroad (G) 3817	Jack Benny-Joan Bennett-Yacht Club Boys-Mary Boland	Dec. 30,'28†	90.	Oct. 29,'38
Back Door to Heaven (G) 3833	Patricia Ellis-Wallace Ford	Apr. 21,'39†	85.	Apr. 15,'39
Beachcomber, The (A) 3863	Chas. Laughton-Elsa Lanchester	Mar. 10,'39†	88.	Nov. 26,'38
(Exploitation: Jan. 14,'39, p. 65.)				
Boy Trouble 3824	Charles Ruggles-Mary Boland	Feb. 17,'39†	74.	Feb. 4,'39
Bulldog Drummond's Bride (G) 3844	John Howard-Heather Angel	June 30,'39†	*55.	July 8,'39
Bulldog Drummond's Secret Police (G) 3831	John Howard-Heather Angel	Apr. 14,'39†	55.	Apr. 8,'39
Cafe Society (G) 3826	Fred MacMurray - Madeleine Carroll - Shirley Ross	Mar. 3,'39†	76.	Feb. 11,'39
(Exploitation: Mar. 11,'39, p. 57; Apr. 22,'39, p. 60.)				
Disbarred (G) 3818	Gail Patrick - Otto Kruger - Robert Preston	Jan. 1,'39†	60.	Jan. 14,'39
Frontiersman (G) 3856	Wm. Boyd-R. Hayden-G. Hayes	Dec. 16,'38†	74.	Nov. 26,'38
Gracie Allen Murder Case (G) 3839	Gracie Allen-Warren William-Kent Taylor-Ellen Drew	June 2,'39†	74.	May 20,'39
Grand Jury's Secrets (G) 3842	John Howard-Gail Patrick	June 23,'39†	68.	June 10,'39
Heritage of the Desert (G) 3843	Evelyn Venable-Donald Woods	June 23,'39†	74.	Mar. 18,'39
Hotel Imperial 3836	Isa Miranda-Ray Milland	May 12,'39†	80.	May 13,'39
I'm from Missouri (G) 3830	Bob Burns-Glayds George	Apr. 7,'39†	80.	Mar. 25,'39
(Exploitation: May 13,'39, p. 66; June 10,'39, p. 55.)				
Invitation to Happiness (G) 3841	Irene Dunne-Fred MacMurray	June 16,'39†	95.	May 13,'39
Island of Lost Men	Anna May Wong-Anthony Quinn	July 28,'39†		
King of Chinatown (G) 3827	Anna May Wong-A. Tamiroff	Mar. 17,'39†	57.	Mar. 18,'39
Lady's from Kentucky, The (G) 3834	George Raft-Ellen Drew-Hugh Herbert-Zasu Pitts	Apr. 28,'39†	77.	Apr. 15,'39
Little Orphan Annie (G) 3814	Ann Gillis - Robert Kent - June Travis	Dec. 2,'38†	58.	Dec. 3,'38
Magnificent Fraud, The (A)	A. Tamiroff-L. Nolan	July 21,'39†	78.	July 22,'39
Man About Town (G)	J. Benny-D. Lamour-E. Arnold	July 7,'39†	85.	June 17,'39
Midnight (G) 3828	Claudette Colbert-Don Ameche-Francis Lederer - John Barrymore - Mary Astor	Mar. 24,'39†	94.	Mar. 18,'39
(Exploitation: May 27,'39, p. 68; June 3,'39, p. 66; July 1,'39, p. 58.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Million Dollar Legs (G)	Betty Grable - John Hartley - Donald O'Connor-Jackie Coogan	July	14,'39†...*65.	July 8,'39
Never Say Die (G) 3832	Bob Hope-Martha Raye	Apr.	14,'39†....82.	Mar. 11,'39
One Third of a Nation (A) 3825	Sylvia Sidney-Leif Erikson	Feb.	24,'39†....76.	Feb. 18,'39
Paris Honeymoon (G) 3821	Bing Crosby - Franciska Gaal - E. E. Horton - Shirley Ross - Akim Tamiroff	Jan.	27,'39†....85.	Dec. 17,'38
(Exploitation: Apr. 1,'39, p. 73.)				
Persons in Hiding (G) 3823	L. Overman-Patricia Morison	Feb.	10,'39†....70.	Jan. 28,'39
Ride a Crooked Mile (G) 3815	Akim Tamiroff-Frances Farmer-Leif Erikson	Dec.	9,'38†....78.	Dec. 3,'38
St. Louis Blues (G) 3822	L. Nolan-D. Lamour-T. Gulzar	Feb.	3,'39†....87.	Jan. 28,'39
(Exploitation: June 17,'39, p. 76.)				
Silver on the Sage (G) 3858	Wm. Boyd-Geo. Hayes	Mar.	31,'39†....68.	Feb. 11,'39
(Exploitation: Jan. 7,'39, p. 53.)				
Some Like It Hot (G) 3837	Gene Krupa and Orch.-Shirley Ross-Bob Hope-Una Merkel	May	19,'39†....64.	May 13,'39
(Exploitation: June 10,'39, p. 54; June 17,'39, p. 77.)				
Stolen Life (A) 3864	Elisabeth Bergner - Michael Redgrave	May	26,'39†....92.	Feb. 18,'39
Sudden Money (G) 3829	B. Lee-M. Rambeau-C. Ruggles	Mar.	31,'39†....62.	Mar. 25,'39
Sunset Trail (G) 3857	Wm. Boyd-R. Hayden-G. Hayes	Feb.	24,'39†....68.	Oct. 22,'38
Tom Sawyer, Detective (G) 3816	Donald O'Connor-Billy Cook	Dec.	23,'38†....68.	Dec. 24,'38
Undercover Doctor (G) 3840	L. Nolan-J. C. Nalsh-H. Angel	June	9,'39†....65.	June 3,'39
Union Pacific (G) 3835	Joel McCrea-Barbara Stanwyck-Akim Tamiroff-Robt. Preston	May	5.'39†...125.	Apr. 29,'39
(Exploitation: Feb. 18,'39, p. 72; Mar. 11,'39, p. 57; Mar. 18,'39, p. 73; May 27,'39, p. 64; June 3,'39, p. 65; June 10,'39, pp. 54, 59, 60; June 17,'39, p. 75; June 24,'39, p. 76; July 8,'39, pp. 50, 51; July 15,'39, p. 61.)				
Unmarried G) 3838	Buck Jones-Helen Twelvetrees	May	26,'39†....65.	May 27,'39
Zaza (A) 3819	C. Colbert-H. Marshall-B. Lahr	Jan.	13,'39†....86.	Jan. 7,'39
(Exploitation: July 15,'39, p. 62.)				

Coming Attractions

Argentina	W. Boyd-R. Hayden-S. Duna...	Nov.	3,'39
Are Husbands Necessary	F. MacMurray - M. Carroll - H. Broderick	Sept.	29,'39
Beau Geste (G)	Gary Cooper - Ray Milland - Robert Preston-Brian Donlevy-Donald O'Connor	Sept.	15,'39...*115. July 22,'39
Cat and the Canary, The	Bob Hope-Paulette Goddard	Nov.	10,'39
Death of a Champion	Lynne Overman-Susan Paley	Sept.	1,'39
Diamonds Are Dangerous*	Isa Miranda-George Brent		
Disputed Passage	Dorothy Lamour-Akim Tamiroff-John Howard	Oct.	27,'39
(See "In the Cutting Room," May 20,'39.)			
Dr. Cyclops	Albert Dekker-Janice Logan		
Geronimo	P. Foster-A. Devine-E. Drew	Oct.	20,'39
(See "In the Cutting Room, Apr. 15,'39.)			
Happy Ending	P. O'Brien-O. Bradna-R. Young		
(See "Heaven on a Shoestring," "In the Cutting Room," June 24,'39.)			
Jamaica Inn (A)	Charles Laughton-Leslie Banks-Maureen O'Hara - Emlyn Williams	May	27,'39
Lawful Outlaws	William Boyd-Russell Hayden		
Light that Failed, The	R. Coleman-W. Huston-I. Lupino		
Llamo Kid	Tito Guizar-Gale Sondergaard	Nov.	17,'39
Medicine Show*	William Boyd-Russell Hayden		
Night Work	Mary Boland-Charles Ruggles	Aug.	4,'39
$1,000 a Touchdown	Joe E. Brown-Martha Raye	Sept.	22,'39
(See "In the Cutting Room," July 22,'39.)			
Our Leading Citizen	Bob Burns-Susan Hayward	Aug.	11,'39†
(See "In the Cutting Room," July 1,'39.)			
Our Neighbors—the Carters	Fay Bainter-Frank Craven		
Renegade Trail	W. Boyd-R. Hayden-G. Hayes	Aug.	4,'39†
(See "Arizona Bracelets," "In the Cutting Room," Dec. 31,'38.)			
Rulers of the Sea	Douglas Fairbanks, Jr. - Mar't Lockwood-Will Fyffe	Nov.	24,'39
(See "Ruler of the Seas," "In the Cutting Room," July 15,'39.)			
Seventeen	J. Cooper-B. Field-O. Kruger		
Star Marker, The	Bing Crosby-Louise Campbell-Ned Sparks	Aug.	25,'39
(See "In the Cutting Room," June 17,'39.)			
Untamed	R. Milland - P. Morison - A. Tamiroff		
What a Life	Jackie Cooper - Betty Field - Lionel Stander - John Howard	Oct.	13,'39
(See "In the Cutting Room," May 20,'39.)			
World on Parade, The	William Henry-Judith Barrett	Sept.	8,'39

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blue Montana Skies (G) 844	G. Autry-S. Burnette-J. Storey	May	4,'39†....56.	May 6,'39
Federal Man Hunt (G) 820	Robt. Livingston-June Travis	Dec.	26,'38†....64.	Jan. 14,'39
Fighting Thoroughbreds (G) 821	R. Byrd-M. Carlisle-R. Allen	Jan.	6,'39†....65.	Jan. 21,'39
Forged Passport (G) 823	P. Kelly-L. Talbot-J. Lang	Feb.	24,'39†....61.	Feb. 11,'39
Frontier Pony Express (G) 854	Roy Rogers-Mary Hart	Apr.	19,'39†....58.	Apr. 15,'39
Home on the Prairie (G) 842	Gene Autry-Smiley Burnette	Feb.	3,'39†....58.	Feb. 11,'39
I Was a Convict (G) 824	Barton MacLane-Beverly Roberts	Mar.	6,'39†. ..65.	Feb. 25,'39
In Old Caliente (G) 856	R. Rogers-M. Hart-G. Hayes	June	19,'39....57.	July 22,'39
Man of Conquest (G) 801	Richard Dix-Gail Patrick-Edward Ellis-Joan Fontaine	May	15,'39†....97.	Apr. 15,'39
(Exploitation: May 27,'39, pp. 64, 68; July 15,'39, pp. 60, 66.)				
Mexicali Rose (G) 843	Gene Autry-Smiley Burnette	Mar.	27,'39†....58.	Apr. 1,'39
Mickey the Kid (G) 814	Bruce Cabot-Ralph Byrd-Zasu Pitts-Tommy Ryan	July	3,'39†....65.	July 1,'39
Mountain Rhythm (G) 845	G. Autry-S. Burnette-J. Storey	June	9,'39†....59.	July 1,'39
Mysterious Miss X (G) 809	M. Whalen-M. Hart-C. Chandler	Jan.	10,'39†....65.	Jan. 14,'39
My Wife's Relatives (G) 810	Gleasons, Jas., Lucille, Russell	Mar.	20,'39†....65.	Mar. 4,'39
Night Riders, The (G) 865	Three Mesquiteers-Ruth Rogers	Apr.	12,'39†....58.	Apr. 8,'39
Orphans of the Street (G) 819	Robt. Livingston - June Storey - Tommy Ryan	Dec.	5,'38†....64.	Dec. 17,'38
Pride of the Navy (G) 822	J. Dunn-R. Hudson-G. Oliver	Jan.	23,'39†....65.	Jan. 21,'39
Red River Range 864	Three Mesquiteers-Lorna Gray-Polly Moran	Dec.	22,'38†....56.	
(See "In the Cutting Room," Nov. 19,'38.)				
Rough Riders' Round-up (G) 853	Roy Rogers-Mary Hart	Mar.	13,'39†....58.	Mar. 25,'39
She Married a Cop (G) 815	Phil Regan-Jean Parker	July	12,'39†....66.	June 24,'39
Shine On Harvest Moon 852	Roy Rogers-Mary Hart	Dec.	23,'38†....57.	
(See "In the Cutting Room," Dec. 3,'38.)				
Should Husbands Work? (G) 816	Gleasons, James, Lucille, Russell - Marie Wilson - Tommy Ryan	July	26,'39†....65.	July 15,'39
S.O.S.-Tidal Wave (G) 813	Ralph Byrd-Kay Sutton	June	2,'39†....61.	June 3,'39
Southward Ho! (G) 855	Roy Rogers-Mary Hart	May	19,'39†....58.	June 10,'39
Street of Missing Men (G) 811	Charles Bickford-Nana Bryant	Apr.	28,'39†....65.	Apr. 29,'39
Three Texas Steers (G) 866	Three Mesquiteers-Carole Landis	May	12,'39†....57.	June 17,'39
Western Jamboree (G) 841	Gene Autry - Smiley Burnette - Jean Rouverol	Dec.	2,'38†....56.	Dec. 24,'38
Woman Doctor (G) 808	Frieda Inescort-Henry Wilcoxon-Claire Dodd-Sybil Jason	Feb.	6,'39†....65.	Feb. 4,'39
Wyoming Outlaw (G) 867	Three Mesquiteers	June	27,'39†....56.	July 15,'39
Zero Hour, The (G) 812	Frieda Inescort-Otto Kruger	May	26,'39†....65.	May 27,'39

Coming Attractions

Colorado Sunset	Gene Autry-Smiley Burnette-June Storey-Buster Crabbe	
Flight at Midnight	Col. Roscoe Turner-Phil Regan-Jean Parker-Robt. Armstrong	
In Old Monterey	G. Autry-S. Burnette-G. Hayes	
New Frontier	J. Wayne-R. Corrigan-R. Hatton	
Smuggled Cargo	Rochelle Hudson-Barry MacKay	
Wall St. Cowboy*	R. Rogers-G. Hayes-R. Hatton	

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Almost a Gentleman (G) 920	James Ellison-Helen Wood	Mar.	31,'39†....65.	Mar. 25,'39
Arizona Legion (G) 982	George O'Brien-Laraine Johnson	Jan.	20,'39†....58.	Jan. 14,'39
Beauty for the Asking (G) 915	L. Ball-D. Woods-P. Knowles	Feb.	24,'39†....68.	Jan. 28,'39
Boy Slaves (G) 911	Anne Shirley-Roger Daniel	Feb.	10,'39†....72.	Jan. 14,'39
Career (G) 930	Anne Shirley-Edward Ellis	July	7,'39†....80.	July 8,'39
Fisherman's Wharf (G) 844	B. Breen-H. Armetta-L. Carrillo	Feb.	3,'39.....72.	Jan. 28,'39
Five Came Back (G) 927	C. Morris-W. Barrie-L. Ball	June	23,'39†...*75.	June 10,'39
Fixer Dugan (G) 922	Lee Tracy-Virginia Weidler	Apr.	21,'39†....68.	Jan. 28,'39
Flying Irishman, The (G) 919	Douglas Corrigan - Paul Kelly - Robert Armstrong	Apr.	7,'39†....72.	Mar. 4,'39
(Exploitation: May 20,'39, pp. 61, 62; June 24,'39, p. 72.)				
Girl and the Gambler (G) 926	S. Duna-L. Carrillo-T. Holt	June	16,'39†...*63.	June 10,'39
Girl from Mexico, The (G) 928	Lupe Velez-Leon Errol	June	2,'39†....71.	May 20,'39
Great Man Votes, The (G) 913	John Barrymore - Katharine Alexander - Peter Holden - Virginia Weidler	Jan.	13,'39†....72.	Jan. 14,'39
Gunga Din (G) 912	Cary Grant - Victor McLaglen - D. Fairbanks, Jr.-J. Fontaine	Feb.	17,'39†...107.	Jan. 28,'39
(Exploitation: Feb. 18,'39, p. 72; Mar. 11,'39, p. 57; Mar. 25,'39, p. 84; Apr. 8,'39, p. 82; Apr. 15,'39, p. 80; Apr. 22,'39, p. 60; Apr. 29,'39, p. 77; May 6,'39, p. 61; May 13,'39, p. 65; May 27,'39, p. 66; June 3,'39, p. 68; June 10,'39, p. 60; July 1,'39, p. 62; July 22,'39, p. 80.)				
Lost Patrol (re-issue) (A) 891	V. McLaglen-B. Karloff-W. Ford	Feb.	17,'39†....73.	Feb. 3,'34
Lost Squadron, The (re-issue) (G) 994	J. McCrea-R. Dix-M. Astor	July	14,'39†....79.	Mar. 5,'32
Love Affair (G) 916	I. Dunne-C. Boyer-L. Bowman	Apr.	7,'39†....89.	Mar. 18,'39
(Exploitation: Apr. 8,'39, p. 80; Apr. 15,'39, p. 82; Apr. 29,'39, pp. 72, 74; June 3,'39, p. 68.)				
Next Time I Marry (G) 910	Lucille Ball-James Ellison	Dec.	9,'38†....75.	Dec. 31,'38
Of Human Bondage (re-issue) (A) 993	L. Howard-B. Davis-F. Dee	July	14,'39†....83.	July 7,'34
Pacific Liner (G) 914	Victor McLaglen-Chester Morris-Wendy Barrie	Jan.	6,'39†....59.	Aug. 6,'38
Panama Lady (G) 925	Lucille Ball-Allan Lane	May	12,'39†....65.	May 13,'39
Racketeers of the Range (G) 984	George O'Brien - Marjorie Reynolds - Ray Whitley	May	26,'39†....62.	June 3,'39
Rookie Cop (G) 923	T. Holt-V. Weidler-F. Thomas	Apr.	28,'39†....60.	May 13,'39
Saint in London (G) 929	George Sanders-S. Grey	June	30,'39†....72.	July 1,'39
Saint Strikes Back, The (G) 918	George Sanders-Wendy Barrie	Mar.	10,'39†....64.	Feb. 18,'39
Sorority House (G) 924	Anne Shirley-James Ellison	May	5,'39† ...64.	Apr. 22,'39
Spellbinder, The 931	L. Tracy-B. Read-P. Knowles	July	28,'39†	
(See "In the Cutting Room," June 17,'39.)				
Star of Midnight (re-issue) (G) 990	Ginger Rogers-William Powell	Feb.	17,'39†....90.	Apr. 6,'35
Story of Vernon and Irene Castle, The (G) 938	Fred Astaire - Ginger Rogers - Edna Mae Oliver - Walter Brennan	Apr.	28,'39.....93.	Apr. 1,'39
(Exploitation: Apr. 8,'39, p. 81; May 13,'39, p. 68; June 17,'39, p. 76.)				
They Made Her a Spy (G) 921	Sally Eilers-Allan Lane	Apr.	14,'39†....69.	Mar. 25,'39
Timber Stampede (G) 985	Geo. O'Brien-Marjorie Reynolds	June	30,'39†....59.	June 24,'39
Trouble in Sundown (G) 893	G. O'Brien-R. Keith-R. Whitley	Mar.	24,'39.....60.	Mar. 18,'39
Twelve Crowded Hours (A) 917	Richard Dix-Lucille Ball	Mar.	.3,'39†....64.	Feb. 18,'39
Way Down South (G) 947	B. Breen-S. Blane-A. Mowbray	July	21,'39†...*63.	July 22,'39

(THE RELEASE CHART--CONT'D)

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Allegheny Frontier	John Wayne-Claire Trevor-Brian Donlevy-George Sanders			
Bachelor Mother (A) 932	G. Rogers-D. Niven-C. Coburn	Aug. 4,'39†	*80.	July 1,'39
Bad Lands 933	Robert Barrat-Noah Beery, Jr.-Andy Clyde	Aug. 11,'39†		
(Exploitation: June 3,'39, p. 66.)				
Conspiracy	Allan Lane-Linda Hayes			
Day the Bookies Wept, The	Joe Penner-Betty Grable			
(See "In the Cutting Room," July 22,'39.)				
Full Confession	Victor McLaglen-Sally Eilers			
(See "In the Cutting Room," July 22,'39.)				
Fighting Gringo	George O'Brien-Dick Lane			
Hunchback of Notre Dame, The	C. Laughton-M. O'Hara-Sir C. Hardwicke-W. Hampden- T. Mitchell-B. Rathbone			
Kind Men Marry, The 936	C. Lombard-C. Grant-K. Francis	Sept. 5,'39†		
(See "Memory of Love," "In the Cutting Room," May 20,'39.)				
My Fifth Avenue Girl	Ginger Rogers - James Ellison - Tim Holt-Walter Connolly			
(See "In the Cutting Room," July 1,'39.)				
Nurse Edith Cavell	Anna Neagle-Edna Mae Oliver-M. Robson-G. Sanders-Z. Pitts			
(See "In the Cutting Room," June 17,'39.)				
Queen of Destiny (G)	Anna Neagle-Anton Walbrook-C. Aubrey Smith		95.	Oct. 29,'38
(Reviewed under the title, "Sixty Glorious Years.")				
Three Sons*	E. Ellis-W. Gargan-K. Taylor			

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona Wildcat, The (G) 929	Jane Withers - Leo Carrillo - Pauline Moore-H. Wilcoxon	Feb. 3,'39†	69.	Nov. 19,'38
Boy Friend (G) 943	Jane Withers - Richand Bond - Arleen Whalen	May 19,'39†	72.	May 13,'39
Charlie Chan in Honolulu (G) 928	Sidney Toler-Phyllis Brooks	Jan. 13,'39†	68.	Dec. 24,'38
Charlie Chan in Reno (G) 948	S. Toler-P. Brooks-R. Cortez	June 16,'39†	71.	June 3,'39
Chasing Danger (G) 941	Preston Foster-Lynn Bari	May 5,'39†	60.	Jan. 14,'39
Down on the Farm (G) 920	Jed Prouty - Spring Byington - Louise Fazenda	Dec. 16,'38†	61.	Oct. 15,'38
Everybody's Baby (A) 935	J. Prouty-S. Byington-S. Deane	Mar. 24,'39†	62.	Nov. 26,'38
Frontier Marshal, The 951	Randolph Scott - Nancy Kelly - Cesar Romero-Binnie Barnes	July 28,'39†		
Gorilla, The (G) 944	Ritz Bros - Anita Louise - Bela Lugosi - Patsy Kelly	May 26,'39†	68.	May 27,'39
Hound of the Baskervilles, The (G) 938	Richard Greene-Basil Rathbone-Wendy Barrie-Nigel Bruce	Mar. 31,'39†	80.	Apr. 1,'39
(Exploitation: June 17,'39, p. 75; July 1,'39, p. 60.)				
Inside Story (G) 934	Michael Whelan-Jean Rogers	Mar. 10,'39†	61.	Oct. 22,'38
Inspector Hornleigh (A) 945	Gordon Harker-Alistair Sim	Apr. 21,'39†	76.	Apr. 22,'39
It Could Happen to You (G) 950	Gloria Stuart-Stuart Erwin	June 30,'39†	65.	June 17,'39
Jesse James (G) 921	Tyrone Power - Henry Fonda - Nancy Kelly-Randolph Scott	Jan. 27,'39†	106.	Jan. 14,'39
(Exploitation: Jan. 14,'39, p. 63; Jan. 21,'39, pp. 52, 54; Feb. 4,'39, p. 83; Feb. 11,'39, pp. 58, 61; Feb. 25,'39, pp. 69, 70; Mar. 4,'39, p. 70; Mar. 11,'39, p. 56; Apr. 1,'39, p. 76; Apr. 29,'39, pp. 75, 76; May 6,'39, p. 65; June 24,'39, p. 74.)				
Jones Family "In Hollywood" (G) 946	Jed Prouty-Spring Byington	June 2,'39†	60.	May 27,'39
Kentucky (G) 923	Loretta Young-Richard Greene-Walter Brennan	Dec. 30,'38†	96.	Dec. 24,'38
(Exploitation: Dec. 17,'38, p. 75; Jan. 7,'39, p. 53; Feb. 11,'39, p. 58; Feb. 25,'39, p. 67; Mar. 18,'39, p. 76; Mar. 25,'38, p. 80, 85; Apr. 29,'39, p. 77; June 17,'39, p. 74; July 1,'39, p. 59.)				
Little Princess, The (G) 932	Shirley Temple-Richard Greene-Anita Louise - Ian Hunter - Cesar Romero-Arthur Treacher	Mar. 17,'39†	93.	Feb. 25,'39
(Exploitation: Apr. 15,'39, pp. 84, 85.)				
Mr. Moto in Danger Island (G) 937	P. Lorre-J. Hersholt-A. Duff	Apr. 7,'39†	70.	Mar. 18,'39
(Reviewed under the title, "Danger Island.")				
Mr. Moto's Last Warning 926	Peter Lorre - Geo. Sanders - R. Cortez - Virginia Field	Jan. 20.'39†	71.	
(See "In the Cutting Room," Dec. 24,'38.)				
Mr. Moto Takes a Vacation (G) 952	Peter Lorre - Virginia Field - John King-Joseph-Schildkraut	July 7,'39†	68.	Nov. 19,'38
News Is Made at Night (G) 953	Preston Foster-Lynn Bari	July 21,'39†	73.	July 15,'39
Pardon Our Nerve (G) 931	Michael Whalen-Lynn Bari	Feb. 24,'39†	68.	Nov. 19,'38
Return of the Cisco Kid, The (G) 940	Warner Baxter-Lynn Bari-Henry Hull-Cesar Romero	Apr. 28,'39†	71.	Apr. 22,'39
Road Demon (G) 918	Henry Arthur-Joan Valerie	Dec. 2,'38†	70.	Aug. 27,'38
Rose of Washington Square (G) 942	T. Power-A. Faye-A. Jolson	May 12,'39†	86.	May 13,'39
(Exploitation: Apr. 22,'39, p. 62; May 6,'39, p. 64; June 24,'39, p. 73.)				
Second Fiddle (G) 949	S. Henie-T. Power-R. Vallee	July 14,'39†	87.	July 8,'39
Smiling Along (G) 933	Gracie Fields-Mary Maguire Roger Livesey	Jan. 20,'39†	83.	Oct. 22,'38
Story of Alexander Graham Bell, The (G) 938	Don Ameche - Henry Fonda - Loretta Young-Young Sisters	Apr. 14,'39†	97.	Apr. 8,'39
(Exploitation: Apr. 22,'39, p. 60; May 6,'38, p. 60; May 13,'39, p. 64; May 27,'39, pp. 64, 68; June 17,'39, p. 75; July 1,'39, p. 59.)				
Susannah of the Mounties (G) 954	Shirley Temple-Randolph Scott	June 23,'39†	78.	June 24,'39
Tail Spin (G) 925	A. Faye - C. Bennett - Nancy Kelly-J. Davis-Chas. Farrell	Feb. 10,'39†	84.	Feb. 4,'39
(Exploitation: Feb. 18,'39, p. 69; Mar. 18,'39, pp. 73, 74; Apr. 1,'39, p. 76; Apr. 8,'39, pp. 80, 82.)				
Thanks for Everything (G) 917	J. Haley-A. Menjou-A. Whelan-J. Oakie-T. Martin	Dec. 23,'38†	73.	Dec. 10,'38
(Exploitation: Dec. 17,'38, p. 75.)				
Three Musketeers, The (G) 927	Ritz Brothers - D. Ameche - G. Stuart-Binnie Barnes	Feb. 17,'39†	73.	Feb. 11,'39
Up the River (G) 924	Preston Foster-Phyllis Brooks-Tony Martin-Arthur Treacher	Dec. 9,'38†	77.	Nov. 5,'38
(Exploitation: Feb. 18,'39, p. 69.)				
Ware Case, The (A) 8014	Clive Brook-Jane Baxter	July 21,'39†	72.	Dec. 31,'38
While New York Sleeps (G) 922	Michael Whalen-Joan Woodbury	Jan. 6,'39†	61.	Aug. 27,'38
Wife, Husband and Friend (G) 930	Loretta Young-Warner Baxter-Binnie Barnes-Cesar Romero	Mar. 3,'39†	80.	Feb. 18,'39
Winner Take All (G) 939	Tony Martin-Gloria Stuart-Slim Summerville-Henry Armetta	Apr. 21,'39†	62.	Feb. 25,'39
Young Mr. Lincoln (G) 947	Henry Fonda-Marjorie Weaver-Arleen Whelan-Alice Brady	June 9,'39†	101.	June 3,'39

Coming Attractions

Title	Star	Rel. Date
Adventurer of Sherlock Holmes, The 005	B. Rathbone-I. Lupino-N. Bruce	Sept. 1,'39
Charlie Chan at Treasure Island 006	S. Toler-C. Romero-P. Moore	Sept. 8,'39
Chicken Wagon Family 002	Jane Withers - Leo Carrillo - Marjorie Weaver	Aug. 11,'39
(See "In the Cutting Room," July 15,'39.)		
Cisco Kid No. 1		Oct. 20,'39
City of Darkness	Sidney Toler	
Drums Along the Mohawk	Henry Fonda-Claudette Colbert-Linda Darnell - Edna May Oliver	
Elsa Maxwell's Hotel for Women 001	Linda Darnell - Jas. Ellison - Ann Sothern - Elsa Maxwell - Lynn Bari	Aug. 4,'39
(See "Hotel for Women," "In the Cutting Room," July 1,'39.)		
Escape, The 010	Amanda Duff-Kane Richmond	Oct. 6,'39
(See "East Side, West Side," "In the Cutting Room," Apr. 22,'39.)		
Girl Must Live, A (A)	Lilli Palmer-Margaret Lockwood	92. May 13,'39
Harmony at Home	Jean Rogers-Robert Kellard	
Heaven with a Barbed Wire Fence	Jean Rogers-Glen Ford	
Here I Am a Stranger 009	Richard Greene-Brenda Joyce.. R. Dix-R. Young-G. George	Oct. 27,'39
Hollywood Cavalcade 007	Alice Faye - Don Ameche - Stuart Erwin-Buster Keaton	Sept. 15,'39
Jones Family In Quick Millions 004	Jed Prouty-Spring Byington	Aug. 25,'39
(See "Quick Millions," "In the Cutting Room," July 22,'39.)		
Rains Came, The 011	T. Power-M. Loy-G. Brent	Oct. 13,'39
Stanley and Livingstone 003	S. Tracy-R. Greene-N. Kelly-W. Brennan - C. Coburn - H. Hull - Sir C. Hardwicke	Aug. 18,'39
(See "In the Cutting Room," July 8,'39.)		
Tin Hats	J. Withers-Ritz Brothers-Lynn Bari-Stanley Fields	
20,000 Men a Year		Sept. 29,'39

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Captain Fury (G)	Brian Aherne-Victor McLaglen-Paul Lukas-June Lang	May 26,'39†	91.	May 6,'39
Duke of West Point (G)	Louis Hayward-Joan Fontaine-Richard Carlson	Dec. 29,'38†	109.	Dec. 17,'38
(Exploitation: Jan. 14,'38, p. 64; Feb. 4,'39, pp. 82, 84; Feb. 11,'39, p. 59; Feb. 25,'39, p. 68; Mar. 4,'39, pp. 70, 72.)				
King of the Turf (G)	A. Menjou-R. Daniel-D. Costello	Feb. 17,'39†	88.	Feb. 11,'39
Made for Each Other (G)	Carole Lombard-James Stewart-Lucille Watson-Chas. Coburn	Feb. 10,'39†	94.	Feb. 4,'39
(Exploitation: May 6,'39, p. 60.)				
Prison Without Bars (A)	Corinne Luchaire-Edna Best	Mar. 10,'39†	79.	Apr. 15,'39
(See "In the Cutting Room," May 13,'39.)				
Stagecoach (G)	Claire Trevor - Andy Devine - John Wayne-George Bancroft	Mar. 3,'39†	96.	Feb. 11,'39
(Exploitation: Mar. 25,'39, p. 81; Apr. 1,'39, pp. 72, 75; Apr. 15,'39, p. 80; May 13,'39, p. 67; May 20,'39, p. 60; July 15,'39, p. 60; July 22,'39, p. 82.)				
Topper Takes a Trip (G)	Constance Bennett-Roland Young-Billie Burke-Alan Mowbray	Jan. 12,'39†	80.	Dec. 31,'38
(Exploitation: Feb. 4,'39, p. 82; Mar. 18,'39, p. 73.)				
Trade Winds (G)	Fredric March - Joan Bennett - Ralph Bellamy-Ann Sothern	Dec. 22,'38†	95.	Dec. 24,'38
(Exploitation: Jan. 21,'39, p. 54; Feb. 18,'39, p. 69; Apr. 8,'39, p. 79.)				
Winter Carnival (G)	Ann Sheridan-Richard Carlson-Helen Parrish-R. Armstrong	July 28,'39	100.	July 22,'39
Wuthering Heights (A)	Merle Oberon-Laurence Olivier-Flora Robson-David Niven	Apr. 7,'39†	104.	Apr. 1,'39
(Exploitation: Apr. 2,'39, p. 62; May 13,'39, p. 68; May 27,'39, p. 65.)				
Zenobia (G)	Oliver Hardy - Harry Langdon - Billie Burke - Alice Brady - James Ellison - June Lang - Jean Parker	Apr. 21,'39†	73.	Mar. 18,'39

(THE RELEASE CHART--CONT'D)

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chump at Oxford	Laurel and Hardy			
Eternally Yours	Loretta Young - David Niven - H. Herbert-B. Burke-Z. Pitts			
Four Feathers (A)	John Clements - June Duprez - C. Aubrey Smith-Ralph Richardson	Aug. 4,'39	115.	May 6,'39
(Exploitation: July 22,'39, p. 81.)				
Housekeeper's Daughter	Joan Bennett-Adolphe Menjou			
Intermezzo	L. Howard-I. Bergman-E. Best			
Man in the Iron Mask (G)	Louis Hayward - Joan Bennett - Warren William - Joseph Schildkraut - Alan Hale	Aug. 11,'39†	112.	July 1,'39
(Exploitation: July 1,'39, p. 59; July 22,'39, p. 80.)				
Over the Moon	Merle Oberon - Rex Harrison - Louis Borell			
Real Glory, The	G. Cooper-A. Leeds-D. Niven			
(See "In the Cutting Room," July 1,'39.)				
They Shall Have Music (G)	Jascha Heifetz - Andrea Leeds - Joel McCrea	Aug. 18,'39†	101.	July 15,'39
(See Musical Analysis, July 22,'39, p. 54.)				

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Time Czar (G) 3018	Barton McLane-Tom Brown-Ed. Sullivan	Apr. 21,'39†	66.	Apr. 22,'39
Code of the Streets (G) 3019	Frankie Thomas - Harry Carey - "Little Tough Guys"	Apr. 14,'39†	69.	Feb. 4,'39
East Side of Heaven (G) 3006	B. Crosby-J. Blondell-M. Auer	Apr. 7,'39†	88.	Apr. 8,'39
(Exploitation: June 3,'39, p. 66.)				
Ex Champ (G) 3010	Victor McLaglen - Tom Brown - Nan Grey-Constance Moore	May 19,'39†	72.	May 20,'39
Family Next Door (G) 3020	Hugh Herbert - Joy Hodges - Juanita Quigley-Eddie Quillan	Mar. 31,'39†	61.	Apr. 15,'39
For Love or Money (G) 3030	June Lang-Robert Kent	Apr. 28,'39†	67.	May 6,'39
Forgotten Woman, The (A) 3031	S. Gurie-D. Briggs-E. Arden	July 7,'39†		July 1,'39
Gambling Ship (G) 3023	Robert Wilcox-Helen Mack	Jan. 20,'39†	62.	Aug. 20,'38
Ghost Town Riders 3054	Bob Baker-Fay Shannon	Dec. 16,'38†	54.	
Honor of the West 3055	Bob Baker	Jan. 13,'39†	58.	
Inside Information (G) 3039	J. Lang-D. Foran-H. Carey	June 2,'39†	62.	June 10,'39
I Stole a Million (G)	George Raft - Claire Trevor - D. Foran-H. Armetta-V. Jory	July 21,'39†	80.	July 22,'39
House of Fear, The (G) 3038	Irene Hervey-William Gargan	June 30,'39†	66.	June 10,'39
Last Warning, The (G) 3027	P. Foster-F. Jenks-F. Robinson	Jan. 6,'39†	63.	Dec. 10,'38
Mars Attacks the World (G) 3042	Larry Crabbe-Jean Rogers	Nov. 18,'38†	68.	Nov. 19,'38
(Exploitation: Dec. 10,'38, p. 62.)				
Mystery of the White Room 3037	B. Cabot-H. Mack-C. Worth	Mar. 17,'39†	57.	
(See "In the Cutting Room," Mar. 18,'39.)				
Newsboys Home 3015	Jackie Cooper - Wendy Barrie - Edmund Lowe - "Little Tough Guys"	Dec. 23,'38†	73.	
(See "In the Cutting Room," Dec. 17,'38.)				
Phantom Stage, The 3056	Bob Baker-Marjorie Reynolds	Feb. 10,'38†	57.	
Pirates of the Skies 3033	Kent Taylor-Rochelle Hudson	Feb. 3,'39†	61.	
(See "In the Cutting Room," Dec. 3,'38.)				
Risky Business (G) 3029	George Murphy-Dorothea Kent	Mar. 3,'39†	67½.	Mar. 11,'39
Secrets of a Nurse (G) 3022	E. Lowe-D. Foran-H. Mack	Dec. 9,'38†	75.	Nov. 16,'38
Society Smugglers (G) 3024	Preston Foster-Irene Hervey	Feb. 24,'39†	70.	Mar. 4,'39
Son of Frankenstein, The 3004	Basil Rathbone - Boris Karloff - Bela Lugosi-Josephine Hutchinson	Jan. 13,'39†	94.	Jan. 21,'39
(Exploitation: Feb. 25,'39, p. 67; Mar. 4,'39, pp. 72, 73; Mar. 25,'39, p. 80; Apr. 8,'39, p. 78; Apr. 29,'39, p. 76; May 6,'39, p. 64; June 24,'39, p. 73.)				
Spirit of Culver (G) 3014	Jackie Cooper-F. Bartholomew-A. Devine-H. Hull-J. Moran	Mar. 10,'39†	90.	Mar. 4,'39
(Exploitation: Mar. 11,'39, p. 56.)				
Strange Faces 3035	D. Kent-F. Jenks-A. Devine	Dec. 2,'38†	65.	Nov. 12,'38
Sun Never Sets, The (G) 3009	B. Rathbone-D. Fairbanks, Jr.	June 9,'39†	96.	June 10,'39
Swing, Sister, Swing (G) 3021	Ken Murray - Ernest Truex - Kathryn Kane-Johnny Downs	Dec. 16,'38†	67.	Dec. 17,'38
They Asked for It (G) 3040	Michael Whalen - Joy Hodges - William Lundigan	May 26,'39†	61.	July 15,'39
Three Smart Girls Grow Up (G) 3001	D. Durbin-N. Grey-H. Parrish-C. Winninger-R. Cummings-William Lundigan	Mar. 24,39†	87.	Mar. 25,'39
Unexpected Father (G)	Baby Sandy-Mischa Auer	July 14,'39†	78.	July 15,'39
(Exploitation: July 1,'39, p. 62.)				
You Can't Cheat An Honest Man (G) 3005	W. C. Fields - Edgar Bergen - "Charlie McCarthy"	Feb. 17,'39†	79.	Feb. 18,'39
(Exploitation: May 6,'39, p. 60.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bad Company	Jackie Cooper-F. Bartholomew	Sept. 8,'39		
Desperate Trails, The	John Mack Brown - Bob Baker - Frances Robinson - Fuzzy Knight	Sept. 8,'39		
(See "In the Cutting Room," July 15,'39.)				
First Love	Deanna Durbin-Helen Parrish-R. Stack-E. Pallette-S. Byington	Aug. 25,'39†		
Give Us This Night	Irene Dunn-Charles Boyer	Aug. 11,'39†		
Hero for a Day	Charles Grapewin-Anita Louise-Dick Foran			
Hawaiian Nights	J. Downs-C. Moore-M. Carlisle	Sept. 15,'39		
Mikado, The (G) 0904	Kenny Baker-Jean Colin		91.	May 20,'39
(Exploitation: July 22,'39, p. 82.)				
Missing Evidence*	Preston Foster-Irene Hervey			
Mutiny on the Blackhawk	R. Arlen-A. Devine-C. Moore	Sept. 1,'39		
One Hour to Live	C. Bickford-D. Nolan-J. Litel			
Otulawed Marshal	John Mack Brown-Bob Baker-Fuzzy Knight			
Rio*	Sigrid Gurie-Basil Rathbone-V. McLaglen-R. Cummings-L. Carrillo	Sept. 22,'39		
They Can't Hang Me	Edmund Lowe-Wendy Barrie			
Tropic Fury	R. Arlen-A. Devine-B. Roberts			
Underpup, The	Gloria Jean-N. Grey-R. Cummings-V. Weidler-A. Gillis	Sept. 1,'39		
(See "In the Cutting Room," June 17,'39.)				

WARNER BROTHERS-FIRST NATIONAL

First National Pictures

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angels With Dirty Faces (A) 351	James Cagney - Pat O'Brien - Ann Sheridan-"Crime School Kids"-Humphrey Bogart	Nov. 26,'38†	97.	Oct. 29,'38
(Exploitation: Dec. 24,'38, p. 56; Jan. 7,'39, p. 52; Feb. 4,'39, p. 82; Feb. 25,'39, p. 66; Mar. 11,'39, p. 58; Apr. 8,'39, p. 82.)				
Blackwell's Island (G) 361	J. Garfield-R. Lane-D. Purcell	Mar. 25,'39†	71.	Mar. 11,'39
Code of the Secret Service (G) 374	Ronald Reagan-Rosella Towne	May 27,'39†	58.	May 20,'39
Comet Over Broadway (G) 370	Kay Francis-Ian Hunter	Dec. 3,'38	69.	Dec. 17,'38
Confessions of a Nazi Spy (G) 353	Edw. G. Robinson - Francis Lederer - Paul Lukas	May 6,'39†	102.	Apr. 29,'38
Cowboy Quarterback, The 366	Bert Wheeler - Marie Wilson - Gloria Dickson	July 29,'39†	56.	
(See "In the Cutting Room," June 3,'39.)				
Dark Victory (G) 354	Bette Davis - George Brent - Geraldine Fitzgerald - Ronald Reagan - Humphrey Bogart	Apr. 22,'39†	106.	Mar. 11,'39
(Exploitation: June 3,'39, p. 66; June 10,'39, p. 55; June 24,'39, pp. 75, 76; July 1,'39, pp. 61, 62.)				
Daughters Courageous (G) 360	Lane Sisters - John Garfield - F. Bainter - C. Rains - G. Page - J. Lynn-F. McHugh-M. Robson-D. Foran	July 22,'39†	107.	June 24,'39
Going Places (G) 359	D. Powell-A. Louise-A. Jenkins	Dec. 31,'38†	84.	Dec. 24,'38
Heart of the North (G) 362	D. Foran-Gale Page-G. Dickson-J. Chapman-A. Jenkins	Dec. 10,'38†	85.	Dec. 17,'38
(Exploitation: Jan. 21,'39, p. 53; Feb. 4,'39, pp. 83, 84; Feb. 25,'39, p. 70.)				
Kid from Kokomo, The (G) 363	Wayne Morris - Pat O'Brien - Joan Blondell - May Robson	June 24,'39†	92.	May 27,'39
Man Who Dared (G) 375	Chas. Grapewin-Jane Bryan	June 3,'39†	60.	Apr. 8,'39
(Reviewed under the title, "I Am Not Afraid.")				
Nancy Drew, Reporter (G) 372	Bonita Granville-John Litel	Feb. 18,'39†	68.	Feb. 4,'39
Sweepstakes Winner 373	M. Wilson-J. Davis-A. Jenkins	May 20,'39†	59.	
Torchy Blane in Chinatown (G) 371	Glenda Farrell-Barton MacLane	Feb. 4,'39†	58.	Feb. 11,'39
Yes, My Darling Daughter (A) 357	Jeffrey Lynn - P. Lane - Fay Bainter-M. Robson-R. Young	Feb. 25,'39†	86.	Feb. 11,'39
(Exploitation: Jan. 14,'39, p. 64; Apr. 15,'39, p. 80; Apr. 29,'39, p. 77.)				
You Can't Get Away with Murder (G) 364	Humphrey Bogart-Gale Page	May 20,'39†	75.	Jan. 21,'39
(Exploitation: June 17,'39, p. 74.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angels Wash Their Faces, The 367	Ronald Reagan - Ann Sheridan - "Dead End Kids"—B. Granville	Aug. 26,'39†		
(See "Battle of City Hall," "In the Cutting Room," May 6,'39.)				
Each Dawn I Die (G) 356	James Cagney - Jane Bryan - George Raft-George Bancroft	Aug. 19,'39†	92.	July 22,'39
Hobby Family, The 376	Henry O'Neill-Irene Rich	Aug. 26,'39†		

Warner Brothers

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Jane Arden, The (G) 321	Rosella Towne-William Gargan	Mar. 18,'39	58.	Feb. 11,'39
Dawn Patrol (G) 303	Errol Flynn - David Niven - Donald Crisp-Basil Rathbone	Dec. 24,'38†	103.	Dec. 17,'38
(Exploitation: Dec. 31,'38, p. 66; Jan. 14,'39, p. 64; Feb. 11,'39, p. 58; Feb. 18,'39, pp. 69, 71; Mar. 4,'39, pp. 69, 70; Mar. 18,'39, p. 74; Apr. 8,'39, p. 82; Apr. 22,'39, p. 64; May 27,'39, p. 67.)				
Devil's Island (G) 313	Boris Karloff-Nedda Harrigan	Jan. 7,'39†	62.	Jan. 7,'39
(Exploitation: Feb. 11,'39, p. 59; Feb. 25,'39, p. 69; Mar. 4,'39, p. 69.)				
Dodge City (G) 304	Errol Flynn-Olivia de Havilland-Ann Sheridan - Bruce Cabot - A. Hale-F. McHugh-V. Jory	Apr. 8,'39†	104.	Apr. 8,'39
(Exploitation: Mar. 25,'39, p. 82; Apr. 22,'39, p. 61; May 20,'39, p. 61; May 27,'39, pp. 65, 68; June 3,'39, p. 64; June 10,'39, p. 59; June 24,'39, p. 76, 77; July 8,'39, pp. 48, 50; July 15,'39, p. 61; July 22,'39, p. 81.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Hard to Get (G) 310	Dick Powell - O. de Havilland - C. Winninger-Allen Jenkins	Nov. 5,'38†	78.	Nov. 12,'38
Hell's Kitchen (G) 312	Margt. Lindsay-Ronald Reagan-"Dead End Kids"	July 8,'39†	81.	July 8,'39
Juarez (G) 301	Paul Muni - Bette Davis - B. Aherne-C. Rains-J. Garfield	June 10,'39†	127.	Apr. 29,'39
(Exploitation: May 13,'39, p. 64; July 1,'39, p. 58; July 15,'39, p. 66; July 22,'39, p. 81.)				
King of the Underworld (A) 317	Kay Francis-Humphrey Bogart	Jan. 14,'39†	69.	Jan. 14,'39
Nancy Drew, Detective 319	Benita Granville-John Litel	Nov. 19,'38†	65.	
(See "In the Cutting Room," Oct. 22,'38.)				
Nancy Drew, Trouble Shooter 324	B. Granville-F. Thomas-J. Litel	June 17,'39†	69.	
Naughty But Nice (G) 311	Dick Powell-Gale Page-Ronald Reagan-Ann Sheridan	July 1,'39†	90.	July 1,'39
Off the Record (G) 314	Pat O'Brien-Joan Blondell	Jan. 21,'39†	71.	Jan. 28,'39
Oklahoma Kid (G) 308	J. Cagney-H. Bogart-R. Lane	Mar. 11,'39†	80.	Mar. 18,'39
(Exploitation: Mar. 11,'39, p. 57; Apr. 1,'39, pp. 74, 75; Apr. 29,'30, pp. 74, 75; May 13,'39, p. 67; June 10,'39, p. 60; July 15,'39, p. 66.)				
On Trial (G) 323	John Litel-Margaret Lindsay	Apr. 1,'39†	61.	Mar. 25,'39
Secret Service of the Air (G) 320	R. Reagan-I. Rhodes-J. Litel	Mar. 4,'39†	61.	Mar. 11,'39
They Made Me a Criminal (G) 307	John Garfield - Ann Sheridan - "Crime School Kids"-C. Rains	Jan. 28,'39†	92.	Jan. 7,'39
Torchy Gets Her Man (G) 318	Glenda Farrell-Barton MacLane	Nov. 12,'38†	62.	Oct. 15,'38
Torchy Runs for Mayor (G) 322	Glenda Farrell-Barton MacLane	May 13,'39†	60.	Apr. 1,'39
Waterfront (G) 325	G. Dickson-D. Morgan-M. Wilson	July 15,'39†	59.	July 22,'39
Wings of the Navy (G) 309	George Brent-O. de Havilland-John Payne-F. McHugh	Feb. 11,'39†	89.	Jan. 21,'39
(Exploitation: Jan. 14,'39, p. 64; Feb. 4,'39, p. 85; Feb. 11,'39, p. 61; Feb. 25,'39, p. 69; Apr. 25,'39, pp. 75, 77; May 20,'39, p. 64.)				
Women in the Wind (G) 316	K. Francis-W. Gargan-V. Joy	Apr. 15,'39†	65.	Feb. 4,'39

Coming Attractions

All This and Heaven Too				
And It All Came True				
Brother Orchid	Edward G. Robinson - Wayne Morris - Gale Page			
Career Man	Joel McCrea-Brenda Marshall-Jeffrey Lynn-Frank McHugh			
(See "In the Cutting Room," July 22,'39.)				
Child Is Born, A	Geraldine Fitzgerald - Jeffrey Lynn - Gladys George			
(See "Give Me a Child," "In the Cutting Room," May 6,'39.)				
Dead End Kids In Military School	Dead End Kids-John Litel			
Dust Be My Destiny	John Garfield - Pat O'Brien - Priscilla Lane			
(See "In the Cutting Room," June 10,'39.)				
Enemy Agent	Boris Karloff-Margaret Lindsay			
Indianapolis Speedway (G) 315	Pat O'Brien - John Payne - Ann Sheridan-Gale Page	Aug. 5,'39†	82.	July 22,'39
Kid Nightingale	J. Payne-J. Wyman-W. Catlett			
(See "In the Cutting Room," June 24,'39.)				
Lady and the Knight, The	Bette Davis - Errol Flynn - O. de Havilland-Vincent Price			
(See "In the Cutting Room," June 10,'39.)				
Lady Detective*	Jane Wyman-Dick Foran			
Nancy Drew and the Hidden Staircase	B. Granville-F. Thomas-J. Litel			
Not Wanted	F. Stone-G. Dickson-D. Morgan			
Old Maid, The	Bette Davis - Miriam Hopkins - Geo. Brent - Jas. Stephenson			
(See "In the Cutting Room," May 6,'39.)				
On Your Toes	Zorina-Eddie Albert-A. Hale-J. Gleason-G. Dickson			
(See "In the Cutting Room," July 8,'39.)				
Playing with Dynamite 326	Jane Wyman-Allen Jenkins	Aug. 12,'39†		
Queer Money	R. Reagan-Margot Stevenson			
Return of Dr. X	Wayne Morris - H. Bogart - Lya Lys-Rosemary Lane			
(See "In the Cutting Room," July 8,'39.)				
Steeplechase	Edith Fellows-James McCallion			
Student Nurse	Marie Wilson-Marg't Lindsay-Rosella Towne			
20,000 Years in Sing Sing	John Garfield - Pat O'Brien - Ann Sheridan			
We Are Not Alone	Paul Muni - Dolly Haas - Flora Robson - Una O'Connor			
World Moves On, The	Jas. Cagney-Humphrey Bogart-Priscilla Lane-Jeffrey Lynn			

STATE RIGHTS

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
Bronze Buckaroo, The	Negro Cast	Sack	Jan. 1,'39		
Code of the Cactus	Tim McCoy	Victory	Feb. 25,'39		
(See "In the Cutting Room," Jan. 14,'39.)					
Code of the Fearless (G)	Fred Scott	Record	Jan. 5,'39	56.	Jan. 21,'39
Convicts at Large	Ralph Forbes	Spectrum	Dec. 15,'38		
Feud on the Range	Bob Steele	Webb	Jan. 15,'39		
Gang, The	Gino Malo	Record	Dec. 1,'38	55	
Gang Smashers	Negro Cast	Popkin	Jan. 1,'39		
Harlem Rides the Range	Negro Cast	Sack	Feb. 1,'39		
In Old Montana	Fred Scott	Spectrum	Feb. 5,'39		
Port of Hate	Stock Cast	Webb	Jan. 15,'39		
Reform School (G)	Louise Beavers	Million	Apr. 27,'39	*80.	May 6,'39
Sin of Lena Rivers, The (A) (reissue) (Reviewed under the title, "Lena Rivers.")	Charlotte Henry	Sack	Dec. 1,'38	67.	May 28,'32
Texas Wildcats	Tim McCoy	Victory	Apr. 10,'39		
Tumbleweeds (G) (reissue)	William S. Hart	Astor	May 20,'39	88.	May 13,'39
Two-Gun Troubador	Fred Scott	Spectrum	Mar. 5,'39		

Coming Attractions

Juarez and Maximilian (G)	Conrad Nagel	Torres		*95.	Apr. 22,'39
Lure of the Wasteland (G)	Grant Withers			*55.	Mar. 18,'39
Straight to Heaven (G)	Nina May McKinney	Domino		56.	July 1,'39

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Annie Laurie	Will Fyffe	World	Apr. 15,'39		
Ask a Policeman (G)	Will Hay	MGM		83.	Apr. 29,'39
Ballerina (G)	Janine Charrat	Mayer-Burstyn	Dec. 3,'38	80.	Dec. 3,'38
(Exploitation: Jan. 28,'39, p. 60; Mar. 4,'39, p. 70.)					
Behind the Facade (A)	Lucien Baroux	Francinex		85.	May 27,'39
Bizarre Bizarre (A)	Louis Jouvet	Lenauer-Int'l	Mar. 20,'39	85.	Apr. 1,'39
Black Limelight (A)	Raymond Massey	Alliance	Aug. 15,'39	63.	July 8,'39
Bouquets from Nicholas (G)	Noel-Noel	Walch		72.	Mar. 11,'39
Boys' School	E. Von Stroheim	Columbia	June 5,'39	90.	June 17,'39
Cabiria		Brodie	Feb. 3,'39	85	
Captain Scorpion	Ecunomou	Brodie	Apr. '39	85	
Champs Elysees (A)	Sacha Guitry	Tri-National	Feb. 27,'39	89.	Mar. 4,'39
(Exploitation: Apr. 1,'39, p. 74.)					
Coral Rocks, The (A)	Jean Gabin	Alliance		100.	Mar. 11,'39
Crisis (G)		Mayer-Burstyn	Mar. 13,'39	96.	Mar. 25,'39
Crossroads (A)	Charles Vanel	Tri-National		80.	Dec. 31,'38
Curtain Rises, The (G)	Louis Jouvet	Kassler	May 13,'39	85.	Apr. 29,'39
Double Crime in the Maginot Line (A)	Victor Francen	Tower		83.	Apr. 22,'39
Escape from Yesterday (A)	Annabella	Hoffberg	Dec. 23,'38	90.	May 13,'39
Four Just Men, The (A)	Hugh Sinclair	A.B.F.D.		85.	June 24,'39
40 Little Mothers (A)	Lucien Baroux	National	May 2,'39	94.	Dec. 31,'38
Gang's All Here, The (A)	Jack Buchanan	Assoc. British		78.	Apr. 1,'39
Hatred	Harry Baur	World	Feb. 15,'39		
Heart of Paris (A)	Raimu	Tri-National	Jan. 12,'39	85.	Jan. 14,'39
Herbst-Manover (G)	Leo Slezak	Casino	Mar. 17,'39	87.	Apr. 1,'39
Heroes of the Marne (A)	Raimu	Spectrum	Apr. 22,'39	88.	Apr. 29,'39
Home from Home (G)	Sandy Powell	British Lion		73.	June 3,'39
Hostages, The (A)	Annie Vernay	Nero		90.	Apr. 22,'39
Human Beast, The (A)	Simone Simon	Paris Film		110.	Apr. 1,'39
Indiscretions (A)	Sacha Guitry	Tri-National	Apr. 29,'39	80.	May 13,'39
Itto	Native Cast	World	Feb. 30,'39		
Kreutzer Sonata (A)	Gaby Morley	Foreign Cinema Arts	Feb. 1,'39	87.	Jan. 7,'39
La Inmaculada (A)	Fortunio Bonanova	United Artists		95.	July 22,'39
Lambeth Walk, The (G)	Lupino Lane	MGM		84.	Apr. 22,'39
La Vierge Folle (A)	Juliette Faber	Walch	Dec. 28,'38	80.	Jan. 21,'39
Mamele	Molly Picon	Sphinx	Jan. '39	102	
Man and His Wife, A (A)	Harry Baur	French Film Ex	Mar. 27,'39	80.	Apr. 15,'39
(Reviewed under the title, "A Man with His Wife.")					
Marseillaise	Pierre Renoir	World	Mar. 30,'39		
Marusia (G)	S. Meinyk	Ukrafilm	Dec. 8,'38	105.	Dec. 31,'38
Mind of Mr. Reader, The (G)	Will Fyffe	Grand National		77.	Mar. 11,'39
Mothers of Today (G)	Esther Field	Apex	Feb. 27,'39	92.	Mar. 11,'39
Murder in Soho (A)	Jack La Rue	Assoc. British		70.	Mar. 4,'39
My Song of Love	Tito Schipa	World			
Night on the Danube, A (G)	Leo Slezak	Casino		*85.	Dec. 3,'38
Ninety Degrees South	Scott Expedition	World	July 1,'39		
Old Bones of the River (G)	Will Hay	G. F. D.		90.	Jan. 21,'39
Orage (A)	Charles Boyer	Tri-Nat'l Films	Dec. 10,'38	105.	Feb. 12,'39
Outside, The (A)	Mary Maguire	Assoc. British		91.	Feb. 25,'39
Peasant Wedding		Amer. Trading			
Poisoned Pen (A)	Flora Robson	Assoc. British		78.	July 15,'39
Puritan, The (A)	Jean-Louis Barrault	Lenaur-Int'l		85.	Mar. 25,'39
Radio Troubadour, The (G)	Tito Gulzar	Paramount		*60.	Dec. 3,'38
Return of the Frog (A)	Gordon Harker	British Lion		*75.	Dec. 31,'38
School for Husbands (A)	Rex Harrison	Hoffberg	Feb. 6,'39	70.	Feb. 18,'39
Singing Charro, The (G)	Tito Gulzar	Paramount		77.	June 3,'39
Slalom (G)	Hella Hartwich	World	Mar. 1,'39	66.	Jan. 23,'37
Sonadores de la Gloria	M. C. Torres	Atlas	Jan. 24,'39	108	
So This Is London (A)	Alfred Drayton	20th Cent.-Fox		85.	Feb. 4,'39
Spain In Arms (A)		Film Facts		80.	Mar. 18,'39
Spies of the Air (A)	Barry K. Barnes	Assoc. British		77.	May 6,'39
Street Without a Name	Pola Illery	World	Mar. 15,'39		
There Ain't No Justice (A)	Jimmy Hanley	A.B.F.D.		83.	June 24,'39
They Drive by Night (A)	Emlyn Williams	First National		84.	Jan. 28,'39
This Man in Paris (A)	Barry K. Barnes	Paramount		86.	July 8,'39
Three Waltzes (G)	Yvonne Printemps	Vedis		90.	May 13,'39
Trouble Brewing (G)	George Formby	Assoc. British		87.	Mar. 11,'39
What a Man! (G)	Sydney Howard	British Lion		74.	Feb. 18,'39
When the Husband Travels	M. Phillipides	Brodie	Mar. '39	95	
Witch Night	Gosta Ekman	World			
With a Smile (G)	Maurice Chevalier	Malmar	Feb. 4,'39	79.	Feb. 18,'39
Yes, Madame? (G)	Bobby Howes	Assoc. British		79.	Dec. 31,'38
Youth In Revolt (A)	Jean-Louis Barrault	Columbia	May 15,'39	90.	May 27,'39

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (8-6-38) August 6, 1938. Numerals following review dates are production numbers.]

COLUMBIA

BROADWAY COMEDIES

Title	Rel. Date	Min.
A-Ducking They Did Go (4-22-39) 9406 (3 Stooges)	Apr. 7,'39	16½
Boom Goes the Groom 9431 Andy Clyde	Mar. 24,'39	17½
Chump Takes a Bump, The 9433 Charley Chase	May 5,'39	18
Home on the Rage (12-17-38) 9426 Andy Clyde	Dec. 9,'38	17
Mutiny on the Body 9429 Smith & Dale	Feb. 10,'39	17½
Nag in the Bag (12-24-38) 9425 Smith & Dale	Nov. 11,'38	17
Not Guilty Enough (10-29-38) 9423 Andy Clyde	Sept. 30,'38	17
Now It Can Be Sold 9434 Andy Clyde	June 2,'39	17
Pest from the West (6-17-39) 9435 Buster Keaton		18
Pie a la Maid 9427 Charley Chase	Dec. 28,'38	18
Rattling Romeo 9436 Charley Chase	July 14,'39	17
Sap Takes a Wrap, The 9430 Charley Chase	Mar. 10,'39	15½
Saved by the Bell 9408 (3 Stooges)	June 30,'39	17
Star Is Shorn, A 9432 (All Star)	Apr. 21,'39	17
Sue My Lawyer (10-15-38) 9422 Harry Langdon	Sept. 16,'38	17
Swing, You Swingers 9428 Andy Clyde	Jan. 20,'39	18½
Three Little Sew and Sews 9404 (3 Stooges)	Jan. 6,'39	16
Trouble Finds Andy Clyde 9437	July 28,'39	18
We Want Our Mummy 9045 (3 Stooges)	Feb. 24,'39	17
Yes, We Have No Bonanza 9407 (3 Stooges)	May 19,'39	16

COLOR RHAPSODIES

Title	Rel. Date	Min.
Animal Cracker Circus (10-8-38) 9502	Sept. 23,'38	7
Gorilla Hunt, The 9507	Feb. 24,'39	8
Happy Tots (4-22-39) 9508	Mar. 31,'39	7
Horse on the Merry-Go-Round, The (3-26-38) 8505	Sept. 17,'38	8
Hollywood Sweepstakes 9512	July 28,'39	8
House That Jack Built, The 9509	Apr. 14,'39	7
Kangaroo Kid 9505	Dec. 23,'38	7½
Little Match Girl (reissue) (11-27-37) 8502	Dec. 16,'38	8½
Little Moth's Big Flame (12-31-38) 9503	Nov. 3,'38	8
Lucky Pigs (6-17-39) 9510	May 26,'39	7
Midnight Frolics 9511	Nov. 24,'38	7
Nells Yells 9511	June 30,'39	7
Peaceful Neighbors (2-18-39) 9506	Jan. 16,'39	8

COLUMBIA TOURS

Title	Rel. Date	Min.
Bermuda-Isle of Paradise 9551	Nov. 4,'38	10½
Big Town Commuters (New York) 9553	Feb. 3,'39	9
Provincial Quebec (12-31-38) 9552	Dec. 15,'38	11
Man-Made Island (6-17-39) 9554 (Frisco Fair)	May 26,'39	9
Sojourn in India 9555	July 7,'39	1 rl.

COMMUNITY SING

Title	Rel. Date	Min.
No. 12 8862 (Scotch Songs)	Sept. 15,'38	10
(New Series)		
No. 2 (11-12-38) 9652 (South Seas)	Nov. 4,'38	10
No. 3 9653 (Seasons' Idea)	Dec. 2,'38	11
No. 4 9654 (Sweetheart Melodies)	Dec. 30,'38	10½
No. 5 (2-18-39) 9655 (Friendship Songs)	Jan. 27,'39	10
No. 6 9656 (Moon Songs)	Feb. 24,'39	10½
No. 7 9657 (Parade of Hits)	Mar. 24,'39	9½
No. 8 (4-29-39) 9658 (Strauss Music)	Apr. 21,'39	8
No. 9 9659 (Songs of the West)	May 19,'39	10
No. 10 (6-17-39) 9660 (Romance Songs)	June 16,'39	10

HAPPY HOUR

Know Your History

(Remakes from "March of Years")

Title	Rel. Date	Min.
No. 1 9471	Feb. 22,'39	10½
No. 2 9472	Mar. 23,'39	10½
No. 3 9473	Apr. 21,'39	11

KRAZY KAT CARTOONS

Title	Rel. Date	Min.
28. Lone Mounties, The 9703	Dec. 10,'38	7
29. Krazy's Bear Tale 9704	Feb. 17,'39	7½
30. Golf Chumps 9705	Apr. 6,'39	7
31. Krazy's Shoe Shop 9706	May 12,'39	6

MUSIC HALL VANITIES

Title	Rel. Date	Min.
Montmartre Madness (6-3-39)		10
Night in a Music Hall, A (2-18-39) 9961	Jan. 20,'39	10½
Night at the Troc 9962	Mar. 2,'39	10½
Yankee Doodle Home (5-27-39) 9964	May 19,'39	10

PICTUREGRAPH

Title	Rel. Date	Min.
No. 1 9951	Feb. 10,'39	

SCRAPPPY CARTOONS

Title	Rel. Date	Min.
Early Bird (10-1-38) 9751	Sept. 16,'38	6½
Scrappy's Added Attraction 9753	Feb. 3,'39	6½
Scrappy's Rodeo 9756	June 2,'39	1 rl.
Scrappy's Sideshow 9754	Mar. 3,'39	7
Worms Eye View, A (5-20-39) 9755	Apr. 28,'39	7

SCREEN SNAPSHOTS

(New Series)

Title	Rel. Date	Min.
No. 3 9853	Nov. 20,'38	10
No. 4 (2-4-39) 9854	Dec. 15,'38	10
No. 5 9855	Jan. 3,'39	9
No. 6 9856	Feb. 17,'39	10½
No. 7 9857	Mar. 17,'39	10
No. 8 (4-29-39) 9858	Apr. 8,'39	9½
No. 9 (5-20-39) 9859	May 12,'39	10
No. 10 9860	May 26,'39	1 rl.
No. 11 9861	June 15,'39	1 rl.
No. 12 9862	July 28,'39	1 rl.

SPECIAL

SPORT THRILLS

Title	Rel. Date	Min.
Diving Rhythm (5-20-39) 9806	Apr. 21,'39	10
Jockeys Up (6-17-39) 9807	June 2,'39	9½
King Vulture (1-21-38) 9803	Jan. 6,'39	11
Navy Champions (4-22-39) 9805	Mar. 17,'39	9½
Odd Sports 9804	Feb. 10,'39	10½
Ski Rhythm (12-24-38) 9802	Nov. 4,'38	10
Technique of Tennis (6-17-39) 9808	June 30,'39	10

WASHINGTON PARADE

Title	Rel. Date	Min.
No. 1 (1-7-39) 9901 (Harry Newman)	Nov. 18,'38	10
No. 2 (2-18-39) 9902 (Inside the White House)	Feb. 21,'39	11
No. 3 (5-27-39) 9903 (Inside the Capitol)	Apr. 28,'39	10

EDUCATIONAL

[Distributed through Grand National]

SONG AND COMEDY HITS

Title	Rel. Date	Min.
Cavalcade of Stuff, No. 1 E1-1	Jan. 6,'39	9
Cavalcade of Stuff, No. 2 E1-2	Jan. 20,'39	9

MGM

CAPTAIN AND THE KIDS

(In Sepia)

Title	Rel. Date	Min.
Captain's Christmas, The (12-24-38) W-692	Dec. 17,'38	8
Mama's New Hat W-882	Feb. 11,'39	9
Old Smokey W-688	Sept. 3,'38	7
Petunia Natural Park W-693 (Color)	Jan. 14,'39	9
Seal Skinners W-881 (Sepia)	Jan. 28,'39	8

CARTOONS

Title	Rel. Date	Min.
Art Gallery (6-3-39) W-886 (Color)	May 13,'39	9
Bear That Couldn't Sleep (7-15-39) W-887 (Sepia)	June 10,'39	9
Goldilocks and the Three Bears (7-22-39) W-888	July 15,'39	11
Jitterbug Follies (3-25-39) W-883 (Sepia)	Feb. 25,'39	9
Little Goldfish, The 4-22-39) W-86 (Color)	Apr. 15,'39	8
Wanted: No Master W-884	Mar. 18,'39	8

CRIME DOESN'T PAY

Title	Rel. Date	Min.
No. 20—"The Wrong Way Out" (1-21-39) Linda Terry-Kenneth Howell	Dec. 24,'38	17
No. 21—Money to Loan (3-25-39) P-812 Alan Dinehart-Paul Guilfoyle	Mar. 11,'39	21
No. 22—While America Sleeps (4-22-39) P-813 Dick Purcell	Apr. 15,'39	21
No. 23——Help Wanted (7-1-39) P-814 Tom Neal-Jo. Ann Sayers	June 10,'39	21

FITZPATRICK TRAVEL TALKS

Title	Rel. Date	Min.
Ancient Egypt (3-4-39) T-856	Jan. 21,'39	9
Colorful Curacao T-862	May 27,'39	9
Glimpses of Australia (5-27-39) T-859	Apr. 15,'39	9
Imperial Delhi (4-1-39) T-857	Feb. 18,'39	8
Java Journey (6-3-39) T-858	Mar. 18,'39	8
Picturesque Udaipur (7-15-39) T-861	May 13,'39	8
Rural Hungary (6-24-39) T-860	Apr. 29,'39	9
Singapore and Jahore	Dec. 31,'39	9
Sydney, Pride of Australia (2-4-39) T-854	Dec. 3,'38	9

MGM MINIATURES

Title	Rel. Date	Min.
Great Heart, The (2-4-39) M-875 Tom Neal	Dec. 31,'38	11
Greener Hills, The (7-15-39) M-880 Emmett Vogan-Grace Stafford	May 27,'39	11
Hollywood Hobbies (6-17-39) M-878 Sally Payne-Joyce Compton	May 13,'39	10
Ice Antics (2-24-39) M-876 (Sepia)	Feb. 11,'39	9
Love on Tap M-877 (Sepia) Mary Howard	Mar. 18,'39	11
Miracle of Salt Lake (12-31-38) M-874 Holmes Herbert	Nov. 12,'38	11
Prophet Without Honor (6-17-39) M-879 Tom Neal	May 20,'39	11

MUSICAL COMEDIES

Title	Rel. Date	Min.
Dream of Love, A (3-4-39) R-803 (Sepia)	Jan. 28,'39	20
Happily Buried (6-3-39) R-805 Anthony Allen-Rita Oehman	Apr. 15,'39	20
Men of Steel (1-28-39) R-801 Doris Weston	Dec. 17,'38	21
Once Over Lightly (2-4-39) R-802 Dixie Dunbar-Johnny Downs	Dec. 17,'38	19
Somewhat Secret (4-22-39) R-804 Mary Howard-Tom Collins	Mar. 29,'39	21

OUR GANG

Title	Rel. Date	Min.
Alfalfa's Aunt (2-4-39) C-935	Jan. 7,'39	11
Auto Antics C-942	July 22,'39	1 rl.
Clown Princess (6-3-39) C-938	Apr. 15,'39	10
Cousin Wilbur (6-17-39) C-939	Apr. 29,'39	10
Dog Daze C-941	July 1,'39	11
Duel Personalities (4-8-39) C-937	Mar. 11,'39	10
Football Romeo (1-21-39) C-933	Nov. 12,'38	10
Joy Scouts	June 24,'39	10
Party Fever (10-15-38) C-742	Aug. 27,'38	10
Practical Jokers (2-18-39) C-934	Dec. 17,'38	9
Tiny Trouble (3-25-39) C-936	Feb. 18,'39	10

PASSING PARADE

(Sepia)

Title	Rel. Date	Min.
No. 2—(3-4-39) K-922 (New Roadways)	Jan. 28,'39	10
No. 3—(2-25-38) K-923 (Story of Alfred Nobel)	Feb. 18,'39	11
No. 4—(4-22-39) K-924 (Story of Dr. Jenner)	Mar. 18,'39	10
No. 5—(6-17-39) K-925 (Angel of Mercy) (Sepia)	May 20,'39	10
No. 6—(6-17-39) K-926 (Yankee Doodle Goes to Town)	June 17,'39	9
No. 7—Giant of Norway (7-22-39) K-927	June 24,'39	11
No. 8—Story That Couldn't Be Printed K-928	July 22,'39	11

PETE SMITH SPECIALTIES

Title	Rel. Date	Min.
Culinary Carving S-910	July 1,'39	9
Double Diving (1-28-39) S-904 (Sepia)	Jan. 14,'39	8
Heroes at Leisure (3-4-39) S-905	Feb. 11,'39	10
Man's Greatest Friend (12-31-38) S-902	Nov. 19,'38	10
Marine Circus (4-22-39) S-906 (Color)	Mar. 11,'39	9
Penny's Picnic (1-14-39) S-906 (Color)	Dec. 17,'38	10
Poetry of Nature (7-8-39) (Sepia)	May 20,'39	10
Radio Hams (6-17-39) S-908	May 20,'39	10
Weather Wizards (4-22-39) S-907	Apr. 8,'39	9

ROBERT BENCHLEY

Title	Rel. Date	Min.
Dark Magic (5-27-39) F-956	May 13,'39	10
Home Early (6-17-39) F-957	May 27,'39	9
Hour or Lunch, An (4-22-39) F-955	Mar. 18,'39	9
How to Eat (7-8-39) F-958	June 10,'39	10
How to Sublet (2-4-39) F-954	Jan. 28,'39	8
Mental Poise (2-4-39) F-953	Dec. 10,'38	7
Opening Day (12-10-38) F-952	Nov. 12,'38	9

PARAMOUNT

BETTY BOOP CARTOONS

Title	Rel. Date	Min.
Musical Mountaineers (5-27-39) T8-3	May 12,'39	7
My Friend the Monkey (2-18-39) T8-6	Jan. 27,'38	7
On With the New (12-17-38) T8-3	Dec. 2,'38	7
Pudgy in Thrills and Chills (2-4-39) T8-5	Dec. 23,'38	7
Rhythm on the Reservation (7-22-39) T8-10	July 7,'39	7
Scared Crows, The (7-8-39) T8-9	June 9,'39	7
So Does an Automobile T8-7	Mar. 31,'39	1 rl.
Yip Yip Yippy J8-6	July 28,'39	1 rl.

COLOR CLASSICS

Title	Rel. Date	Min.
Always Kickin' (2-25-39) C8-3	Jan. 27,'39	7
Barnyard Brat (7-15-39) C8-5	June 30,'39	7
Small Fry (5-6-38) C8-4	Apr. 21,'39	7

COLOR CRUISES

Title	Rel. Date	Min.
Colombia K8-7	July 21,'39	1 rl.
Costa Rica (12-10-38) K8-3	Dec. 2,'38	10

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Jamaica (7-15-39) K8-6	May	26,'39†10....
Land of the Inca Memories (2-4-39) K8-4	Jan.	27,'39†10....
Republic of Panama K8-5	Mar.	24,'39†.1 rl..
Rio de Janeiro		1 rl..
HEADLINERS		
Champagne Music of Lawrence Welk (3-4-39) A8-8	Mar.	3,'39†10....
Hal Kemp and His Orch. A8-5	Dec.	2,'38†.1 rl..
Music Through the Years (2-25-39) A8-7 Jan Garber and Orch.	Feb.	3,'39†11....
Orrin Tucker and Orch. A8-4	Nov.	4,'38†.1 rl..
Paramount Presents Hoagy Carmichael (6-3-39) A8-10	May	5,'39†10....
Song Is Born, A (12-24-38) A8-6 Larry Clinton and Orch.	Jan.	6,'39†10....
Sweet Moments Russ Morgan and Orch.	Aug.	11,'39†.1 rl..
Tempo of Tomorrow (7-1-39) A8-11 Richard Himber and Orch.	June	2,'39†10....
Three Kings and a Queen A8-9 Vincent Lopez and Orch.	Apr.	7,'39†.1 rl..
PARAGRAPHICS		
Circus Co-ed (3-11-39) V8-8	Mar.	10,'39†10....
Farewell Vienna (7-15-39) V8-11	June	23,'39†10....
Fisherman's Pluck V8-9	Apr.	14,'39†.1 rl..
Oh Say, Can You Ski (2-4-39) V8-5	Dec.	16,'38†10....
Raising Canines (11-5-38) V8-4	Nov.	11,'38†10....
Schubert's Unfinished Symphony (11-26-38) V8-6	Jan.	13,'39†10....
Swans (5-27-39) V8-10	May	19,'39†10....
That's Africa (3-4-39) V8-7	Feb.	10,'39†10....
PARAMOUNT PICTORIAL (New Series)		
No. 4—P8-4	Nov.	4,'38†.1 rl..
No. 5—(12-3-38) P8-5	Dec.	9,'38†.1 rl..
No. 6—P8-6	Jan.	6,'39†.1 rl..
No. 7—(2-11-39) P8-7	Feb.	3,'39†.1 rl..
No. 8—(3-11-39) P8-8	Mar.	3,'39†10....
No. 9—(5-20-39) P8-9	Mar.	31,'39†10....
No. 10—P8-10	May	5,'39†.1 rl..
No. 11—(6-3-39) P8-11	June	2,'39†10....
No. 12—(6-24-39) P8-12	July	7,'39†10....
POPEYE THE SAILOR		
Aladdin and His Wonderful Lamp (4-29-39) EE8-1 (special)	Apr.	7,'39†22....
Cops Is Always Right (1-21-39) E8-5	Dec.	30,'38†.7....
Customers Wanted (2-18-39) E8-6	Jan.	27,'39†.7....
Date to Skate, A (12-3-38) E8-4	Nov.	18,'38†.7....
Ghost Is the Bunk (7-22-39) E8-9	June	16,'39†.7....
Hello How Am I E8-10	July	14,'39†.1 rl..
It's the Natural Thing to Do	July	28,'39†.1 rl..
Leave Well Enough Alone (5-13-39)	Feb.	24,'39†.7....
Wotta Nitemare (7-15-39) T8-8	Mar.	24,'39†.7....
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
POPULAR SCIENCE (In Color) (New Series)		
No. 2—J8-2	Nov.	4,'38†.1 rl..
No. 3—J8-3	Jan.	6,'39†.1 rl..
No. 4—J8-4	Mar.	10,'39†.1 rl..
No. 5—(5-27-39) J8-5	May	12,'39†11....
No. 6—J8-6	July	14,'39†.1 rl..
GRANTLAND RICE SPORTLIGHTS		
No. 57—Super Athletes (11-19-38) R8-5	Nov.	25,'38†.1 rl..
No. 58—Frolicking Frogs R8-6	Dec.	23,'38†.1 rl..
No. 59—Two Boys and a Dog (12-31-38) R8-7	Jan.	20,'39†10....
No. 60—Hold Your Breath (2-18-39) R8-8	Feb.	17,'39†10....
No. 61—The Sporting Irish (3-4-39) R8-9	Mar.	17,'39†10....
No. 62—Good Skates (5-6-39) R8-10	Apr.	14,'39†10....
No. 63—Diamond Dust (6-3-39) R8-11	May	12,'39†10....
No. 63—Death Valley Thrills (6-24-39) R8-12	June	9,'39†10....
No. 64—Watch Your Step R8-13	July	7,'39†.1 rl..
UNUSUAL OCCUPATIONS (In Color) (New Series)		
No. 3—(2-4-39) L8-3	Dec.	2,'38†11....
No. 4—(1-28-39) L8-4	Feb.	3,'39†10....
No. 5—(5-6-39) L8-5	Apr.	14,'39.11....
No. 6—L8-6	June	16,'39†.1 rl..

RKO RADIO

Title	Rel. Date	Min.
LEON ERROL COMEDIES		
Crime Rave 93,703	Jan.	13,'39†18....
Home Boner 93,704	Mar.	10,'39†20....
Major Difficulties 93,702	Nov.	18,'38†10....
Moving Vanities (5-6-39) 93,705	May	5,'39†17....
Ring Madness 9370	June	30,'39†19....
HEADLINERS		
No. 2—Romancing Along 93,602	Dec.	30,'38†21....
No. 3—Swing Vacation 93,603	Feb.	24,'39†17....
No. 4—Sales Slips 93,604	June	2,'39†17....
EDGAR KENNEDY COMEDIES		
Baby Daze 93,405	May	19,'39†15....
Clean Sweep, A, 93,402	Dec.	2,'38†17....
Clock Wise (4-1-39) 93,404	Mar.	24,'39†18....
Feathered Pests 93,406	July	14,'39†.2 rls.
Maid to Order 93,403	Jan.	27,'39†18....
MARCH OF TIME 1938-39		
No. 4—Uncle Sam the Good Neighbor (11-26-38) 93,104	Nov.	25,'38†19....
No. 5—The Refugee—Today and Tomorrow (12-24-38) 93,105	Dec.	23,'38†18....
No. 6—State of the Nation (1-28-39) 93,106	Jan.	20,'39†18....
No. 7—Young America—Mexico's New Crisis (2-18-39) 93,107	Feb.	17,'39†19....
No. 8—Background for War: The Mediterranean (3-18-39) 93,108	Mar.	17,'39†18....
No. 9—Japan: Master of the Orient (4-15-39) 93,109	Apr.	14,'39†19....
No. 10—Dixie-U.S.A. (5-13-39) 93,110	May	12,'39.19....
No. 11—War, Peace and Propaganda (6-10-39) 93,111	June	9,'39†19....
No. 12—The Movies March On (7-8-39) 93,112	July	7,'39†22....
NU-ATLAS PRODUCTIONS		
Arcade Varieties (5-20-39) 94,210 Lillian Roth	May	12,'39†11....
Cafe Rendezvous (12-3-38) 94,205	Dec.	23,'38†10....
Hello Mama (4-1-39) 94,209 George Jessel	Apr.	14,'39†11....
Readin' Ritin' and Rhythm 94,207 Lucky Millinder and Orch.	Feb.	17,'39†10....
Samovar Serenade 94,208 Luba Malina	Mar.	17,'39†.1 rl..
Tropical Topics 94,206 Rosita Ortega	Jan.	20,'39†10....
Venetian Moonlight 94,204 Mario Cozzi	Nov.	25,'38..1 rl..
PATHE NEWS		
Released twice a week		
PATHE REVIEWS		
Released once a month		
PATHE TOPICS		
Released seven times a year		
RADIO FLASH COMEDIES		
Hectic Honeymoon 93,201	Nov.	4,'38†17....
Marriage Go-Round 93,204	July	28,'39†18....
Plumb Crazy 93,202	Feb.	3,'39†16....
Dog-Gone 93,208	Apr.	21,'39†16....
RAY WHITLEY COMEDIES		
Prairie Pappas 93,502	Dec.	16,'38†18....
Ranch House Romeo (4-1-38) 93,503	Apr.	7,'39†17....
Sagebrush Serenade 93,504	June	6,'39†19....
REELISMS		
Air Waves (3-17-39) 94,607	Mar.	10,'39†10....
Dude Ranch (12-3-38) 94,603	Nov.	11,'38..9....
Gold 94,606	Feb.	10,'39†.1 rl..
Kennel Kings 94,612	July	12,'39†.1 rl..
Newsreel (12-31-38) 94,604	Dec.	9,'38†10....
Pilot Boat 94,605	Jan.	20,'39†.9....
Soldiers of Sea 94,608	Apr.	7,'39†.9....
Television (5-6-39) 94,609	May	5,'39†.9....
Swinquet (7-15-39) 94,610	May	26,'39†.8....
World of Tomorrow (7-15-39) 94,611	June	23,'39†.9....
RKO PATHE SPORTSCOPE		
Big Leaguers (4-29-39) 64,309	Apr.	21,'39†.9....
Bird Dogs (11-19-38) 94,303	Nov.	4,'38.10....
Blue Grass (12-17-38) 94,304	Dec.	2,'38†10....
Bow Strings 94,306	Jan.	27,'39†.9....
Devil Drivers (7-15-39) 94,311	June	16,'39†.9....
On the Wing 94,305	Dec.	30,'38†10....
Riding the Crest (7-8-39) 94,312	July	14,'39†.9....
Smooth Approach (5-20-39) 94,310	May	19,'39†.9½..
Snow Falls (3-18-39) 94,307	Feb.	24,'39†.1 rl..
Sporting Wings (4-1-39) 94,308	Mar.	24,'39†.9....
WALT DISNEY CARTOONS		
Autograph Hound 94,116	July	21,'39†.8....
Beach Picnic (5-27-39) 94,114	June	9,'39†.8....
Donald's Cousin Gus (5-20-39) 94,113	May	19,'39†.8....
Donald's Golf Game 94,103	Nov.	4,'38..8....
Donald's Lucky Day (10-1-38) 94,107	Jan.	13,'39†.8....
Donald's Penguin (5-27-39) 94,117	Aug.	11,'39†.8....
Ferdinand the Bull (10-1-38) 94,104 (Exploitation: Jan. 7,'39, p. 50; Jan. 28,'39, pp. 59-60.)	Nov.	25,'38†.8....
Goofy and Wilbur (10-1-38) 94,110		
Hockey Champ (5-20-39) 94,110	Mar. Dec.	17,'39†.7.... 9,'38†.8....
Merbabies 94,105		
Mother Goose Goes Hollywood (10-38) 94,106	Dec. Rel. Date	23,'38†.7½.. Min.
Practical Pig, The (10-1-38) 94,109	Feb.	24,'39†.....
Sea Scout 94,115	June	30,'39†.8....
Society Dog Show (11-12-38) 94,108	Feb.	3,'39†.8....
Ugly Duckling, The (10-1-38) 94,111	Apr.	7,'39†.8....

20TH CENTURY-FOX

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Athletic Oddities 9204	Nov.	11,'38†.9....
Daily Diet of Danger, A 9203	Dec.	9,'38†.9....
Sand Hogs 9205	May	12,'39†10....
FASHIONS (In Color)		
Fashion Forecast, No. 2 (12-31-38) 9602	Dec.	23,'38†10....
Fashion Forecast, No. 3 9603	Mar.	31,'39†10....
Fashion Forecast, No. 4 9604	July	7,'39†.1 rl..
LEW LEHR		
Muscle Maulers (5-6-39) 9404	Apr.	14,'39†11....
What Every Girl Should Know (10-22-38) 9402	Nov.	25,'38†11....
What Every Inventor Should Know 9403	Jan.	20,'39†11....
MAGIC CARPET SERIES (Lowell Thomas)		
Good Neighbors 9106	May	26,'39†11....
Isle of Pleasure (11-19-38) 9103	Feb.	3,'39†11....
Mystic Siam (5-6-39) 9105	Mar.	17,'39†10....
Tempest Over Tunis 9107	June	9,'39.11....
Viking Trail (12-31-38) 9104	Feb.	17,'39†10....
TERRY-TOONS		
Africa Squawks 9516	June	30,'39..7....
Barnyard Baseball 9517	July	14,'39..7....
Barnyard Egg-citement (5-6-39) 9528 (color)	May	5,'39†.7....
Cuckoo Bird, The 9511	Apr.	7,'39†.7....
Frozen Feet 9509	Feb.	24,'39†.7....
Gandy Goose In a Bully Romance 9515	June	16,'39..7....
Gandy Goose In G Man Jitters 9510	Mar.	10,'39†.7....
Gandy the Goose in the Frame Up 9507	Dec.	30,'38†.7....
Gandy Goose In Doomsday 9524 (color)	Dec.	16,'38†.7....
Housewife Herman (11-19-38) 9523 (color)	Nov.	18,'38†.7....
New Comer, The 9504	Oct.	21,'38†.7....
Nick's Coffee Pot 9513	May	19,'39†.7....
Nutty Network, The 9527 (color)	Mar.	24,'39†.7....
One Gun Gary In Nick of Time 9503	Jan.	27,'39†.7....
Owl and Pussycat, The 9525 (color)	Jan.	13,'39†.7....
Prize Guest, The, 9514	June	2,'39..7....
Stranger Rides Again, The (12-3-38) 9505	Nov.	4,'38†.7....
Their Last Bean (4-29-39) 9512	Apr.	21,'39†.7....
Three Bears, The 9526 (color)	Feb.	10,'39†.7....
Village Blacksmith 9506	Dec.	2,'38†.7....
Wolf's Side of the Story 9503	Sept.	23,'38†.7....
ED THORGERSEN (Sports)		
Hunting Dogs (5-6-39) 9303	Mar.	3,'39†11....
Inside Baseball 9304	Apr.	28,'39†11....
Shooting for Par 9302	Jan.	6,'39†11....
Sports Immortals 9305	June	23,'39.11....

UNITED ARTISTS

Title	Rel. Date	Min.
WORLD WINDOWS (Color)		
Arabian Bazaar (12-31-38)	Sept.	1,'39.10....
Eternal Fire, The (1-28-39)	Sept.	21,'39.10....
Fox Hunting (1-21-39)	Jan.	3,'39.10....
Jerusalem (1-14-39)	May	1,'39.10....
Labanon Coast	Dec.	1,'39.10....
Petra (1-14-39)	Aug.	1,'39.10....
Rome Symphony (12-31-38)	Feb.	15,'39.10....
River Thames (4-15-39)	Nov.	1,'39.10....
Ruins of Palmyra	Oct.	1,'39.10....
Wanderers of the Desert	July	1,'39.10....

UNIVERSAL

Title	Rel. Date	Min.
GOING PLACES WITH GRAHAM McNAMEE		
No. 56—(11-26-38) 3354	Nov.	14,'38†19....
No. 57—3355	Nov.	28,'38†.1 rl..
No. 58—(2-11-39) 3356	Dec.	26,'38†.9....
No. 59—(2-25-39) 3357	Jan.	30,'39†.9....
No. 60—(3-11-39) 3358	Feb.	20,'39†.9½..
No. 61—(4-15-39) 3359	Mar.	13,'39†.9....
No. 62—(5-20-39) 3360 (Reviewed under title, "America Takes to Skies")	Apr.	10,'39†.9....
No. 63—(6-3-39) 3361 (Reviewed under the title, "Theatre of the Sky.")	May	15,'39†.9½..
No. 64—(7-15-39) 3362	June	26,'39†.9½..
No. 65—3363	July	17,'39..1 rl..
LANTZ CARTUNES		
A-Hunting We Will Go (7-15-39)		7½..
Arabs with Dirty Fezzes (3259)	July	31,'39†.7....
Baby Kittens (12-3-38) 3245	Dec.	19,'38†.1 rl..
Bird on Nellie's Hat (7-8-39) 3257	June	19,'39†.7....
Birth of a Toothpick 3250	Feb.	27,'39†.7½..
Bola Mola Land (5-27-39)	May	26,'39†.7....
Charlie Cucukoo (5-13-39) 3254	Apr.	24,'39†.7....
Crack Pot Cruise 3253	Apr.	10,'39†.6½..
Disobedient Mouse (12-3-38) 3244	Nov.	28,'38†.8½..
I'm Just a Jitterbug (1-21-39) 3248	Jan.	23,'39†.7....
Little Blue Blackbird (12-10-38) 3246	Dec.	26,'38†.7....
Little Tough Mice (4-15-39) 3251	Mar.	13,'39†.7....
Magic Beans (3-11-39) 3249	Feb.	13,'39†.7½..

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Nellie of the Circus		
(5-20-39) 3255	May	8,'39†.7....
One Armed Bandit		
(4-8-39) 3252	Mar.	27,'39†.7....
Sailor Mouse, The		
(11-19-38) 3242	Nov.	7,'38†.7....
Soup to Mutts (2-4-39)		
3247	Jan.	9,'39†.7....
Stubborn Mule 3258	July	3,'39†.7....
MENTONE MUSICAL COMEDIES		
Bank Notes (3-11-39) 3228.	Mar.	15,'39†19....
Gus Van		
Cafe Boheme (4-1-39)		
3229	Apr.	12,'39†17....
Ray Smeck & Islanders		
Down on the Barn		
(2-26-38) 2167	Feb.	23,'38.17....
Billy Jones-Ernie Hare		
Gals and Gallons (6-3-39)		
3232	July	12,'39†17½..
East and Dumke		
Music and Models		
(12-3-38) 3225	Dec.	14,'38†18....
Jack Arthur		
Nautical Knights (1-28-39)		
3226	Jan.	11,'39†19....
Arthur & Morton Havel		
Patio Serenade (11-12-38)		
3224	Nov.	16,'38†17....
Titol Coral-Armida		
Pharmacy Frolics (5-20-39)		
3230	May	17,'39†18½..
Three Playboys		
Stars and Stripes (7-2-38)		
2172	Feb.	15,'39..2 rls.
Ed East-Ralph Dumke		
Swing Sanatorium (5-20-39)		
3241	June	14,'39†18....
Dorothy Stone-Chas. Collins		
Wild and Bully (2-18-39)		
3227	Feb.	15,'39.19....
J. Harold Murray		
With Best Dishes (6-3-39)		
3233	Aug.	9,'39†17....
Charles Kemper		
SPECIAL		
March of Freedom		
(5-20-39)	May	24,'39.20....
STRANGER THAN FICTION SERIES		
No. 56—Novelty (12-3-38)		
3367	Nov.	21,'38†.9....
No. 57—Novelty (12-17-38)		
3368	Dec.	5,'38†.9....
No. 58—Novelty (1-28-39)		
3369	Jan.	2,'39†.9½..
No. 59—Novelty (3-4-39)		
3370	Feb.	6,'39†.9....
No. 60—Novelty (3-4-39)		
3371	Mar.	6,'39†.9....
No. 61—Novelty (4-22-39)		
3372	Apr.	3,'39†.9....
No. 62—Novelty (5-20-39)		
3373	May	1,'39†.9....
No. 63—Novelty (6-3-39)		
3374	June	5,'39†.9....
No. 64—Novelty 3375	July	3,'39†.1 rl..
No. 65—Novelty (7-15-39)		
3376	Aug.	7,'39†.9½..

VITAPHONE

BROADWAY BREVITIES

Title	Rel. Date	Min.
Star Dust (12-3-38) 4015..	Dec.	12,'38†22....
Benny Davis		
Boarder Trouble 4016.....	Dec.	17,'38†.2 rls.
Joe and Asbestos		
Swing Time in the Movies		
(1-7-39) 4003	Jan.	7,'39†20....
Fritz Feld (color)		
Hats and Dogs 4017.....	Dec.	31,'38†20....
Wini Shaw		
Sophomore Swing (2-4-39)		
4021	Jan.	21,'39†20....
Harvest Moon Dancers		
Sundae Serenade 4020.....	Feb.	25,'39†.2 rls.
Rosie Moran		
Projection Room 4022.....	Mar.	4,'39†.2 rls.
Arthur and Case		
Small Town Idol, A		
(3-11-39)	Feb.	11,'39†20....
Ben Turpin		
Home Cheap Home 4023...	Mar.	18,'39†.2 rls.
Henry Armetta		
A Fat Chance 4024.....	Mar.	25,'39†.2 rls.
Johnny Perkins		
Rollin' in Rhythm 4025....	Apr.	15,'39..2 rls.
Seeing Spots 4026.....	Apr.	29,'39..2 rls.
Duke McHale		
You're Next to Closing		
4027	May	13,'39..2 rls.
Cross and Dunn		
Broadway Buckaroo		
(6-17-39) 4028	June	3,'39†20....
Red Skelton		
Quiet Please (5-27-39)		
4006	July	1,'39.20....
Fritz Feld (color)		
Wardrobe Girl 4029.....	June	17,'39.....
Ginger Manners		
A Swing Opera 4030.....	July	22,'39†.2 rls.
Tess Gardella		
COLOR PARADE		
Nature's Mimics (2-4-39)		
4604	Dec.	3,'38†10....
Points on Pointers 4606....	Jan.	28,'39†.1 rl..
Mechanix Illustrated, No. 3		
(3-4-39) 4607	Feb.	25,'39†10....
The Roaming Camera		
(4-15-39) 4608	Mar.	25,'39†11....
Mechanix Illustrated, No. 4		
(5-27-39) 4609	Apr.	22,'39.10....
For Your Convenience		
(6-17-39) 4610	May	20,'39.10....
Mechanix Illustrated, No. 5		
4612	June	17,'39†.1 rl..
Modern Methods 4611.....	July	15,'39.....
FLOYD GIBBONS' "YOUR TRUE ADVENTURE"		
Treacherous Waters		
(12-17-38) 4304	Dec.	10,'38†10....
The Human Bomb		
(1-28-39) 4305	Jan.	7,'39†12....
High Peril (3-4-39) 4306..	Feb.	18,'39†12....
A Minute from Death 4307.	Mar.	4,'39†.1 rl..
Chained (4-15-39) 4308....	Apr.	1,'39†12....
Voodoo Fires (5-27-39)		
4309	May	6,'39.12....
Haunted House (6-24-39)..	June	3,'39†12....
Lives in Peril 4311.....	July	1,'39.....
Three Minute Fuse 4312..	July	29,'39†.1 rl..
HISTORICAL TECHNICOLOR FEATURETTES		
Declaration of Independence		
The (10-15-38) 4002....	Nov.	28,'38.19....
John Litel (color)		
Lincoln in the White House		
(1-14-39) 4004	Feb.	11,'39†20....
Frank McGlynn (color)		
(Exploitation: Feb. 25,'39, p. 68; May 20, '39, p. 61.)		
Sons of Liberty (3-25-39)		
4005	May	20,'39†20....
Claude Rains		
Bill of Rights 4007.....	Aug.	12,'39†.2 rls.
LOONEY TUNES		
No. 61—Daffy Doc, The		
(12-3-38) 4804	Nov.	26,'38†.7....
No. 62—Porky the Gob		
(12-31-38) 4805	Dec.	17,'38†.7....
No. 63—The Lone Stranger and Porky 4806	Jan.	7,'39†.7....
No. 64—It's an Ill Wind		
4807	Jan.	28,'39†.1 rl..
No. 65—Porky's Tire Trouble 4808	Feb.	18,'39†.1 rl..
No. 66—Porky's Movie Mystery (3-24-39) 4809..	Mar.	11,'39†.7....
No. 67—Chicken Jitters		
(4-1-39) 4810	Apr.	22,'39†.1 rl..
No. 68—Porky and Teabiscuit (5-20-39) 4811...	Apr.	1,'39†.7....
No. 69—Kristopher Kolumbus, Jr. 4812.....	May	13,'39..1 rl..
No. 70—Polar Pals		
(6-17-39) 4813	June	3,'39†.7....
No. 71—Scalp Trouble		
4814	June	24,'39..1 rl..
No. 72—Porky's Picnic		
4815	July	15,'39†.1 rl..
No. 73—Wise Quack 4816.	Aug.	5,'39†.1 rl..
MELODY MASTERS		
Merle Kendricks and Orch.		
(10-22-38) 4704	Nov.	12,'38†10....
Music With a Smile		
(7-30-38) 4705	Dec.	3,'38†10....
Dave Apollon and Orch.		
(12-17-38) 4706	Dec.	24,'38†11....
Clyde Lucas and Orch.		
(1-21-39) 4707	Jan.	7,'39†10....
Blue Barron and Orch.		
4708	Jan.	21,'39†.1 rl..
Jerry Livingston and Orch.		
4709	Feb.	4,'39†.1 rl..
Russ Morgan and Orch.		
(3-4-39) 4710	Feb.	25,'39†10....
Dave Apollon and Orch.		
4711	Apr.	22,'39†.1 rl..
Clyde McCoy and Orch.		
(5-27-39) 4712	Mar.	18,'39†10....
Artie Shaw and Orch.		
(4-8-39) 4713	Apr.	29,'39†10....
Larry Clinton and Orch.		
4714	May	20,'39..1 rl..
Leith Stevens and Orch.		
(6-17-39) 4715	June	10,'39†10....
Rita Rio and Orch. 4716...	July	1,'39..1 rl..
Will Osborne and Orch.		
4717	July	22,'39†.1 rl..
Eddie DeLange and Orch.		
4718	Aug.	12,'39†.1 rl..
MERRIE MELODIES (In Color)		
No. 68—You're an Education (12-3-38) 4504.....	Nov.	5,'38†.7....
No. 69—Night Watchman, The (11-26-38) 4505.....	Nov.	19,'38†.7....
No. 70—Daffy Duck In Hollywood 4506	Dec.	12,'38†.1 rl..
No. 71—Count Me Out		
(12-31-38) 4507	Dec.	17,'38†.7....
No. 72—The Mice Will Play 4508	Dec.	31,'38†.7....
No. 73—Dog Gone Modern		
(1-21-39) 4509	Jan.	14,'39†.7....
No. 74—Ham-ateur Night		
4510	Jan.	28,'39†.7....
No. 75—Robin Hood Makes Good (3-4-39) 4511.....	Feb.	11,'39†.7....
No. 76—Gold Rush Daze		
4512	Feb.	25,'39†.1 rl..
No. 77—A Day at the Zoo		
4513	Mar.	11,'39†.1 rl..
No. 78—Presto Chango		
4514	Mar.	25,'39†.1 rl..
No. 79—Bars and Stripes Forever 4515	Apr.	8,'39†.1 rl..
No. 80—Daffy Duck and Dinosaur (4-22-39) 4516.	Apr.	22,'39†.7....
No. 81—Thugs with Dirty Mugs 4517	May	6,'39..1 rl..
No. 82—Naughty But Mice		
4520	May	10,'39†.1 rl..
No. 83—Believe It or Else		
4520	June	3,'39†.1 rl..
No. 84—Hobo Gadget Band		
(6-17-39) 4518	June	17,'39..7....
No. 85—Old Glory		
(6-17-39) 4521	July	1,'39.10....
No. 86—Dangerous Dan McFoo 4522	July	15,'39..1 rl..
No. 86—Snow Man's Land		
4523	July	29,'39†.1 rl..
TECHNICOLOR SPECIALS		
Immortal Brush (10-22-38)		
4402	Nov.	19,'38†.9....
The Master's Touch 4408...	Feb.	18,'39†.1 rl..
SPECIAL		
Nine Million, The		
(2-18-39)		9....
VITAPHONE VARIETIES		
Vaudeville Interlude 4903..	Nov.	19,'38†.1 rl..
Robbin' Good (12-3-28)		
4904	Dec.	10,'38†10....
Luis Zingone		
Ski Girl (1-28-39) 4905...	Jan.	14,'39†10....
"Gadgeteers" 4906	Feb.	18,'39†.1 rl..
Tax Trouble 4907.....	Mar.	18,'39†.1 rl..
Grouch Club		
The Crawfords "at Home"		
4909	Apr.	15,'39†.1 rl..
Dean of the Pasteboard		
(5-27-39) 4910	May	27,'39.10....
Luis Zingone		
Right Way, The (6-17-39)		
4908	July	1,'39..9....
Irene Rich		
Witness Trouble 4911.....	July	29,'39†.1 rl..
Grouch Club		

OTHER PRODUCT

A. B. F. D.

Title	Rel. Date	Min.
Legend of Norfolk, A		
(12-31-38)		
ABPC		
Come Back to Erin		
(5-20-39)		33....
AMERICAN RED CROSS		
Footsteps (5-27-39)		11....
AMERICAN TRADING		
La Traviata		
Little Journeys to Distant Lands		
Travel Talks		
ASSOC. OF SCHOOL FILM LIBRARIES		
New World for Old		
(6-3-39)		25....
BRITISH		
Londoners, The (4-29-39)		35....
Reporter Investigates Liberty (5-6-39)		17....
Warning, The (4-1-39)		35....
CENTRAL		
Chinook's Children (6-3-39)		10....
CIVIC		
City, The (5-20-39)		44....
FRENCH FILM EXCHANGE		
Ave Maria (7-15-39)		
Rembrandt (7-15-39)		
Trip to the Sky (7-1-39)		10....
G. P. O.		
Health for the Nation		
(7-15-39)		
Spare Time (6-17-39)		
Men in Danger (6-17-39)		
LENAUER		
Frosty Frolics (12-24-38)		11....
Getting Your Money's Worth (12-31-38)		11....
North Sea (7-9-38)		24....
MOTION PICTURE INDUSTRY		
For Auld Lang Syne		
(4-22-39)		10....
PATHE COMMERCIAL		
Miracles of Modernization		
(7-8-39)		8....
SANDERS FILM		
Fishing in the Fjords		
(11-12-38)		10....
Dalecarlia, The Heart of Sweden (11-19-38)		10....
SPECTATOR-DENNING		
Point of View (6-3-39)		
WORLD		
Andante et Dondo		
Ave Marie		
Children's Corner		
Jeune Fille Au Jardin		
Les Berceuses		
Song of Ceylon		
Valse Brilliante		
WPA		
Shock Troop of Disaster		
(2-25-39)		10....

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Title	Rel. Date	Min.
Flying G-Men (2-18-39)...	Jan.	28,'39†18....
James Craig-Lorna Gray		
Mandrake, the Magician		
(5-13-39)	May	6,'39†.....
Warren Hull-Doris Weston		
(1st episode 27 min.)		
Overland with Kit Carson..	Aug.	12,'39†.....
Bill Elliott-Iris Meredith		

REPUBLIC

Title	Rel. Date	Min.
Daredevils of the Red Circle (6-10-39)	June	10,'39†18.... (each)
Charles Quigley-Herman Brix		
Hawk of the Wilderness		
(12-10-38) 7301	Dec.	3,'38†.2 rls.
H. Brix-J. Martin-Mala		(each)
Dick Tracy's G-Men.....	Sept.	2,'39.....
Ralph Byrd		
(15 episodes)		
(1st episode 29 min.)		
Lone Ranger Rides Again..	Feb.	25,'39†.2 rls.
Robert Livingston-Chief Thunder Cloud		(each)
(15 episodes)		1st episode 30 min.)
(Exploitation: Nov. 11,39, p. 55.)		

UNIVERSAL

Title	Rel. Date	Min.
Buck Rogers (2-11-39)		
3881-92	Apr.	11,'39†.....
Buster Crabbe		
Oregon Trail, The		
(5-20-39) 4581	July	4,'39†21....
John Mack Brown-Louise Stanley		(each)
(15 episodes)		
Phantom Creeps, The.....	Oct.	17,'39.....
Bela Lugosi-Dorothy Arnold		
Scouts to the Rescue		
(12-31-38) 3781-92.....	Jan.	17,'39†.....
Jackie Cooper-Vandell Darr		
(Exploitation: Jan. 14,'39, p. 65.)		

IN COURTS

Paramount Asks Suit Dismissal

Paramount Pictures, last Thursday, filed notice that it would apply to the U. S. District Court on August 6th for dismissal of the stockholder's suit brought by Frank Jablow and Sam Acker, on the ground that the suit is insufficient in law.

The suit claimed waste and mismanagement on the part of Paramount officers and directors, and excessive salaries paid out.

McCarthy to Be Examined

Charles E. McCarthy, Twentieth Century-Fox advertising and publicity director, was ordered Monday by New York Supreme Court Justice Edward McGoldrick to appear for examination before trial on August 2nd. Mr. McCarthy will testify in reference to the suit of Robert E. Sherwood and the Playwrights Producing Company against Twentieth Century-Fox for alleged unfair competition of the film "Young Mr. Lincoln" with the play "Abe Lincoln in Illinois." The court denied an application to require Darryl Zanuck, Twentieth Century-Fox vice-president and production head, to testify without prejudice to a new motion for commissions to take his deposition in Los Angeles.

Infringement Suit

Federal Judge Edward A. Conger last Thursday ordered John Joseph Davila to file a bill of particulars in his song infringement suit against Warner Brothers Pictures, Inc., the Radio Corporation of America, the National Broadcasting Company, the Columbia Broadcasting System and a number of other defendants. The plaintiff contends that "The Desert Song" was copied from his song, "If I Were a Spider and You Were My Fly."

Reorganization Hearing

Federal Judge William Bondy was scheduled to hear arguments, on Thursday, for confirmation of the plan of reorganization of the French Motion Picture Corporation. A petition was filed on February 19th, 1938, listing liabilities of $21,571. Among its provisions, the proposed plan includes a 50 per cent cash payment to the general creditors of the company.

Sued on Sale of "Miracle"

Selwyn and Company filed suit last Friday in U. S. District Court against Bayard Veiller, author of "The Miracle," stage play. The plaintiff seeks to recover $7,500 which it claims the defendant received unlawfully for the sale of the film rights to the play in 1939 to Loew's, and says it produced the play in 1914.

The U. S. Circuit Court of Appeals, on Friday, upheld the dismissal of the plagiarism suit brought by Albert Bein against Warner Brothers Pictures, Inc., in which the plaintiff charged infringement of his novel, "Youth in Hell," by the film, "Mayor of Hell."

IN NEWSREELS

MOVIETONE NEWS—No. 90, Vol. 21.—"Wrong-way" Corrigan marries....Tobacco auction held in North Carolina....Crowds flock to Coney Island....President's mother interviewed in Paris...."Flying Fortress" improved by army tests....Fashions in hats....Lew Lehr....Dempsey recovered from illness ....Wooderson wins British mile....Cheetah racing in England.

MOVIETONE NEWS—No. 91, Vol. 21.—President Roosevelt deeds land for library....Cadets study long-range guns....Mystery war between Russia and Japan....105 couples wed in Montreal....U. S. sailors ride bucking llamas.

NEWS OF THE DAY—No. 288, Vol. 10.—France hails Bastille Day....Corrigan marries childhood sweetheart...."Mis Michigan" on visit to New York denies Michigan governor's statements that city is "wicked"....Slenderizing machines demonstrated.... New dance craze hits London....Dempsey makes first public appearance after illness....Juniors in Long Island yacht classic.

NEWS OF THE DAY—No. 289, Vol. 10.—Army bombers tested....Simultaneous weddings....Mississippi shipwreck——Moral rearmament rally....Kayak wins Hollywood Handicap....Challedon takes Arlington Classic....Galento boxes kangaroo....Catapult diving....Water ski championships.

PARAMOUNT NEWS—No. 101.—Bob Hope at New York Fair....Louisiana under probe...."Wrong-way" Corrigan marries....Dempsey, recovered, appears for camera interview....New York east side kids on vacation....Stanton Griffis marries Whitney Bourne ....Tobacco auction held in North Carolina.

PARAMOUNT NEWS—No. 102.—105 couples in mass marriage....Louis and Pastor sign for title bout.... 30,000 back moral re-armament....New Antartic exploration "truck" viewed....Governor Dickinson attacks alcoholic beverages...."Hot-dog" honored on its fiftieth anniversary....President and Mrs. Roosevelt deed land for new museum....Challedon defeats Johnstown at Arlington Park....Ski champions provide bathers with thrills....Girls test lake toboggans slide....Human catapult flies fifty feet in the air.

RKO PATHE NEWS—No. 1, Vol. 11.—California again faces migrant worker problem....Japan builds peace corps in China....Unique system plants fish by plane....Rare birds arrive at St. Louis zoo....New low cost housing venture booms in Indiana.... Sheep head for mountain pastures....Corrigan weds on anniversary of hop.

RKO PATHE NEWS—No. 2, Vol. 12.—President deeds library to nation....Mass wedding unites 105 couples....World's shoe king opens U. S. plant.... Unitwin plane makes first test hop....30,000 call for moral re-armament....Catapult hurls inventor 130 feet....Challedon routs Johnstown in upset.

UNIVERSAL NEWSREEL—No. 790, Vol. 11.—Refit Byrd ship for polar trip....Grouch Club members "let off steam" at novel convention....Big grain harvest in northwest....Dempsey makes first public appearance after illness....Duchess renames British cruiser....Models show $100,000 in furs....1,000 twins at convention....Woman sets globe air record.... Flames wreck Portland school house....Film stars try summer skiing....Girls prepare for log rolling contest.

UNIVERSAL NEWSREEL—No. 791, Vol. 11.—105 couples wed in Montreal....Mishap halts endurance hop....WPA strikers in protest rally....Skaters thrill fans at the Fair....Water skiers vie for title at Jones Beach....Jenkins seeks new auto speed record....Challedon beats rival again....Skyrocket inventor hurled through the air....Army bombers in daring tests.

Frank Harding, Music Publisher

Frank Harding, famous music publisher of the last two decades of the ninteenth century, died at the age of 75 in Bellevue Hospital, New York, last Sunday. Succeeding his uncle, the late Edward Harding, in 1879, in the business which the latter had established, Mr. Harding's ventures helped make the Bowery, where his place of business was established, the "Tin Pan Alley" of that time.

He retired about two years ago, after having published hundreds of popular songs, some of which had sold as high as 100,000 to 150,000 copies. Among them were "My Sweetheart's the Man in the Moon," "Throw Him Down, McCloskey," "Down Went McGinty," and "Say Au Revoir But Not Goodbye."

Merlin E. Schreiber, exhibitor and banker at Wisner, Nebraska, was killed in an automobile crash last Wednesday. His wife and son survive.

OBITUARIES

Casler, Biograph Inventor, Succumbs

Herman Casler of Canestota, N. Y., builder of the machines which started the first patent war of the motion picture industry, died last Thursday at his home, at the age of 72.

When the late William Kennedy Laurie Dickson, laboratory worker employed by Thomas A. Edison on various electrical projects and on the evolution of the Kinetoscope, founding the motion picture, left Edison he went to dally a while with the endeavors of Otway and Gray Latham, Kinetoscope concessionaires who wanted to put the peep show pictures on the screen. Impatient of progress there, Mr. Dickson entered into an arrangement later known to history as the K.M.C.D. Syndicate—taking its name from the initials of the entrepreneurs, E. B. Koopman, Henry N. Marvin, Mr. Casler and Mr. Dickson.

Mr. Dickson had the ideas, Mr. Casler built the machines. It was expedient, in the patent controversies which arose, beginning with the memorable Thomas A. Edison vs. The American Mutoscope & Biograph company in 1897, for the defendants to credit the inventions to Mr. Casler rather than to Mr. Dickson.

Mr. Casler was a mechanician of extraordinary competency. His association with Mr. Marvin began in their days together in the service of the then Edison General Electric Company of Schenectady. They formed the Marvin & Casler Company to enter manufacturing. Mr. Casler made many important contributions to the ingenious devices by which the Biograph company evaded and skirted the specifications of the Edison patents.

Mr. Casler and his establishment also made important contributions to the development of color photography for the screen in building a succession of cameras for the Prizma company, including one with a 270 degree shutter opening with extreme light efficiency and later others with a two frame pull-down for simultaneous exposure of the complementary frames to eliminate fringing, a common curse of early color efforts.

The competent contributions of machinery from Mr. Casler empowered the rise of the famous American Biograph company, which gave to the art the names and fames of Griffith, Sennett, Pickford and many another.

Mr. Casler continued active in the affairs of his concern until his death, latterly engaged mainly in the making of various precision devices. He is survived by his wife and two sons.

Sebastian Romer

Sebastian Romer, a member of the box office staff of the Center Theatre in New York, died last Thursday at the age of 48 in Merrick, Long Island. Mr. Romer had joined Klaw and Erlanger as an office boy in his youth, and had become treasurer of the Gaiety and Fulton Theatres. Funeral services were held last Sunday.

First Meeting of Film Archivists Held in New York

The first annual congress of the International Federation of Film Archives met Tuesday in New York at the Museum of Modern Art, to continue for several days, attended by the four original charter members: Henri Langlois, of the Cinemathéque Francaise, Paris; Miss Olwen Vaughan of the National Film Library, London; Frank Hensel, of the Reichsfilmarchiv, Berlin; and John E. Abbott, director of the Museum of Modern Art Film Library. In addition, the following countries sent observers: Argentina, Brazil, Chile, Denmark, Italy, Japan, Peru, Sweden, Switzerland and Russia.

Mr. Abbott, first president of the organization, presided. The meetings reviewed the activities of the organization during the past year, discussed plans for the coming year, and considered applications for membership from other organized private, semi-official and national film libraries.

The International Federation of Film Archives was founded in July, 1938, to develop closer cooperation between the film archives of member-countries in order to make the greatest possible non-commercial use of the historical, educational and artistic films of all countries. The central offices of the Federation, located in the Palais Royal, Paris, in quarters supplied by the French Government, acts as a clearing house between the members and serves as a source of information for similar organizations not yet members of the Federation. Georges Franju is executive secretary in charge of the work of the central office.

Membership in the International Federation of Film Archives is open to national, semi-official and recognized private film archives, provided these organizations have for their prime object the conservation of films, the compilation of national and private film records and the use of films for a non-commercial purpose, either historic, pedagogic or artistic. Film archive organizations are admitted only when their own rules are similar to the regulations already in force at the National Film Library of England, the Reichsfilmarchiv, the Cinemathéque Francaise and the Museum of Modern Art Film Library. The Federation excludes any institution or organization which makes use of its films for commercial purposes.

Broun May Be Film Writer

Heywood Broun, column writer for the New York *World-Telegram,* was mentioned Monday in a United Press dispatch to that paper, from Hollywood, as having received an offer to write for Selznick International Pictures in California.

Mr. Broun, who also publishes the weekly *Broun's Nutmeg,* at Stamford, Conn., inserted a "job wanted" advertisement in the New York *Post,* the other evening, disclosing that his contract with the *World-Telegram* expires early this winter. He has been in California for the convention of the American Newspaper Guild, of which he is president.

Italy and France Hold Rival Film Expositions

The Venice Film Exposition will be held "as usual" in August, despite the refusal of French and American companies to send their product, it was stated from Italy this week. And the Exposition will be held, too, in the face of an International Film Festival at Cannes, France, from September 3 to September 17.

The Cannes festival will have the participation of the United States, Great Britain, Belgium, Holland, Spain, South America, Poland, Switzerland, Roumania, India, Egypt, Russia, and the Scandinavian countries.

English, Dutch, Belgian, Spanish, South American, German, Japanese, Italian and other films will be shown at the Venice Exposition. While the United States and France are not officially participating, they will be somewhat represented, however, by, respectively, "The End of a Day" and "Dark Rapture." Julien Duvivier made the former; Denis Roosevelt, the latter.

Albany Incorporations

Papers of incorporation have been issued by Michael F. Walsh, New York secretary of State, in Albany, to the following:

Victory Theatre and Amusement Corporation, Lackawanna, with a $40,000 capital stock. Harris N. Williams, Oscar Williams and Fada Williams of Lackawanna are the directors.

Selecciones Hispanas, Inc., motion picture films for distribution and exhibition, 100 shares, with Louis A. Solomon, I. C. Jacobs and Jay Tuthill, 1270 Sixth Avenue, New York, as directors.

Sulsol Films, Inc., motion picture machines, films, 200 shares, no par value. Samuel Lent, Myron Slater and Lillian Schorr, 1270 Sixth Avenue, New York, are the directors.

Dutchess Amusement Operators, Inc., to operate motion pictures, 100 shares, no par value. Directors are Max and Benjamin Ginsberg, Beacon and James J. Thompson, Elizabeth, N. J., Marion Lehrfield, Florence Brown and Regina Mostel, 363 Seventh Avenue, New York, are subscribers.

Spiller Productions, Inc., 200 shares, 100 preferred, $40 per share and 100 common, no par value. Directors are Leslie J. Spiller and Arnold Gross, 1440 Broadway, New York, and George L. Miller, Bayside.

Gets Government Contracts

RCA Manufacturing Company has been awarded a $15,000 contract by the War Department for motion picture recording equipment. The Navy Department has awarded the company a contract for sound reproducing equipment, totaling $12,328.

Set Paramount Week

Paramount Week will be celebrated this year from September 3rd to 9th, inclusive, according to Neil F. Agnew, vice-president in charge of sales. Participants in the week will receive gratis advertising material consisting of one sheets, 3x10 cloth banners, stickers and two types of cardboard pennants.

Golf, bridge, horseshoes, dining and dancing are to be the main attractions at the annual picnic of the Rocky Mountain Screen club, which has been set for August 16th at Evergreen, Colorado.



Whether your Patrons arrive in town cars or on shanks mare, here at last is a gift attraction invested with so much downright value and dignified appeal that no one can high-hat it. Women have actually paid hundreds of dollars for original sets like

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THE 1939-40 EDITION OF THE INDUSTRY'S international reference book, "Motion Picture Almanac," edited by Terry Ramsaye, is now on the press. It is indispensable to every executive in the industry. This issue contains more than 11,000 biographies of important film people. Send your order today with a check for $3.25 (postpaid) and a copy will be reserved in your name. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

NEW 567 PAGE BOOK ON AIR CONDITIONING by Charles A. Fuller, authority on the subject. Available for theatre owners contemplating engineering changes. Book is cloth bound with index and charts and covers every branch of the industry as well as codes and ordinances regulating installation. Order now at $4.00 a copy postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

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WIRED TELEVISION promised now— Otterson heads new combine

U. S. PLANS new campaigns: Practises, Labor, Divorcement, Fox receivership

SHOWMEN GATHER in Famous Players Canadian's first trans-continental meet

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These were the scenes serviced to you in Vol. 21, No. 82, showing Uncle Sam's men-of-war in the storm off Cape Horn!

Only the MOVIETONE NEWS cameraman was permitted to accompany the fleet on that good-will cruise around South America during which the storm was encountered.

That cameraman was Bonney Powell, who lashed himself to the superstructure of one of the ships and took the storm scenes at risk of death!

They are without doubt the most sensational shots of their kind ever photographed—and only MOVIETONE NEWS had them!

Some issue of the News gave half its back page to a MOVIETONE clip showing the baby Prince Edward trying to throw a pillow at the Trooping of the Colors.

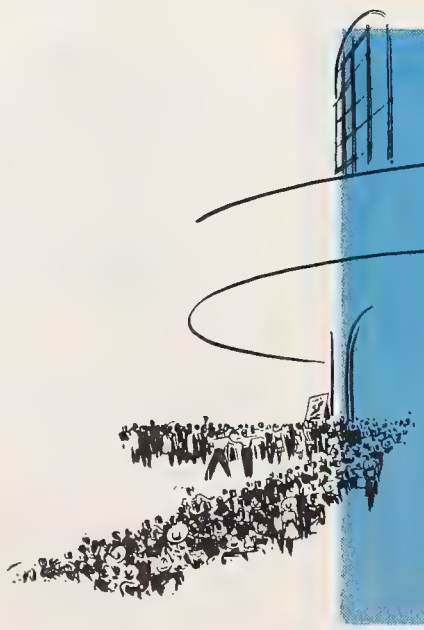
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MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 136, No. 5 July 29, 1939

TOLL GATES

WITH speculations of war and threats of world chaos filling the news columns of the daily press, and this and that of immediately contemporary excitements, the public, and much of American business, is unaware that close at hand are devastating problems of the national political economy.

Always eventually comes judgment day. The end of all spending is paying—or else.

The nation, the states, the counties and the cities have, these depression- and recession-ridden years, been spending at a constantly accelerated rate. Magnificent deficits loom, unless and until new sources of revenue appear. New sources of revenue are new taxes.

Symptomatic are the special municipal and state levies on cigarettes, a-top a national tax which is in excess of the production cost of the goods. Symptomatic, too, are the new toll gates on Connecticut's great new motor road, the Merritt Highway.

MORE significant is the move of the State of Colorado to collect special chain store taxes from the motor car agencies, a sort of ex-post-facto decision which says that Detroit already owes Colorado something over a million dollars.

The Colorado state treasury has held that since the factories "exercise control over their dealers" they constitute chains, taxable under the law. This contention is made despite the fact that most of the dealers are independently financed and operated. Other states have similar laws, and yet others are considering them.

The fact is that wherever money visibly flows there is a beckoning to the tax makers.

The river of traffic which roars night and day over the Merritt Highway is a conspicuous fact.

Another conspicuous fact is the motion picture, beginning with the marquee lights over the box office where the tickets unroll.

THE motion picture is still talking about two-million-dollar productions. Salaries of stars and salaries and bonuses of executives have been broadcast, officially, and the figures are arresting to the popular and the political eye. Nonetheless, it averages out as a business of narrow margins.

The general, and official, impression is that the motion picture industry divides into two parts: Hollywood where they make the pictures, and New York where they make the money. It is not that simple, but it tends to look that way.

The relation of the city to the state and the state to the nation is getting more complexly difficult than ever. "State's rights" maybe have been waning as our centralized national government has risen in power and extended its attention to the lives and purses of the citizenry, but the states have yielded none of their power to tax and we are confronted with the menace of a multiplicity of intra-national boundaries.

Further, while a man's life may not be put in jeopardy twice for the same offense, his living and his property can be invaded by everybody from the village board of Whiffletree Center to Congress, continuously .

Just now, while the land is all a-fret with relief and WPA concerns, the motion picture industry is getting again some hungry examination.

One great municipality's tax levying board is dallying with a notion that is being devised to lay tribute upon the amusement film for the whole nation, a sort of financial master stroke of city sovereignty.

Taxation has only begun.

△ △ △

BUYING RUSH AHEAD

REPORTS reflected in the news pages of this issue of Motion Picture Herald tend to indicate that selling, more especially in the independent sectors of the picture market is more belated than ever before in the annals of the industry.

The obvious and principal cause of the delay is the uncertainty spread over the situation by the long prolonged and tediously debated program of trade practises and its all important arbitration proposals.

This means that the selling and buying are to be compressed into a much shorter period, with intensification of pressures and competitions, on both sides of the counter. Meanwhile there may be gain in the fact that the buyers will in any event have time to study the wares offered, if the vendors take steps to tell the customers about them.

△ △ △

STRAIGHT SCOTCH

A CANNY visitor, Patrick Joseph Dollan, Lord Provost of Glasgow, sojourning in our midst and about the World's Fair, remarks that he'd be pleased if Hollywood and the governor of Michigan "would stop bragging about the hellishness of Americans in general and New York in particular." Mr. Dollan was around all last weekend and Monday reported he had found no sin.

"This," he said, "is the kindest city we ever visited. Here I have been going around for the last three days visiting a city of millionaires, without a dime in my pocket."

That's nice—but it seems Mr. Dollan took certain precautions about that dime.

△ △ △

OF A SUMMER'S DAY

HOLLYWOOD has been all a-twitter for a fortnight because the Saturday Evening Post published a somewhat picturesque bit of a study of Louella Parsons, queen bee motion picture editor of the Hearst newspapers and altogether the most remarkable journalistic personality in that oryeyed oasis on the delirious desert.

The story is much simpler than the telling has been.

Miss Parsons discovered Miss Marion Davies, actress. Mr. William Randolph Hearst, producer and publisher, discovered Miss Parsons, critic of unique perceptions. Miss Parsons discovered Hollywood, community of unique opportunity.

Everybody did the best he could under the circumstances, and there were lots of them. Louella probably, on the whole, did better than the most of them. She found that Hollywood could and would take it, and she gave it to them. On pain of

[*Continued on following page, column* 1]

This Week

Buying

General sales managers and their field selling forces are today scurrying about the country and around their respective territories to sell their 1939-40 features and short subjects. In the first national check into the buying situation, it is found that circuit buying is progressing somewhat, but that independent and single-theatre deals are proceeding much slower than usual.

The reasons and a report on some of the first deals closed to date appear on page 14.

Television by Wire

John E. Otterson, former head of large companies in the motion picture industry and elsewhere, this week appears as the president of the newly formed Radio Wire Television Corporation, an amalgamation of companies marketing radio products and supplying "piped" music to homes, hotels, and the like. Mr. Otterson hopes that wired television will answer the present television difficulties: limit of transmission to sight range, and impracticability of network transmission. He is sure that wired entertainment is the entertainment of the future.

The report is on page 24.

OF A SUMMER'S DAY

[*Continued from preceding page*]

her displeasure, and of Mr. Hearst's displeasure, she demanded, still demands scoops, special access, exclusive material. In her radio work she has enjoyed a sparkling array of most of the top star talent in Hollywood for her guest programs, and her relatives do rather well in various enterprises, which is rather the way with relatives of the mighty in Hollywood.

Now Hollywood is telling itself bits that Mr. Thomas Wood, author, did not seem to get into his Post story.

The Let's-Pan-Louella parties would be in better taste if they had started before the Hearst newspaper empire began to crumble.

Miss Parsons with typical and commendable indifference has decided to ignore the whole matter. Just to prove that she is continuing on the same platform, she printed a bit the other day from which Miss Whitney Bourne can infer that it was wrong to marry Mr. Stanton Griffis without advance notice to Miss Parsons.

None of which matters at all, save in Hollywood, the land where they never grow up. And there it's the summer's best item.

Terry Ramsaye

Union Bargaining

In one of the most sweeping orders yet handed down to involve Hollywood studio workers, collective bargaining agents for employees in four branches of Hollywood production were named Tuesday by the National Labor Relations Board.

The Society of Art Directors was named as the agency selected by a majority of chief art directors, unit art directors and follow-up men employed by Columbia, RKO, Twentieth Century-Fox, Loew's and Paramount, and elections were ordered within 20 days among those employees at Universal, Warner Brothers and United Artists to determine whether they, too, desire to be represented by the Society.

The Screen Publicists Guild was certified as the agency to represent unit men, feature writers, planters, contact men, art editors, copy editors, trailer men and advertising men in the publicity departments and all employees in the advertising departments engaged in advertising work in Los Angeles county for RKO, Columbia, Universal, Loew's, Twentieth Century-Fox, Paramount, Warner Brothers, Hal Roach Studios and Samuel Goldwyn, but a petition filed on behalf of employees of Selznick International and Principal Productions was dismissed.

The Society of Motion Picture Artists was named as the agency to represent illustrators in the art departments, costume illustrators, matte shot artists, assistants to matte shot artists, title artists and heads of title departments at Columbia, RKO, Universal and Loew's, and elections were ordered at Warner Brothers and Twentieth Century-Fox. The board dismissed petitions filed on behalf of employees of Paramount.

The Federation of Screen Cartoonists and the Society of Motion Picture Film Editors were named as agents for employees of Walt Disney Productions. The board announced that the former showed that it represented 568 of the 602 employees engaged in production, exclusive of supervisory employees, and that the editorial organization represented all 15 of the cartoon editors, assistant editors and film librarians.

Other Hollywood and other motion picture union and guild news appear on page 29.

On the Train

Samuel Goldwyn rode by train this week from his studio in Hollywood to the Rivoli theatre on Broadway to attend a big ballyhoo opening of his new "They Shall Have Music." On the way east he issued several statements, verbally and in writing, starting at Chicago with an expression of approval for an anti-duals bill pending there, and ending in New York with the announcement of "another Salzburg" in every hamlet in the United States.

See story on page 58.

Curtain

Vaudeville, which once relegated films to the position of "chasers," to clear the theatre before the next bill went on, has reached a new low ebb this summer, with majors' booking offices reporting fewer than 10 houses being serviced steadily at present. Despite plans on the part of such independent circuits as Brandts in New York to provide playing time for vaudeville in place of a second feature, Broadway's bookers and agents see no great hope for the immediate future. However, vaudeville was much in the public eye this week as wreckers started demolition of the lobby of the New York Palace, long the leading vaudeville theatre when that art was at its height. With the completion of a new lobby, another of vaudeville's landmarks will have passed.

An account of vaudeville's present status in the entertainment world will be found on page 15.

United Front

Film critics on newspapers are organizing a national group to raise standards of film criticism, impress the public with the significance of motion picture criticism, compel greater attention from the producers in Hollywood and increase the respect of editors and publishers for their motion picture departments.

Details of plan are reported on page 17.

MOTION PICTURE HERALD

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In the Army

The Senate in Washington this week passed a law making it a criminal offense to incite members of the United States armed forces to disobey rules and regulations through literature or motion picture films passed among them.

The law is aimed directly at literature which, it had been charged, was distributed among U. S. soldiers and sailors by Communist organizations, but it would apply equally to films. However, it was said at the Capital, there has been no complaint in military circles over motion pictures and it would be only under exceptional circumstances that films could be involved. Both the Army and the Navy buy films for showing in camps and on ships, virtually all of the product coming from the industry's "Big Eight."

Latin America

How to hold the immense advantage which American companies already have in Latin America, and not how to gain new markets, is the problem American distributors face, according to John Day, Paramount manager for South America, who arrived in New York on Monday. The Latin American market is "thoroughly developed," and highly competitive, he said. French films and native productions are growing threats, he said. As for the "untapped" areas which home office executives point to, Mr. Day intimated that they would have to remain untapped for some time. There is no business to be done in regions into which one cannot go, and in which there are no theatres.

FOR READY REFERENCE

Editorial	Page 7
This Week in Pictures	Page 10
The Hollywood Scene	Page 39
In the Cutting Room	Page 47
In British Studios	Page 42
Managers' Round Table	Page 65
Release Chart	Page 73
Asides and Interludes	Page 35
Showmen's Reviews	Page 48
In the Courts	Page 84
Deaths of the Week	Page 84
In the Newsreels	Page 84
Short Subjects on Broadway	Page 64
What the Picture Did for Me	Page 60

More Troubles

The Department of Justice this week warned that a Federal Grand Jury probe of the film business is coming in Los Angeles, with a new monopoly suit and an investigation of film labor matters, also film tax deficiencies.

Congressman Lyle Boren states that when the anti-block-booking bill reaches Congress, he will move for a drive for divorcement legislation.

For Theatres' receivership is being subjected to examination by the Federal Bureau of Investigation as a result of the Judge Manton case.

In Alabama, still another anti-trust suit has been filed against the majors by independents.

Major defendant counsel in the Government's New York anti-trust suit are getting ready to protest the Department of Justice's move in Federal Court for an early trial date.

The same defendants, in the Oklahoma trust suit, with the addition of the Griffith circuits, are demanding of the Government details of the charges in that case.

Trust suits and troubles are reported on pages 21 and 22.

21st Anniversary

Marking the 21st anniversary of the Famous Players Canadian Circuit, managers, field excutives and the home office staffs met this week at Niagara Falls, Ont., in the first coast to coast convention held by the company. N. L. Nathanson, founder and president of the circuit, spoke at length of his confidence in the future of his personnel, his company and the industry. A highlight was the award of manager bonuses and announcement of an extension of the bonus plan. Attending were top executives of the major American distributors.

A story by A-Mike Vogel, Managers' Round Table chairman, is on page 27. Picture on page 10.

Need Not Pay

The United States Government dismissed the tax claim against Charles Laughton with the decision that he need not pay the assessment of $104,430 levied against him on his 1933 and 1934 incomes. Mr. Laughton's case differs from that of Marlene Dietrich, who is also having difficulty with the government over her income tax and was permitted to sail only after leaving $100,000 in jewelry as partial security, in that she is a naturalized American citizen while he, a British subject, is an alien and secondly, the tax laws were revised and tightened after the years involved in Mr. Laughton's case and prior to Miss Dietrich's.

Financial News

Thirty-nine weeks' earnings of Warner Brothers were reported this week at $2,912,186, compared to $3,282,765 in the previous year. This was equal to 70 cents a share on the common for the last 39 weeks, and 80 cents a share in the previous period.

Consolidated Film Industries netted $356,117 in six months, equal to 89 cents a share on preferred stock, compared to $317,442, equal to 79 cents a share in the previous half year.

The Securities and Exchange Commission this week reported stock holdings of Monogram Pictures officers.

Sharp decline in theatre business in June was reflected in receipts for ticket taxes, as reported this week by the Bureau of Internal Revenue.

The figures are on page 52.

McNinch Ill, Quits

Frank R. McNinch will send to President Roosevelt his resignation as chairman of the Federal Communications Commission, he admitted Wednesday. The personnel of the Commission has for months been subject to attack by all sides, by Congress and broadcasters, particularly, for the nature of some of its decisions and procedure.

Ill for a considerable period, Chairman McNinch was a luncheon guest at the White House Tuesday, when he told the President that, owing to his health, he felt that the burdens of his office were too great.

The Chairman will be the second member of the Commission to be replaced in recent months, Frederick I. Thompson succeeding Eugene O. Sykes in April.

Chairman McNinch's admission immediately caused speculation both in Washington and in radio broadcasting circles as to his successor. T. A. M. Craven, FCC member, who has consistently differed with the Chairman on policy matters, is reputed to have the support of the radio industry, but others mentioned are former Governor Philip F. LaFollette, of Wisconsin, former Congressman Otha D. Wearin, of Iowa, and James Lawrence Fly, of Knoxville.

Schine Convention

The theatre circuit of J. Myer and Louis W. Schine, which started in Gloversville 21 years ago modestly and now numbers 150 theatres in the east and south; next week, Tuesday through Friday, holds its first annual convention. Under the direction of the Schine brothers, some 250 of the circuit personnel will discuss exploitation, selling terms, operations, and the like.

Plans, business and social, for the meeting are outlined on page 28, and a special story in the Managers' Round Table, page 70, tells the story of the circuit's growth.

This Week In Pictures



ABROAD AT HOME, or going to Italy on Flushing Meadows at the Italian Line Restaurant at the World's fair, where Constance Bennett and Joseph M. Schenck dallied with luncheon and tidbits of reminiscence.



By staff photographer

WITHOUT A HORSE. Herbert J. Yates, Gene Autry and James R. Grainger, executives and chief asset of Republic Pictures, at a cocktail party for the star in New York.

TWO MEN IN IRON MASKS, right, rest between rounds of the World's Fair where part of the crowd connected them with "The Man in the Iron Mask," the rest assumed them to be a regular Whalen fixture. Exploitation conceived by Lynn Farnol, executed by Arthur Jeffries of U. A.



By Cosmo-Sileo

HONORARY MEMBERSHIP, left, in the Cincinnati Bookers Club is awarded Mrs. Emma L. Shakespeare, operator of the National in that city and uniquely an exhibitor in the territory for 25 years, by James Brunetti, secretary, and Joe Goetz, president.



TIME OUT from the Quintuplets, below, is taken by Dr. Alan Roy Dafoe to come to New York for a cocktail party showing at the RKO Pathe office of the Dionne prodigies' new film, Five Times Five".







DOMINION exhibition executives, chiefs of the Famous Players Canadian circuit, dine on the Rainbow Roof of the General Brock Hotel at Niagara Falls during the annual convention: Frank Gow, supervisor; Victor Armand, projection department; Morris Stein, supervisor; L. I. Bearg, division manager; N. L. Nathanson, president; C. Roboson, supervisor; Eddie Zorn, division manager, and Frank Kershaw, general manager. Story on page 27.

CIRCUIT OPERATORS, right, in Hollywood, hear announcement and meet the stars of Universal's latest feature plans, a production combining the talents of W. C. Fields and Mae West. Left to right: Nate Blumberg, M. A. Lightman, head of Malco Theatres; Arthur Frudenfeld, RKO Cincinnati division manager; Miss West, Mr. Fields, and Mort Singer of the Singer circuit in the middle west.



Exhibitors in Hollywood



Above. Mrs. William Quigley, who operates the Rex and State in Nanticoke, Pa., and her sons and daughters with Ronald Reagan and Margot Stevenson.



Above. Clemente Lococo, Argentine exhibitor, is dined at the Paramount studio with a group of compatriot actors and actresses. Left to right: Amanda Ledesma, Mr. Lococo, Alberto Vila, Amanda Varela and Paul Ellis.

Below. Joseph Koehler, exhibitor and mayor of Twin Falls, Idaho, Mrs. Koehler and their daughter with Humphrey Bogart on the Warner lot.





Above. Harry Mandel of the New York office of RKO theatres, with James Cagney on "The Roaring Twenties" set.

Below. Gilbert W. Cox of the Giles circuit, Boston, with his family on the Warner lot.



Above. Mr. and Mrs. Lloyd W. Claver of the Roxy at Coquille, Ore., with Margot Stevenson.



The Vacation Roll



IN THE RKO LOUNGE. Right, Mr. and Mrs. Bernard E. Smith of the Butterfield circuit in Detroit.

Left. J. Georges Champagne, of the Roxy and Auditorium, Shawinigan Falls, Quebec, right, and friends.

(All by staff photographer)



Right. Jean Leibovici, operator of the ARPA theatre in Bucharest, Roumania.

Left. Bert Wheeler, Warner district manager in Chicago, and Mrs. Wheeler.

Below. Norman F. Hicks, manager of the Capitol, Raleigh, N. C.



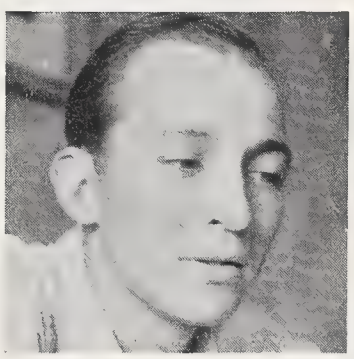


Above. Mrs. J. Quinn, of the Circle, Social Circle, Ga.



IN THE PARAMOUNT RECEPTION ROOM. Above, John J. Friedl of Minneapolis.

Right. George Walsh of Poughkeepsie.







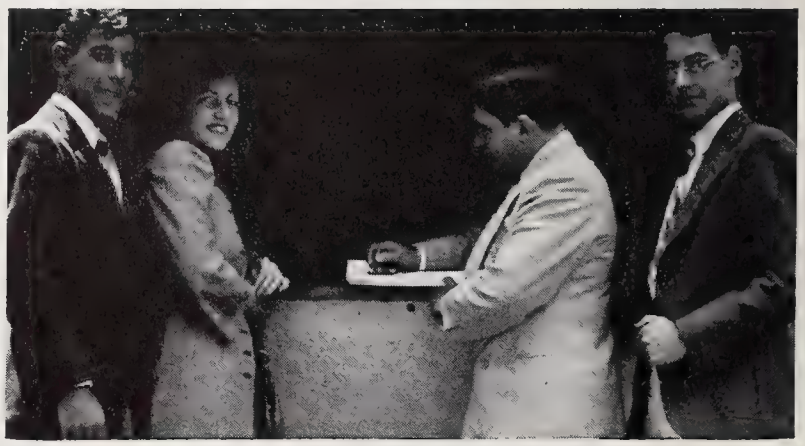


Above. Charles Ryan, assistant Warner zone manager in Chicago, Mrs. Ryan, and their sons.

Below. Mr. and Mrs. J. C. Schilling, right, of the Lyric, Connorsville, Ind., and Joseph F. Devon.



AT THE MGM BOOTH in Times Square, below. Dwight Curfman, State theatre, Westerville, O., Mrs. Curfman and their sons, Dwight, Jr., and Robert.



Record Industry Turnout In Tribute to Eckhardt

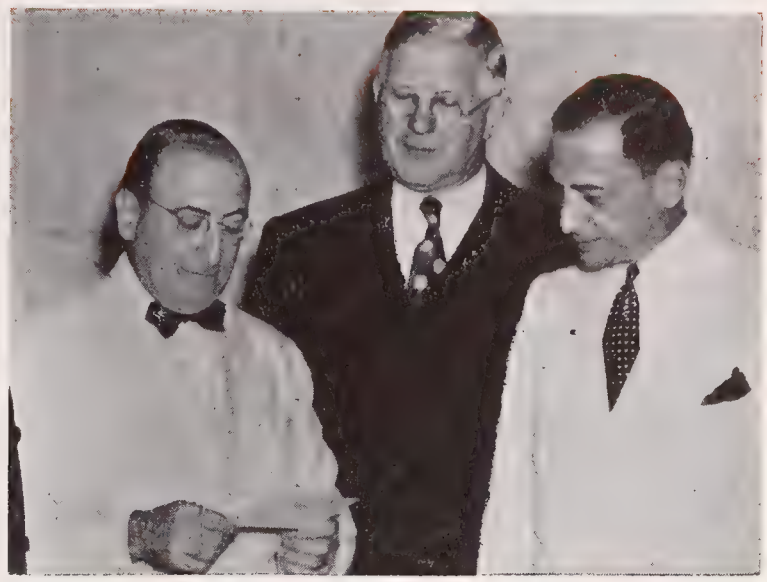
ONE of the largest crowds in Chicago's cinema industry, approximately 500 guests, attended the silver jubilee testimonial dinner given Clyde W. Eckhardt, 20th Century-Fox branch manager, in the Congress Casino Monday night. Speakers included Felix Mendelsohn, toastmaster, Herman Wobber, William Gehring, Lew Lehr, Jack Kirsch, John Balaban, Truman Talley, Jack Osserman, Gradwell Sears, Peck Gommersall, Jack Miller, James Caston, Henry Herbel, W. H. Banford, Walter Branson and Allen Usher. The dinner was preceded by dedication of 20th Century-Fox's new Chicago exchange building.



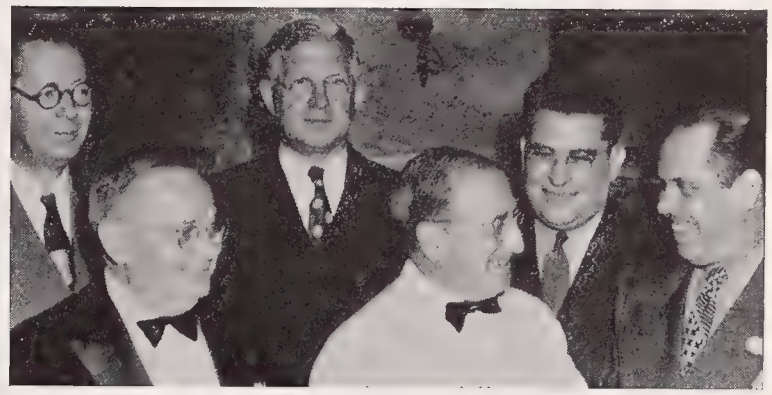
Above. Tippy Harrison, Jack Osserman, Carl Goodman and M. D. Goodman.

Below. Harry Symthe, L. F. Gran, Jack Rose and Nate Goldstein.

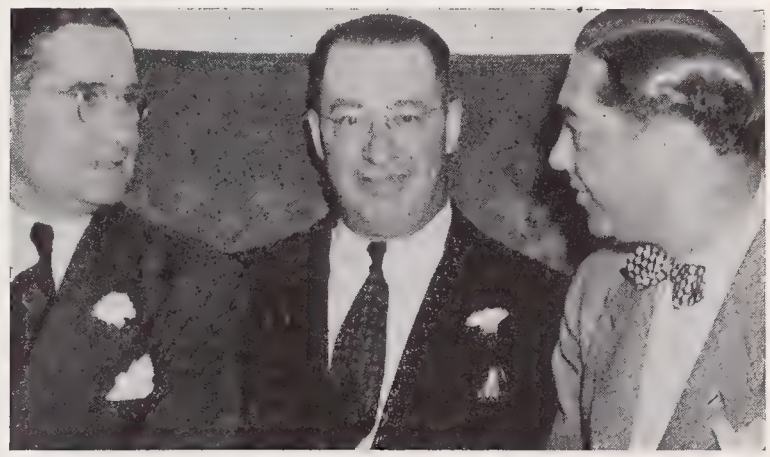




The guest of honor with Herman Wobber and Felix Mendelsohn.



Above. Truman Talley, Jack Miller, Mr. Wobber, Mr. Eckhardt, William Gehring and Lew Lehr.



Del Goodman, Harold Loeb and Max Slott.



John Balaban and Jules Rubens in front of the new building.

Below. Seated: Henry Herbel and Allen Usher. Standing: Gradwell Sears, Jack Osserman and Mr. Mendelsohn.



Below. Paul Terry, Mr. Eckhardt, Harvey Day, E. Grohe, Harry Goldman and Mr. Kirsch in the new exchange on opening day.



FIRST CHECK ON BUYING SHOWS RESULTS OF DELAY

Contracts Running Behind Last Year; Code Delay Seen as Cause; 36 Circuit Deals Closed by Ten Large Companies

The 1939-40 product buying season is well under way, off to a late start and with much to be done by the distributors to roll up the some 600 block franchises necessary to get the 35,000-odd playdates usually sold to the 83 large circuits alone. Even more sales effort will be necessary to gain a normal position in the subsequent-run field.

In the first check on who has bought what, productwise, for exhibition in 1939-40, 36 large-circuit deals are disclosed to have brought about 3,007 block-product sales for various of the ten large companies, while new-buying by smaller operators and single-theatre owners is, in many sections, proceeding even slower, due, for the most part, to the decision of those owners to mark time pending receipt and actual inspection of the final trade practice document to determine the relation of expected concessions from the code to any bargaining that they may be doing with film salesmen.

Arbitration Is Factor

From the standpoint of the independent buyer there is also the important matter of the majors' system of arbitrating contract and other disputes under the code and under their film contracts, for which the owners also have been waiting before talking about new film commitments.

All of this means that the delayed buying season will make a much shorter one for 1939-40 bargaining. There are, of course, scores of deals now in process of negotiation which should shortly release the floodgates of playdates. For all of these, and whatever other potential business is in sight, the general sales managers from New York and their field sales forces will be riding more pullmans than usual in the next few weeks on the selling business of their companies, riding in competition that appears to be keener than ever before among the several companies.

Most of the sales managers themselves have been prevented this year from giving as much early attention as in previous years to their company sales problems, for they, too, have been tied up by the code, meeting almost continuously for months in New York on the drafting and re-drafting of the program which they are about to present for the self-regulation of distribution and exhibition.

Rental Increases Claimed

Independent exhibitors in many territories also have been delaying buying because of local business conditions and because, they claim, the distributors this year are increasing percentage demands, but, pending actual meeting of the buyer and seller on terms, no organized action has been taken by the owners, save the suggestion of two weeks ago by the United Motion Picture Theatre Owners of Pennsylvania that cooperation of all independent groups be effected to attack the "problem of high film rentals." There have also been similar sporadic outbursts in organized exhibitor ranks elsewhere.

In view of the delayed buying in some places and the fact that the actual selling period only recently got under way seriously, most of the general sales managers in New York are reluctant to discuss the state of their books at this date.

However, from announcements already made through their home office publicity departments, and otherwise, some important deals are reported consummated.

One of the most important deals to date in the buying of 1939-40 product, one of the most important in the company's history, was the purchase by National Theatres of United Artists' complete program of 28-to-32 features, for the 169 Fox West Coast houses, its 42 Fox Wisconsin theatres, 120 of Fox Midwest and 65 Fox Intermountain.

Another big United Artists negotiation was a two-year contract for all of its product for all of Warner Brothers 400 theatres. This one was the biggest U.A. deal for all time.

Harry Gold, United Artists sales manager, also sold the 53 George Skouras-Fox Metropolitan houses. Other U.A. purchases were made by the Durkee Circuit, with 20 houses in Baltimore, and by the Rome Circuit, with 11 theatres in Maryland.

Settlement Seen

Warner Brothers is another that has been making normal progress on product sales. Following the breach occasioned when the company, last month, announced it would this year sell-away from National Theatres in California, because it was dissatisfied with National's terms and operating policies, Warners have been selling to other coast circuits which heretofore could not get that company's product. One of the foremost deals in this connection was the purchase by John Danz for his 18 Sterling Theatres in Oregon and Washington.

In any event, some in New York this week saw the possibility of Warners and National Theatres healing the breach, this report on Broadway following a meeting of National's theatre chiefs in New York on new product arrangements.

In Colorado, Gibraltor Enterprises, 30 theatres; and in South Dakota, Black Hills Amusement Company purchased 1939-40 Warner product, Black Hills having ten theatres.

Wilmer and Vincent has bought the Warner group of 48 for 1939-40 for its 20 theatres in Pennsylvania and Virginia.

Shea's Publix, 13 theatres in Buffalo have also bought the Warner product, including features, shorts and trailers, likewise the J. J. Parker Circuit of six in Oregon, the B. F. Shearer Circuit of four in Washington, with the Johnson interest of nine in Washington, and the J. Blumenfeld group of 15 around San Francisco.

As with practically all other sales managers and field and divisional sales executives of other distributors, Warners' officials have been riding pullmans into the field to close new deals and polish up old ones. Gradwell Sears, general manager, was in Chicago this week talking about releasing plans with the Balaban and Katz Circuit, whose Warner franchise still has two years to run.

National Theatres' 169 Fox West Coast, 42 Fox Wisconsin, 120 Fox Midwest and 65 Fox Intermountain theatres have also purchased Columbia's 1939-40 product, of 42 features, and purchased Metro-Goldwyn-Mayer's 44-to-52 for the same subsidiaries.

The 20 Durkee theatres in and around Baltimore have bought Republic's product. Negotiations are understood about to get under way with National Theatres.

Interstate Theatres, operating 32 in New England, has also bought Republic, likewise New England's Maine and New England Circuit of 21.

Three-Year Deals

Metro-Goldwyn-Mayer has been negotiating 1939-40 product deals with Warners (400 theatres); National Theatres (396 theatres) and many with Paramount's many partners, in both instances continuing three year deals which expire at the end of the present season.

First big Twentieth Century-Fox sale was to about 250 of the 400 Warner theatres, for one year. W. N. Skirball, for nine theatres in Ohio, also will get Fox product.

The 16 Dipson theatres in Ohio, Pennsylvania and New York were a Universal product purchaser and so was the Music Hall, New York, and the 150 Schine theatres in New York, Ohio, Kentucky and Maryland, also 20 Comerford theatres in New York State.

There have been other deals, but the foregoing are some of the more important, and will be followed daily now by announcement of the consummation of negotiations now under way, for large and small groups of product by large and small circuits.

Motion Picture Daily reported the other day that higher percentage terms are being sought for an increased number of pictures everywhere as a result of higher production budgets at virtually every studio. Domestic sales quotas for the new season are running 10 per cent to 20 per cent ahead of a year ago, while production budgets will run from 10 per cent to 40 per cent higher. Foreign sales quotas are eight to 15 per cent higher than last year.

Agreements Unchanged

While percentage terms asked are generally higher throughout the industry, sales officials emphasize that provisions for adjustments are more liberal than they have been in the past. This fact is credited in some distribution quar-

(*Continued on page* 18, *column* 3)

WARNERS AHEAD IN PRODUCTION SCHEDULE

With more than a month to go before the 1930-40 *season officially starts Warner Brothers are far in advance of their production schedule with nine of the features completed and seven still in production. The features completed are "The Lady and the Knight", "Dust Be My Destiny", "The Old Maid", "A Child's Born", "Secret Enemy", "Steeplechase", "No Place to Go", "The Return of Dr. X" and "Nancy Drew and the Hidden Staircase". Features still in production are "Twenty Thousand Years in Sing Sing", "We Are Not Alone", "The Roaring Twenties", "On Your Toes", "Career Man", "Queer Money" and "The Dead End Kids in Military School".*

DEMOLITION OF OLD PALACE LOBBY FINDS VAUDEVILLE AT LOWEST EBB

Five Major Theatre Circuits Have Less Than 12 Houses; Bookers See Little Gain in Fall Despite Independents' Plans

Regular full-time vaudeville, running in combination with pictures, of course, has struck the lowest ebb in its history this summer. And, despite the plans of a few independent film theatre circuits to put vaudeville in this winter, as in New York, at the Brandt houses, and in Minnesota, at the Minnesota Amusement Company's theatres, Broadway's vaudeville bookers and talent agents see no great advances for vaude acts in the new show season this fall, although there will be some seasonal openings.

None for Keith Circuit

Indicative of the situation, Radio-Keith-Orpheum, one of the oldest and at one time the biggest vaudeville circuit, stands today without a single week's vaudeville bookings in the country, and will have but four or five this fall.

Fanchon and Marco, for Fox and National circuits and others, and which of late years has been among the most active bookers, today is booking acts into but a few houses.

Warners has only three, the Earle, at Washington; Strand, New York, and the Fox in Philadelphia.

Paramount has but two, Paramount, New York; Chicago, Chicago.

Loew's has but two, the State in New York, the Capitol, Washington.

There are not more than a handful of others. "Spot" bookings of novelties, beauty contests, amateurs, stage bands, freak acts and such are, of course, another matter. But even in this field there is not much going on this summer. Double bills and chance games and giveaways still hold the upper hand as companion attractions to the product of Hollywood.

Palace Lobby Remodeled

Despite the present low position of vaudeville, the old theatrical art this week came in for no little newspaper, theatrical and public attention when building wreckers started demolishing the old lobby of the Palace theatre on Broadway, the leading vaudeville theatre when vaudeville was at its height. Before the wrecking started, Monday afternoon, to make way for a new lobby and marquee for the RKO house which has been showing pictures for years, old vaudeville stars of other years gathered in the theatre's lounge to exchange reminiscences of the house, 26 years old next September.

The new Palace lobby, to be finished August 11th, will have black granite base and white granite walls, with aluminum and bronze display frames. The inner lobby, reached through glass doors, will have walls of zebra wood with a black marble base.

Old-Timers Attend

Among the performers present Monday, for their last look at the Palace front of old as many of them knew it, were Harry Richman, Hardeen, Jay C. Flippen, Dave Apollon, Ben Blue, Radio Rogues, Milton Berle and his mother; Carner, Wolfe & Haskins, Sid Marion, Sid Gary, Bob Olin, Judy Canova, Billy Gould & Jay Brennan, Olie Olsen of Olsen & Johnson, Phil Silvers, Lew Hearn, Jackie Heller, Ward & Van, Al Raymond of Raymond & Caverly, Margot Crangle, Collins & Hart, Louis Spielman, Parish & Peru, Corinne, Rose Kessler, May Dupree, Dave Vine and Don Barclay.

The performers appeared before the WMCA microphone from 4 to 4:30 P. M. with Martin Starr as master of ceremonies. J. J. O'Connor, president in charge of theatres for RKO; C. B. McDonald, division manager, and Harry Mandel, director of theatre publicity, were in charge of festivities, together with John Cassidy, Fred Myers, Max Fellerman, Peggy Foldes, Ed Sniderman, Bucky Harris, Blanche Livingston, Hal Seroy and Bill Kernan.

MARK ANNIVERSARY OF NICKELODEON

The Pittsburgh Variety Club this week at its regular weekly dinner observed Nickelodeon Day in celebration of the 34th anniversary of the opening of the world's first all-motion-picture theatre, the Nickelodeon, opened June 19, 1905, by Harry Davis and the late Senator John P. Harris. King for the day was John H. Harris.

The guests included Eugene Connelly, former publicity director and manager for early Davis-Harris enterprises, and former Senator Frank J. Harris, president of Harris Amusement Company. The preview theatre in the recently opened Harris Company offices in the William Penn Hotel in Pittsburgh is called Nickelodeon. Eighty-five barkers attended the dinner.

A bronze tablet marking the site of the first nickelodeon was unveiled in 1929 at Frank and Seder's downtown department store, by the Historical Society of Western Pennsylvania.

Brandt Vaudeville in Fall

First heralded in May, 1938, the plan of the Brandts to eliminate double features by following a policy of vaudeville will go into effect in September.

Having tried vaudeville at the Flatbush Theatre, Brooklyn, for the 13 weeks from last March 17th to the closing of the house for the summer, and calling it "most successful," William Brandt, affiliated with his brother Harry, Independent Theatre Owners of America president, in the operation of the Brandt Circuit, has started a separate vaudeville booking department under the supervision of Arthur Fisher.

Playing the Flatbush during the "trial period" were, among others, Paul Whiteman, Abbott and Costello, Willie and Eugene Howard, Harry Richman, Lou Holtz, Jimmy Dorsey and Helen Morgan. Opening the theatre on September 21st will be Milt Britton and his band, the Andrews Sisters and the Debutantes. On the 28th, the show will move to the Windsor, in the Bronx; on October 5th, to the Audubon, in Washington Heights, and on October 12th to the Carleton, Jamaica, according to William Brandt. The Audubon and Carleton will also open on the 28th, with different shows, it being "our intention to rotate the shows from one theatre to another," according to Mr. Brandt.

Following primarily a "name band" policy, Mr. Brandt will keep his prices the same as those prevailing in the neighborhood. His shows will include a feature, shorts and the vaudeville.

With his four weeks' playing time, Mr. Brandt said that this was the most afforded any act in the metropolitan area in recent years, and feels that in addition to providing better grosses at the Brandt theatres, it would afford an opportunity for the development of talent and work for musicians, stagehands, scenery workers and actors.

The Brandts' idea of providing 10 weeks playing time through the formation of a vaudeville circuit including the Hippodrome, Baltimore; the Rialto, Newark, and the State, Hartford, among others, is being held in abeyance.

Minnesota to Have 10 Weeks

However, 10 weeks of playing time will be offered under a plan now in work by the Minnesota Amusement Company. Acts would be able to play combination shows in key situations outside of Minneapolis, St. Paul and Duluth, with opening set for October.

Among the "down-town" theatres in key cities which show vaudeville throughout the year as a steady policy are the following:

Fox, Philadelphia
Earle, Washington
Capitol, Washington
State, New York
Paramount, N. Y.
Strand, New York
Roxy, New York
Music Hall, N. Y.
Hippodrome, Baltimore
Chicago, Chicago
State-Lake, Chicago
Oriental, Chicago
Golden Gate, San Francisco
Orpheum, Los Angeles
Beacon, Vancouver
New York, Buffalo
Riverside, Milwaukee
Denver, Denver

Stopping their vaudeville policy during the summer, but showing it during the winter, are the following, among others:

Lyric, Indianapolis
RKO, Boston
Fox, Detroit
Palace, Cleveland
State, Hartford
Palace, Akron
Palace, Youngstown
Paramount, Newark

Then, too, there are such summer resort vaudeville outlets as the Hamid and Steel Piers, in Atlantic City, as well as neighborhood houses which have either a regular vaudeville policy or use spot bookings. Some of these are:

Fay's, Providence
Fay's, Philadelphia
Carman, Philadelphia
State, Baltimore
Stratford, Chicago
Norshore, Chicago
Fort Wayne, Evansville
Buffalo, Buffalo

Now being tried out at the Colony, Jersey City, is sponsored vaudeville. The theatre has sold its stage rights for a period of 10 weeks; and a local furniture store is providing a five-act show every Friday night, receiving notices in the lobby and through trailers in return.

This, it is reported, is the first time that a theatre has contracted with a commercial sponsor not tied to a sponsored radio program.

Decline Since Sound

The days when films were used as a "chaser" to get rid of the crowds which would otherwise have stayed on to see another turn of their favorite vaudeville performers, have given way within the past 10 years to the situation as it now stands: where there are almost no routes for a vaudeville performer. Bookings heads and others who can remember the times when the large circuits could provide steady employment in the form of continuous routes for as long as three year periods, have ascribed the causes of vaudeville's decline primarily to the

(*Continued on following page*)

FEW STAGES USED REGULARLY

(*Continued from preceding page*)

introduction of sound films, the great increase in radio popularity in the late 1920's, and the depression, after which vaudeville had only one false high point, in 1931, before relapsing back again into the slump it reached in 1928-29. Vaudeville, it is pointed out, was also hurt by the lavish film musical comedies, with which it could not hope to compete; and a parallel is made in the fact that, since the introduction of sound, there has been very little "talk" in vaudeville compared to the skits and sketches formerly so popular.

Vaudeville today is secondary in drawing power to films themselves, and "there is no theatre that can exist and prosper just on vaudeville," it is pointed out by Fred Myers of the RKO Theatres. At present, RKO is not booking a single vaudeville theatre.

Typical of the decline is that in the Loew Circuit. Where 10 years ago the Circuit provided from 30 to 35 weeks' work, with at least 50 theatres participating, it fell five years ago to approximately 15 weeks work on the same circuit, and now to an average of about two weeks work, with only the State, in New York, and Capitol, in Washington, having a steady vaudeville policy. There are, in addition, spot bookings in Loew houses in Columbus, Richmond, Norfolk, Akron and Atlanta, but these do not account for more than four attractions per house a year.

Personal Appearances

Sidney Piermont, booking manager of the Loew Booking Agency, points out that the people in vaudeville today are typically also in other entertainment fields such as films and radio. And where there were very few percentage deals in formers days, most are today, with vaudeville artists in many cases appearing virtually for a "personal appearance" rather than an act.

There are three types of stage presentations currently used today in houses showing vaudeville. The "name band" policy, which uses a well known dance band as its main attraction, is used at the New York Paramount. The "presentation policy" consists of integrated "units," and is used by the Roxy Theatre, in New York; while "straight vaudeville," consisting of groups of unconnected acts, is often used by Loew's State Theatre, in New York.

Prior to 1929, all vaudeville had been the groups of unconnected acts referred to above, consisting of from five to eight acts. Then, in 1929, the presentation policy came in as a way of varying the normal routine. In 1934, the New York Paramount inaugurated the "name-band" policy after having taken out vaudeville and tried the showing of straight films. The continuing growth in the popularity of well known orchestras, made familiar through radio, has seen a further decline in straight vaudeville as such, although in many cases it is not very different from former presentations, when the pit band went on the stage and acts played in front of it.

The "straight vaudeville" layout today consists typically of five acts. The first number is a group presentation, either acrobatic or dancing; the second a Comedy number; the third a single performer, such as a well known personality or singer; the next-to-closing spot the "big" comedy name, and the closing spot also a group presentation, such as a band, or another acrobatic or dancing number.

Important as Training

The importance of vaudeville as a training ground for films and radio cannot be overlooked, according to Laurence Golde, of the William Morris Agency. Vaudeville trained were such people as Eddie Cantor, Bob Hope, George Jessel, Jack Benny, Sophie Tucker, Mae West, Jimmy Durante, Burns and Allen, Phil Baker, Martha Raye, Ken Murray and a host of others. Today, however, it is said that headliners can't be created any more by vaudeville, simply because there aren't enough theatres showing vaudeville to create them. The many small houses scattered through the country, which had acted as a developing ground for talent no longer show vaudeville, and the troupes touring small situations in past years can no longer exist, in most cases.

Last August the calling of a strike by the American Federation of Actors at the New York Strand held back plans which may have been under consideration by other circuits for the reinstatement of a vaudeville policy.

Warners, until then, had tentatively planned name bands for the Branford, Newark, and the Stanley, Jersey City.

Recent AFA difficulties, latest development of which was the revocation of its charter and the formation of a new union, the American Guild of Variety Artists, by the parent body, the Associated Actors and Artistes of America, have not helped to stabilize the situation, and vaudeville talent today has in many cases shifted into fields such as cafes, hotels and night clubs. The latter is pointed out by Sam Rauch of Fanchon and Marco, which both books and acts as an agency for talent.

The agents handling vaudeville talent have widened their field, due to the necessity of giving more varied coverage to include other fields; and there are fewer independent agents. William Morris, Music Corporation of America, Rockwell-O'Keefe and Consolidated Radio Artists are among the largest today.

A new theatre will adorn the site of the now empty Times-Star building in Cincinnati, Ohio. The 700-seat theatre will be operated by Gifts, Inc., of which Ike Libson is president. His brother, Abe Libson, is vice-president and Ben L. Heidingsfeld, attorney, secretary-treasurer.



Reminiscing of the days when they played two a day at the Palace, capital of an entertainment art now fast fading, these masters of the art were guests of honor at ceremonies marking the demolition of the Broadway theatre's famous lobby. Left to right: Corinne, James Hart of Collins and Hart, Billy Gould of Gould and Suratt; Charles B. McDonald, RKO division manager; Olie Olsen of Olsen and Johnson, Lew Hearn, Al Raymond of Raymond and Calvery, Rose Kessler, Jay Brennan of Savoy and Brennan, Ed West who was on the opening bill of the B. F. Keith theatre in Boston in 1883, and Mae Laval.

Monopol Director Sails; Hoffberg Appointments

Max Sprechter, director of Monopol Films, Holland, sailed for Rotterdam from New York this week after completing negotiations through his representative, the J. H. Hoffberg Company, for the purchase of 30 films. Before sailing he said that this year the independent market is better supplied with the type of product that he required. Mr. Sprecher plans to return to the United States in February to complete negotiations on other deals with Hoffberg.

Robert H. Campbell has been appointed district manager with headquarters in Washington, D. C., to cover Maryland and Virginia for Hoffberg. William E. Sipe of Memphis, Tenn., has been appointed district manager to cover Tennessee, Eastern Arkansas and Western Kentucky. Pat Garyn has joined Hoffberg covering Texas and Oklahoma. In addition, the company recently closed with Excellent Pictures in Detroit for the Michigan territory.

Drake Joins Mercury

Herbert Drake, assistant drama editor and critic of the New York *Times,* will join Orson Welles and John Houseman of the Mercury Theatre August 1st, acting as general coordinator of the Mercury enterprises. Henry Senber will continue as theatrical press representative.

Attack Carnivals

Kansas City exhibitors are protesting the influx of carnivals. E. S. Young, of the Central, Jay Means, of the Oak Park, and Arthur Burke, of the Gillham, appeared before the City Council, in behalf of exhibition.

FILM CRITICS ORGANIZING TO RAISE STANDING WITH PUBLIC, PUBLISHERS

Seek to Improve Standards of Film Criticism and Impress Public with Significance of Motion Picture Criticism

by JAMES P. CUNNINGHAM

A movement is under way to gather from among the 900 working motion picture critics of the country's newspapers sufficient members to organize and operate a mutual organization from coast to coast that would have as its basic purposes the improvement of standards of motion picture criticism in newspapers and impress the public with the real significance of motion picture criticism. As a national group it would be the first of its kind. A lone local organization of film critics is operating in New York, founded some few months ago.

Not a Union

The sponsors of this new association stress that it would have no labor or guild "tinge," that they are unanimously opposed to anything like a film critics union or any association or connection with either the American Federation of Labor or the Congress of Industrial Organization. Although many of the country's film critics are members of the American Newspaper Guild, headed by New York's Heywood Broun, their scale of wages and working hours and conditions are generally far above any of the guild's requirements, particularly in New York, Hollywood, Chicago and other large places.

Last week, some 50 of the newspaper critics, as a starter, received from Merle Potter, critic of the Minneapolis *Journal,* acting for and in behalf of a committee of sponsors, an announcement of the intentions, inviting membership and observations on such a group.

The idea in its most recent form was born out of those many junkets recently conducted for the press to Dodge City, Kansas, for the opening of the Warner picture of that name, to Omaha for the Paramount picture of "Union Pacific," and elsewhere for other productions; several of the more representative ladies and gentlemen who write about pictures for the press deciding that these periodical assemblages around the country were causing them to acquire helpful contacts, knowledge of the workings of their clan, and other things besides forcing them to acquire a spare shirt, a toothbrush and a sound stomach ready for any emergency in galloping away to serve the cinema—and Mr. Lasky, Mr. Mayer, Mr. Zanuck, Mr. DeMille and the brothers Warner, who of late have been unusually generous in furnishing special trains to the inlands for picture premieres.

Would Increase Prestige

Sitting around the pullmans and club cars some of the critics came to the conclusion that they should form some sort of a working organization. At Des Moines the other week, Dorothy Deer of the Chicago *American,* Keith Wilson of the Omaha *World-Herald,* Barney Oldfield of the Nebraska *State Journal,* Buck Herzog of the Milwaukee *News-Sentinel,* Merle Potter of the Minneapolis *Journal,* and others, were diverting themselves at the expense of RKO and the opening of its "Career," when the subject again arose, taking concrete form when Mr. Potter was deputized to select a group of critics around the country for a beginning.

Besides these reasons for using their collective effort to improve standards of film criticism and impress the public with its significance, they would also work to have the critic carry greater weight, compel greater attention from the producers in Hollywood, and, importantly, increase the respect of their editors and publishers for the motion picture departments of newspapers. The motion picture industry itself has down through the years exerted strong effort to improve its position in the news and feature columns of the nation's papers. Despite a pronounced trend toward increasing the amount of advertising space it uses in the newspaper—increasing 50 per cent in the past few years—newspaper publishers have been steadily hitting the industry by increasing lineage rates. At the last investigation made by MOTION PICTURE HERALD, two years ago, it was found that while general advertising rates had been increased but two cents in three years, to 37 cents, motion picture advertising in the same period had been increased from 40 to 47 cents.

The motion picture producer has long been without any organized representation between itself and the working press and it may be that the new group as projected might serve in such a capacity. There have been frequent clashes between groups of newspapers and the motion picture business in a particular locality, over arbitrary increases of ad rates, decreases of space for items on pictures and personalities. In such instances the film critics' organization could be used as "peacemaker."

Only last January, it was said in *Editor and Publisher,* trade journal of the newspaper business, that newspapers which conduct "slipshod" movie pages have "dropped the movie theatre manager into the newspaper picture somewhere between the business office and the editor's desk—making him a 'stepchild' of each."

Screen News Valuable

Citing a reader interest for "good" movie pages topping all other newspaper departments or special pages in newspapers except comics, Loew's, Inc., one of the biggest newspaper advertisers of motion pictures, declared that with the same treatment accorded films as sports and other fields, the movie page can be developed into one of the most valuable newspaper departments, both from the standpoint of public interest and advertising revenue.

The idea of the sponsors of the new critics organization to improve the standards of motion picture criticism has a particular relation to the Loew charges of last January, as written by Art Schmidt of Howard Dietz' home office publicity staff. The report charged that a wide variety of standards for movie pages existed in newspapers. Loew's found publishers, talking "off-the-record," frankly admitting they had not been giving much attention to their movie departments when "it is far below the standard of the balance of the paper," conceding at the same time that it is one of the most profitable departments, and is becoming more so each year.

It was found that the quality standard of movie pages, and the resultant reader interest and circulation appeal, is governed generally in proportion to the publisher's and/or editor's personal understanding of the motion picture business and liking for the movies themselves. Consequently "the local movie manager is neither fish nor fowl, a strange combination of news source and advertiser."

The Loew investigation found that "most motion picture editors or critics throughout the country are thoroughly competent, but, unfortunately, in many instances they contribute little to the page except reviews—they are not consulted (by their editors or publishers) on policy or makeup of the daily page, and frequently haven't the staff to conduct."

It would seem that the solution to many of these faults and complaints could be found through some such group as is now proposed by the movie critics.

Directly involved in the platform advanced for the critics organization are charges made in February, 1938, by John Rosenfield, well known movie critic of the Dallas *News,* who declared that, "The film critic is a highly indispensable feature of a complete publication, but nine out of ten practice their craft in a manner neither fair to their art, nor just to the impresarios, nor faithful to unsuspecting readers who encounter their by-lines." He charged that "film critics are most concerned with their own importance."

900 Critics

In addition to the 900 film critics—an all-time high—now on the records of the press department of the Hays organization in New York, there are today 312 accredited news and magazine writers writing about films from Hollywood.

The new organization would probably have some sort of an official organization publication. "It could be used for a great variety of purposes," it is said, but primarily would be employed to further the four basic aims of the group.

"Those who have discussed the possibilities of a critics' organization have felt that it should be kept independent of any dominating Hollywood influence at all costs. This would naturally include any attempt to dominate the organization by the Hays office," explain the sponsors.

SEES FILMS LOST ART IN GERMANY

Dr. Paul Schwarz, for 10 years New York consul general of the German Republic, in an address at the Fifth Avenue Playhouse, New York, this week said that the prime necessity, the base of artistic production, is liberty. "Let me simply state that most of the pictures which stood for the world-wide reputation of German motion-picture art have been produced before 1933," he said.

The occasion was the presentation of pre-Hitler motion pictures at the current Second Annual International Film Festival being conducted at the Fifth Avenue Playhouse.

Shine Gets Ross Post

W. J. Shine has been appointed coordinator of research activities for Ross Federal Research Corporation, under C. B. Ross, director of research. A former Columbus newspaperman, Mr. Shine has been in charge of research sales in Cincinnati.

Set Club Golf Date

The Cincinnati Variety Club's annual golf tournament is tentatively set for August 15th. Joe Goetz, assistant division manager of RKO Midwest, is general chairman.

Harry Balaban Proposes a Solution To Duals Problem, Says It Works

In the middle of a new general discussion within and outside the industry on the question of double bills, Harry Balaban, Chicago operator, comes forward with a new form of program to take the place of doubles, using, instead, one feature and a group of shorts presented in a most unique manner. It has been in the testing stage, and after weeks, Mr. Balaban says it works, not only maintaining regular box office business in the heart of a dual-infested area, but actually increasing receipts from ordinarily bargain-hungry Chicago moviegoers.

For years Chicago owners have been arguing and fighting over the duals question. The independents have refused to eliminate the practice because the circuits would not. At other times the opposite was the case.

Mr. Balaban's single feature at the Esquire theatre, where the test is being conducted, is supplemented by an hour of varied shorts, advertised as the "Esquire Hour." It is promoted and advertised in the newspapers, in precisely the same way that a normal feature would be.

The "Esquire Hour" is anything but a random collection of short subjects; it is an attempt at a balanced, unified program in which the various films form one homogeneous production. The general plan has been to present a full "hour show" which might compare in quantity to a second feature, and might excel it in quality. The shorts are picked painstakingly from all available material, and are altered, cut, edited and blended so that they may in essence make a completely unified 60-minute feature. Each short film leads naturally from one to the next, with the smooth progression of the reels of a normal feature picture; special introductory preludes or trailers are devised and presented to establish an easy connection between overlapping and related parts of the "hour show."

Editorial standards of the "Esquire Hour" are rigid. Superfluous credits, or titles, are eliminated from every short. A travelogue will be introduced by a screen caption reading: "The Esquire Hour takes you on a voyage to Bland Island." The evening's program always opens with a presentation of late news, although this may be re-edited and rearranged to fit in with the subject which is to follow; the last news flash, for example, may be that of a championship tennis match, which leads directly into an ensuing sports short on lawn tennis pointers. The whole attempt throughout is to avoid any conscious feeling of abruptness or inharmonious transition, and to develop the psychology of a group of shorts forming, in essence, a single 60-minute entertainment feature.

The theatre management attempts to solicit reactions and special preferences of all patrons, to be represented and reflected as the schedule of shorts for subsequent weeks is being made up.

What the final effect of the success of this type of program may be remains speculative. The only certainty at present is that Chicago exhibitors and distributors who have become aware of the experiment are watching it with more than casual interest.

Pathe Honors Dafoe At Cocktail Party

With Dr. Allan Roy Dafoe as guest of honor, RKO-Pathe held a party in its New York offices on Tuesday afternoon, to mark the premiere of "Five Times Five," RKO short, at the Music Hall on Thursday.

The Dionne Quintuplets, for whom Dr. Dafoe was the delivering and attending physician, are starred in the picture.

Among the guests at the party were Gus Eysell and Fred Lynch of the Music Hall staff; Colvin Brown, vice-president and general manager of Quigley Publications; Jack Alicoate, publisher of Film Daily; John Johnstone of Station WOR; Bud Fox of the Bud Fox enterprises; John Mosher of the New Yorker; and Martin Starr, of Station WMCA.

Hosts, for Pathe, were Frank R. Donovan, production manager; Harry Smith, Clarence Ellis, Louise Rousseau, and Mary Shannon. From RKO, there were Rutgers Neilson, Michael Hoffay, and Harry Michaelson.

Universal to Distribute For Associated British

Universal has closed a two-year contract with Associated British to deliver ten pictures annually for distribution in New Zealand and Australia it was announced by Joseph Seidelman, Universal's foreign department head, as he arrived in New York last week aboard the Ile de France. "The Beachcomber," distributed in the United States by Paramount, is one of the Associated pictures that will be handled by Universal in New Zealand and Australia.

Mr. Seidelman also announced that the European territory has been divided into two divisions, with Ernest Koenig placed in charge of the Latin division, which includes France, Spain, Portugal and Belgium, and Louis Foeldes made manager of the Central Europe division.

Business in England, Mr. Seidelman said, is relatively better than it is in the United States. Current year's business is far ahead of last year, he added, and returns from Continental Europe are highly satisfactory.

Delay in Selling Shows Film Buying

(Continued from page 14)

ters with the speedup in new season selling activities, and particularly that involving subsequent run accounts.

New season license agreements reveal very few innovations or changes. Most agreements retain a 15 and 10-cent minimum admission clause; some weekly payment plan for short subjects, newsreels and advertising accessories, and a provision reserving the right to the distributor to require certain features to be shown on single feature programs.

Most contracts contain the distributor's warranty that no advertising matter for which compensation is received has been included in the pictures licensed. Provisions are also made in most new agreements for release of a lesser number of features during the entire season than the number announced at the outset and specifies that announcements of production plans are not warranties that all pictures so referred to will be released during the season.

New license agreements omit reference to a score charge. However, cancellation provisions on the basis of the new industry trade practice code and warranties as to the non-forcing of shorts with features are not included. The old 10 per cent cancellation clause, conditioned upon the status of the individual contract, remains in most of the new season agreements.

These, of course, will be amended by the addition of the new trade practice provisions if and when legal means of making the code effective have been determined.

March of Time's Industrial Shown

The first industrial picture produced by a new commercial production department set up by March of Time was previewed by advertising men Monday night at a showing of a complete motion picture program prepared by J. M. Mathes, Inc., for National Carbon Company's Prestone. The program will be screened at dealer conventions throughout the country.

The Time picture, documenting the production processes of Prestone anti-freeze and the research conducted to maintain its quality, marks the magazine-newsreel's entry into the commercial field. The picture was directed by Beverly Jones. Discussing plans for the new department, executives of the company said that production would be confined entirely to industrial and sales training pictures and that none would be produced for theatrical showings. Negotiations at present are under way to produce a film for Chesterfield cigarettes.

The Prestone program includes a "Coming Attractions" reel pointing out to dealers new selling points for the product, made by West Coast Sound Studios, and a four reel feature, "Rip Van Winkle, Jr.," also produced by H. Christianson of West Coast, producers of Prestone and Eveready flashlight commercials. The program starts with a Walt Disney Mickey Mouse cartoon released theatrically several years ago.

No plans for showing the program or parts of it beyond the scheduled dealer conventions have been made.





Elsa says:

"Nice thing, love! Too bad
so many people rush around
so fast they leave it behind!"

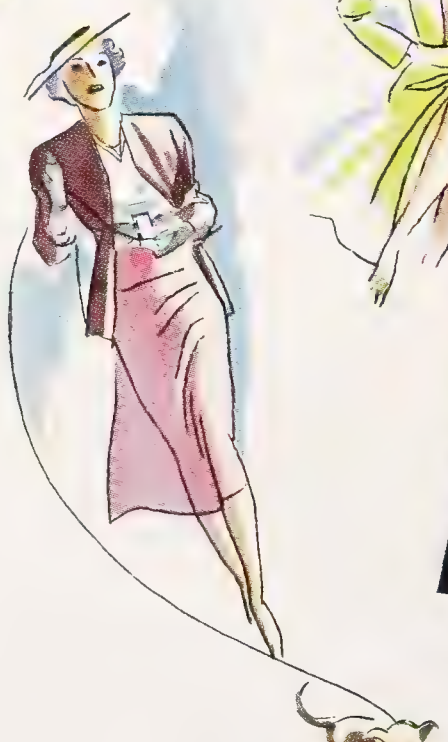


World-renowned, party-giving Elsa Maxwell springboards your campaign for 20th's profit-starter of 1939-40! The freshest, brightest, most original entertainment idea in years! Girls on their own . . . young, smart, beautiful . . . looking for life in a penthouse or love in a cottage . . . with Elsa to guide them! Sold with eye-appeal art . . . backed by that extra-big-space advertising and publicity accorded Cosmopolitan Productions!









Elsa Maxwell's

HOTEL FOR WOMEN

with

ANN SOTHERN · LINDA DARNELL · JAMES ELLISON · JEAN ROGERS
LYNN BARI · JOYCE COMPTON · ELSA MAXWELL · JOHN HALLIDAY
JUNE GALE · KATHARINE ALDRIDGE · ALAN DINEHART · SIDNEY BLACKMER

Directed by GREGORY RATOFF

Associate Producer Raymond Griffith · Screen Play by Kathryn Scola and Darrell Ware · Based on a story by Elsa Maxwell and Kathryn Scola
Song "Whistle A Little Old Melody" by Elsa Maxwell

A 20th Century-Fox Picture · DARRYL F ZANUCK In Charge of Production

A Cosmopolitan Production

20th CENTURY FOX

FILMS FACE STILL MORE ATTACKS, IN CONGRESS, COURTS, GOVERNMENT

Department of Justice Discloses Plans for Grand Jury Probe; New Attack Promised in Congress; New Trust Suit

With controversies continuing within the industry over the code of fair trade practices, some 40 independent and three United States Government anti-trust suits pending in the federal courts, and an anti-block booking measure, the Neely bill, passed by the Senate and under consideration in the House, the motion picture industry this week became even more embroiled with fresh attacks, actual and threatening, breaking out in Congress, in the courts and in various Government departments.

The Department of Justice now promises a Federal Grand Jury investigation of the industry in Los Angeles, with a new monopoly suit there and demands made for action on film labor matters, also on alleged film tax deficiencies.

Congressman Lyle H. Boren this week declared that when the House gets the anti-block booking bill for consideration, he will move for a drive for legislation to divorce film exhibition from distribution interests.

Investigation of the Fox Theatres receivership has been started by the Federal Bureau of Investigation, as a result of the Judge Manton case.

Alabama independents now charge the majors with violation of the anti-trust laws, adding to the three suits filed only last week, in Kentucky, Maryland and Texas.

Counsel for the major defendants in the New York trust case are preparing to fight the Government's move in the courts to advance the suit to early trial, the U. S. seeking a November 1 date on the calendar.

Murphy Discloses Coast Actions

Disclosure that a new U. S. Government attack on the motion picture industry is expected to be initiated in Los Angeles in September, when the Department of Justice will go to a Federal grand jury with a new monopoly proceeding and a demand for action on coast film labor matters, was made by the Department of Justice at Washington this week.

Both matters, it was declared by Attorney General Frank Murphy, are in the hands of Department officials on the Coast and will be acted upon at such time as they believe propitious.

A third matter involving alleged income tax deficiencies of some industry leaders, including Joseph Schenck, William Goetz and Darryl Zanuck, will be decided shortly, Mr. Murphy said following conferences next week with the principals and their attorneys. The decision to be made is on the type of action to be taken. The matter involves alleged tax evasions by the setting up of trusts to which were transferred profits arising from transactions entered into by the film company officers in connection with the Twentieth Century-Fox merger, it was said.

Both the monopoly and labor cases have been under investigation for a considerable period, and the announcement that it was intended to bring action was not unexpected. Involved in the former is the 1932 consent decree, by Fox West Coast Theatres, which independent exhibitors long have complained was being violated, but there are intimations that the proceeding will be broadened to take in also matters which are the subject of attack in other pending suits against the industry.

The labor case is said to revolve around an alleged understanding between union leaders and the producers, to head off a threatened invasion of the Hollywood labor field by the CIO. (That "invasion" by the CIO has begun, as reported on page 29.

SHORTS VS. DUALS COMES UP AGAIN

Metro-Goldwyn-Mayer last Saturday morning dedicated Leo the Lion, Jr., a little cub given to it by the Lions Clubs of America, to serve as a living trademark for the company's "Junior Features"—short subjects. The dedication took place at the Court of Peace at the New York World's Fair, where delegates to the Lions convention had gathered for the purpose.

With Frank Buck, Johnny Weismuller, James Stewart, Bert Lahr and others participating in the ceremonies, Edward L. Kuykendall, president of the MPTOA, injected a trade note into the discussions when he hit out for shorts and a single feature as against double feature bills. The public attending gave him a receptive hand on the keynote.

"If all shorts were good," he said, "there is no question in my mind that they would soon supersede double features, because I am firmly convinced that the average person would rather see several good shorts and a good feature rather than two features, one of which was made specifically for the purpose of filling in the necessary number of program minutes."

Boren's Threat and The Neely Bill

Disregarding the fast-approaching closing of Congress, Congressman Lyle H. Boren (Dem., Okla.) this week stated at Washington that consideration by the House of Representatives of the Neely block-booking bill, already passed by the Senate, will be made the occasion for a drive for legislation divorcing exhibition from production and distribution.

As the block-booking legislation reached the House from the Senate, Congressman Boren submitted for the record a brief defending the constitutionality of his divorce proposal which, however, has not yet been formally introduced.

The two measures, he declared, complement each other "and have in common the goal of a positive effect, to stimulate the production of better pictures, which goes beyond, and may render less necessary the negative effects of censorship laws."

His bill, the Congressman explained, is designed to separate production and distribution from exhibition. "Its principal substantive provision prohibits the operation of motion picture theatres which are owned or controlled by producers or distributors or in which producers or distributors have an interest," he said. "In aid of enforcement it is required that every exhibitor, as a condition of lawful operation, shall file annually with a designated state officer an affidavit to the effect that the requirements of the law are being complied with. Criminal penalties are imposed for violations, and provision is made for civil proceedings, after the manner of anti-trust actions, to prevent and restrain violations. The effective date is deferred until one year after enactment."

Admitting that the important constitutional question of whether the due-process clause of the Constitution would be violated by such a law, Representative Boren held that similar legislation has been enacted by Congress in the past for other industries and has been held valid by the courts.

Cites Other "Divorcements"

The separation of banking from the investment business, the divorce of railroads from coal mining, he contended, afford precedents for the divorce of exhibition from distribution.

"There is nothing novel about the power exerted in the bill, but on the contrary it is merely the application of a long-known and well-recognized power to new conditions," his memorandum asserted.

"It is primarily, but not solely, a matter of legislative judgment whether such evils exist as should be corrected and whether the means selected for their correction have a real and substantial relation to the ends sought to be attained."

Boren contended, further, that the motion picture industry, particularly the operation of theatres, is affected with a public interest.

"That the motion picture industry has risen to become the subject of a vast public interest is beyond dispute," he declared. "Equally certain is it that there is widespread concern about the industry and its influence upon the public. This concern has been manifested in many ways.

"In view of the many quarters in which concern about motion pictures, particularly the exhibition end of the industry, has been manifested, and in view of the proven influence of pictures upon the manners, dress and morals of the people, it would be difficult to discover an enterprise more aptly fitted to the category described by the court in Wolf Packing Co. v. Industrial Court."

Since the states have ample power to control motion picture exhibition, Boren held, there would be no difficulty in administering the measure under which theatre owners would report to state, rather than Federal, officials.

"Little, if any, apprehension need be felt in regard to other constitutional objections which may be urged against the bill," he said. "Thus it raises no question under the commerce clause, since, designed only to regulate exhibitions within the state, its effect upon interstate commerce will be only indirect. The contracts clause presents no problem, because, first, to the extent that the distributor-exhibition contracts in the motion picture business are for terms of one year or less, the delay of one

(*Continued on following page*)

DOUBT NEELY BILL THE ANSWER

(*Continued from preceding page*)

year in effective date provided in the bill would prevent it affecting those contracts; and, second, all private contracts are subject to the exercise of the state's police power. Nor is the bill objectionable under the equal-protection clause," he concluded.

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Key to Neely Bill Rests in the House

A majority of the members of the House of Representatives are agreed that something should be done to quiet complaints of monopolistic practices in the motion picture industry, but there appears to be a decided difference of opinion as to whether the best approach to a solution is through the Neely bill or enforcement of the anti-trust statutes, according to word from Washington this week.

If the Neely bill were brought up on the floor of the House, it is felt in Washington that it probably would receive enough votes to insure its passage. But there will probably be no action on the measure until next session and by the time it is taken up for consideration it is possible that a decision will have been rendered in the Government's New York suit.

Control of legislation is more securely in the hands of leaders in the House than in the Senate. This was evidenced during the current session, when Representative Clarence F. Lea of California, chairman of the Interstate ond Foreign Commerce Committee, successfully repelled efforts to force action on the block booking legislation sponsored by Representative Andrew Edmiston of West Virginia and Francis D. Culkin of New York.

The California Congressman this year said he would not take action on the bill without hearings and that the committee had too much more urgent legislation to handle to permit the holding of a lengthy investigation of the film industry's troubles.

The suggestion has been heard in Washington that if the bill is not brought up for consideration it may be forced out of committee by petition. Such a step is resorted to only occasionally, when a committee deliberately attempts to hold back legislation in which a large number of members are interested.

Such a move would not avail at the present time, since the few remaining days of the session would not permit the holding of hearings. In other words, the charge that the committee has put the bill on ice would not stand up, and, in fact, there is no disposition on the part of House sponsors of the measure to make such a drastic move, according to observers.

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Majors To Fight Early Trust Trial

With a battery of Washington and New York government lawyers, the Department of Justice was ready Tuesday to argue in Federal Judge John C. Knox's District Court in New York for a motion to set November 1st as the date for the trial of the Government's suit against the majors. Apparently when it appeared that the majors were equally ready to contest the action—the majors want a Spring, 1940 trial date—the hearing was put over to August 1st to allow for a meeting Friday between the film lawyers and Paul Williams, U. S. Assistant Attorney, to explore the possibilities of arriving at a date in between that will be satisfactory to both.

Mr. Williams, in charge of the case, bases his plea for a preference on the ground that the case is of great public interest and that anti-trust suits are entitled to early trials.

In his affidavit, Mr. Williams declared that the film industry "has become one of great importance not only because of the large amounts invested therein, and the large number of individuals who are now engaged in the industry, but also because of the tremendous influence that is exerted by motion pictures over the social, cultural and education advancement of the people.

Mr. Williams also pointed out that Section 4 of the Sherman Act provides that "the court shall proceed as soon as may be, to the hearing and determination" of anti-trust cases, and asked that the case be "expedited in every practicable way."

Defense counsel are urging that the case is not of such extraordinary public importance as to require a preference and will resist the November 1 date on the ground that the defense could not be prepared sufficiently by that time. The case is now number 394 on the calendar and, in normal course, would be reached for trial about March, 1940, without a preference.

Pre-trial examinations will be kept to a minimum, Goverment attorneys indicate, and may be abandoned altogether in an effort to speed the trial. United Artists has already been examined, but the examination has not been formally closed. Exception was made in the case of U. A. because that company refused to respond to a questionnaire.

Meanwhile, Columbia's motion for a further bill of particulars from the Government in the New York anti-trust suit, was denied by Federal Judge John M. Clancy Thursday.

The cryptic decision denied the motion "in all respects," holding that the Government had given "reasonable compliance" to Federal Judge William Bondy's order for an original bill of particulars from the Government. The court directed that Columbia file its answer within 10 days.

In addition to asking further particulars of the anti-trust law violations with which it was charged, Columbia asked that portions of the Government's complaint be eliminated for failing to comply with Judge Bondy's order; to strike out parts of the Government's bill of particulars as being "sham and frivolous"; to forbid the Government from offering evidence on items which it failed to answer in its bill of particulars and to eliminate reference to Columbia's part in the Interstate Circuit case on the ground that the case has been disposed of.

A similar application for a further bill of particulars by United Artists is still pending before Federal Judge Edward A. Conger.

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FBI Investigating Fox Receivership

The Federal Bureau of Investigation has been conducting a secret inquiry into the receivership of the Fox Theatres Corporation, it was learned in New York Saturday during a proceeding before Judge John C. Knox, of the Federal Court there. The corporation went into voluntary bankruptcy in 1932 with assets of more than $30,000,000 and claims against it of more than $38,000,000.

The proceedings Saturday revolved about an application by Robert Aronstein, of the creditors' committee, and Gustavus A. Rogers, of the stockholders' committee, for permission to use the corporation's funds for an investigation of the conduct of Milton C. Weisman, former receiver of the corporation and now one of the trustees in charge of its dissolution.

Mr. Weisman had been appointed receiver in 1932 by former senior Judge Martin T. Manton, of the United States Circuit Court of Appeals, who was recently convicted of selling his judicial influence and was sentenced to two years' imprisonment and fined $10,000. Judge Manton, sitting as a district judge, had conducted the receivership proceedings until January 30 of this year when he ordered the corporation dissolved and Mr. Weisman and Kenneth P. Steinreich appointed trustees of the corporation's assets.

Mr. Weisman's final report as receiver, filed on April 4 last, set forth that of the $38,400,000 worth of claims against the corporation, only $8,100,350 were allowed, a claim of $7,186,627 of William Fox being still in dispute. Of the reputed $30,000,000 worth of assets in the corporation at the time of its bankruptcy, there is said to remain only $1,000,000 today, although creditors received dividends totaling only eight per cent of their claims, with promises of a possible five per cent more upon closing of the dissolution.

Mr. Aronstein and Mr. Rogers charge Mr. Weisman in their application with negligence and wastefulness in the handling of the corporation's affairs and asked the court to take its remaining assets out of Mr. Weisman's and Mr. Steinreich's hands and place it in the hands of another receiver. In the course of the hearing Jerome Doyle, Assistant United States Attorney General, disclosed that the Federal Bureau of Investigation had been delving into the whole subject and had not yet completed its inquiry.

Judge Knox announced that he would reserve decision on the application pending the outcome of the government's investigation.

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Latest Trust Suit From Alabama

A suit for $100,000 against 11 defendants, charging that they conspired to monopolize the motion picture business at Athens, Ala., and to destroy his business there, has been filed in U. S. District Court at Birmingham by M. M. Buchanan and his Buchanan Amusement Company.

The defendants named are: Muscle Shoals Theatres and Louis Rosenbaum, its president; Crescent Amusement Company, Paramount, RKO Radio, Warner Brothers, Vitagraph, Twentieth Century-Fox, Loew's, Metro-Goldwyn-Mayer and United Artists.

The suit charges Crescent and Muscle Shoals Theatres entered into a scheme to prevent the opening of a house which the plaintiff was remodeling "with a deliberate and avowed purpuse of putting the plaintiff out of business."

The two theatre defendants are alleged to have conspired with the major defendants not to sell the plaintiff pictures.

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Suit Against Majors Started in Philadelphia

A suit brought by Eugene Mori, owner of the Landis Theatre, Vineland, New Jersey, and several of the community's officials, against Warner Brothers theatres and the majors, started in U. S. District Court in Philadelphia on Tuesday.

Harry Shapiro, attorney for the plaintiffs, asserted that Warner officials had warned Mr. Mori against opening a theatre in opposition to the two circuit houses in Vineland.

Mr. Shapiro tried to illustrate the allegedly bad business practices of the defendants in other territories; but Judge William Kilpatrick directed him to confine his complaints to the Vineland situation.

Among witnesses appearing this week were Frank MacNamee, RKO exchange manager; A. J. Vanni, Warner zone manager, and Edgar Moss, Twentieth Century-Fox exchange manager.

KUYKENDALL LOOKS AT CODE, SEES IT ACCEPTABLE TO 90% OF OWNERS

Meets with Rodgers and Reports Back That Changes Have Been Made; Majors Also Meet with N. Y. Allied; Cole, Cohen Talk

First formal statement from within meeting chambers since the majors started this last time to re-draft their trade practice code, came Tuesday from Edward L. Kuykendall, who, as president of the MPTOA, met twice with William F. Rodgers on further suggested code changes, and, after the second meeting, Tuesday morning, issued a formal statement on their re-drafting progress, reporting that "90 per cent of the theatre owners of this country will accept the revised code."

Completed Draft Nearly Ready

The majors were continuing their re-drafting, which, in this instance, has been going on for several weeks. The industry was expecting announcement any day of completion of the final revisions, verification of this coming from Mr. Kuykendall's disclosure that Mr. Rodgers had assured him that the complete draft would be ready in time for a southern exhibitors meeting on August 9th, and that at the same time the majors would announce an effective date.

From elsewhere it was learned that that effective date will be September 1st.

All sides were moving swiftly codewise this week, with the MPTOA winding up its conversations with the majors, the majors then turning to code conversations with a special committee of New York Allied, which favors a code, as against complete rejection by the parent national Allied.

In this connection, it appeared significant this week that the majors have been receiving letters from individual Allied members elsewhere stating that they will disregard national Allied's rejection.

Also, Colonel H. A. Cole, national Allied president, and Max A. Cohen, New York Allied president, met in New York Tuesday to talk over the code situation as it involves both organizations.

On Tuesday, Mr. Cohen started negotiations with the distributors' code committee for "a fair" trade practice code for the state of New York.

Colonel Cole, said Monday that Allied's convention action of rejection of the code has been endorsed by several of its state units which have gone on record as "unalterably opposed" to the code.

At an open meeting of Allied States Exhibitors Association of Southern California, Arizona and Nevada, in Los Angeles, this week, secretary James Quinn condemned the code and urged exhibitors to join Allied and wage a militant fight.

Kuykendall's Statement

Complete statement of MPTOA's Kuykendall, following his meeting with the majors' Mr. Rodgers, follows:

"The various objectionable features in the code so far as MPTOA is concerned were discussed at length and the revised code will be more acceptable than the previous one but will still not contain some of the things that MPTOA insists should be in it. However, it is a step in the right direction and contains many things that are for the good of the industry as a whole and especially for the theatre owners of this country.

"The arbitration clause has been improved upon as compared to the last one printed. Several of the 'bugs' have been taken out of it. It is better languaged, therefore more easily understood by the average layman.

"There is yet considerable work to be done but Mr. Rodgers assured Mr. Kuykendall that he would have a complete draft ready for the meeting to be held by Southeastern exhibitors in Atlanta on August 9th, and at the same time would be ready to announce where the first arbitration boards would start functioning as well as giving a definite outline as to how the membership of these boards would be selected.

"Mr. Kuykendall is of the opinion that 90 per cent of the theatre owners of this country will accept the revised code for what it does contain and the advantages it will bring to theatre owners not as a final objective of the theatre owners but as a beginning of a happier relationship between exhibition and distribution because it is hard to believe that any theatre owner, regardless of affiliations, would reject something that he needs so badly.

Canadian Conferences

The proposal for a consideration of grievances of independent theatre owners of Canada with respect to alleged excessive clearance and priority procedure by the Conciliation Committee of the Film Section of the Toronto Board of Trade, definitely has been turned down by the Anti-Protection League of Canada. Arrangements are being made by the latter for the holding of the first All-Canada conference of independents in Toronto at the end of August to plan a course of action.

The Conciliation Committee suggestion has been rejected on the ground that the individual exhibitors are not adequately represented in that organization and also because the league has not yet been fully organized for a show of strength in backing up its claims. Organization work is under way in all parts of the Dominion and the convention at Toronto is expected to show maximum representation of privately owned theatres.

In turning down the offer of an immediate discussion of grievances with a view to adoption of reforms, the league has replied that an entirely new conciliation board for the whole Dominion, giving the independents balanced representation in a body that will be vested with final powers to draw up new clearance schedules and to enforce decisions in other problems, will be necessary. This new national committee would also have to take the scope of an appeal board to which regional committees would refer findings on local issues for final approval or revision, it is declared.

UNUSUAL CIRCUIT DEAL ARRANGED

The success scored in England in the pre-release engagements by Alexander Korda's "Four Feathers" and Samuel Goldwyn's "Wuthering Heights" has inspired "the most amazing" circuit contract ever made in that territory, Arthur W. Kelly, vice-president of United Artists, said in New York this week.

As a result of a deal made by Ted Carr, joint managing director of United Artists in England, he said, each production has been booked by the Gaumont British and the Odeon circuits to play simultaneously in all their theatres, even in those situations where the circuits are in direct opposition to one another. "The terms obtained for each film are the highest that have ever been paid for a picture in Great Britain," he added.

Mr. Kelly estimated that the ultimate gross for each picture in Great Britain alone would be close to the million-and-a-half mark in dollars—which, he said, "would be a record for the country, with the possible exception of 'Snow White'."

MPTOA May Drop Convention

The Motion Picture Theatre Owners of America may dispense with a national convention this year unless arrangements are completed shortly for a meeting in one of the larger Pacific Coast cities.

Western Pennsylvania MPTO, the Connecticut MPTO and Allied States of New Jersey this week set dates for meetings.

The national exhibitor group is now discussing arrangements by which a three day meeting would be held in San Francisco in October, permitting MPTOA delegates to visit the Fair there and then continue to Hollywood. If these plans are not consumated, it is unlikely that a national convention will be held this year.

The Allied Theatre Owners of New Jersey will hold their 20th annual convention at the Ritz-Carlton Hotel, Atlantic City, September 6th to 8th.

E. Thornton Kelly, executive secretary of New York Allied, has been appointed convention manager. Lee Newbury is chairman of the convention committee.

The Motion Picture Theatre Owners of Western Pennsylvania will hold their annual convention October 23rd and 24th. Both Colonel H. A. Cole, president, and Abram Myers, general counsel of National Allied, are expected to attend.

Over 150 motion picture guests and their friends are expected to enter the annual film golf tournament at Racebrook Country Club, New Haven, August 1st, under the auspices of the Connecticut MPTO.

Irving Jacocks, Jr., president of the exhibitor organization, heads the committee.

Nebraska-Iowa Pool

The Motion Picture Theatre Owners of Nebraska and Western Iowa, which has started a membership campaign, has been reported to be interested in the formation of a buying pool. Present membership of the organization is reported as less than 100.

OTTERSON HEADS NEW COMPANY TO DEVELOP "TELEVISION BY WIRE"

Solution to Difficulties of Power and Range Claimed; Operations to Start in East; Patent Interests Are Acquired

The first public "wired television" bowed in this week, called the Radio Wire Television Corporation, under John E. Otterson, former president of Paramount Pictures, Electrical Research Products and Winchester Repeating Arms Corporation, and who lately has been the president of Tri-National Pictures, foreign films importers.

Merger of Companies

The new corporation includes the former holdings of Wire Broadcasting, Inc., Wholesale Radio Service Company, Inc., and their subsidiaries. Papers of incorporation were filed on July 20, in Wilmington, Delaware.

Principal subsidiaries of Wire Broadcasting are Teleprograms, Inc., of New York; Telemusic, Inc., of New York; Wire Programs, Inc., of Delaware; Muse-Art, Inc., of Pennsylvania; Wire Broadcasting, Inc., of Pa.; Tele-Vision-Music, Inc., of Washington, D. C.; These will continue operating under present titles. They supply music by wire to hotels, clubs, industrial plants, homes, restaurants and barrooms.

Wholesale Radio, Inc., the other principal in the merger, operates retail outlets for merchandising of radios and equipment, phonographs, records, and photographic supplies. These will be re-named after the parent company, and stores in each state will be identified in their titles, by the state.

Would Overcome Range

The operations of the new television service are predicated upon the difficulties encountered by radio television engineers. Almost insuperable are two of these difficulties: increasing the transmission of radio television images beyond the sight range, and the corollary of setting up a television network.

Technical opinion generally concedes network television possible only with costly relay stations—or with almost equally costly special "co-axial" cable. Special experiments, not concluded, by A. T. & T., have pointed the way to use of telephone wires.

The new corporation is being built on the assumption of the practicability of such. In remarks this week on the new company's plans, Mr. Otterson asserted:

"Every current technological trend points to the ultimate distribution of entertainment by wire. Particularly is this true in the case of television, where, according to leading scientific authorities, the transmission of images beyond the horizon presents great difficulties. Not only can wire networks bring radio and television into any home in America from a central point, but this can be achieved without interference by static or other forms of atmospheric disturbance.

"At present, our operation is limited to key cities on the Atlantic seaboard. In the near future, however, we hope to extend our services on a nation-wide basis."

Interest in Patent Companies

Mr. Otterson also pointed out an additional advantage to wired entertainment. The listener, he said, will be able to govern the choice of selections by the broadcaster.

"Wired television" has the same principle as Muzak's "wired music," controlled by Warners, which pumps special wired music into homes and public places.

The new company says it has obtained a full interest in the Transformer Corporation of America, manufacturers of radio and electrical products; Tele-Capital Corporation, financiers; and the Syndak Corporation, which is reported owning a large group of patents on motion picture projection, sound and lighting. As with the subsidiaries of the Wire Broadcasting, these units also will continue operations under their own titles.

The new organization also has the rights to the World Broadcasting System library of music.

Vice-presidents of Mr. Otterson's latest venture are J. R. West, president of Wire Broadcasting; and A. W. Pletman, president of Wholesale Radio.

Gross business done by the new company's subsidiaries during the past year is estimated at $4,000,000. Wall Street rumors this week said that about $6,000,000 was being floated to underwrite the new amalgamation.

While these plans were being announced, the newly launched radio television industry, which first stirred into life on April 30 when the National Broadcasting Company began its first regular television service to the public, appeared to be stagnating.

The *Wall Street Journal* reported a lull in sales. The "lull" in plain fact, does not even mean a sharp decline in sales of television sets. From available reports, the public never did flock to the sale counters. The *Journal* reports radio dealers as not even "pushing" sales of television receivers; and that the whole industry appears to be "marking time," until the fall.

The vicious circle which analysts of the situation described earlier this year appears to be in effect. Manufacturers realize set sales will increase with lowered prices. But they cannot lower set prices until consumer demand rises. Consumer demand will not rise until there are better programs. The National Broadcasting Company cannot offer better programs without help of sponsors. But it cannot obtain sponsors, without the permission of the Federal Communications Commission. And the Commission is not willing to grant commercial licenses until the industry is standardized, and "full-grown."

However, despite the apparently disappointing sale of sets, the National Broadcasting entertainment plans proceed. An earlier difficulty which the company faced was the obtaining of films, in lieu of flesh and blood entertainment. This has been remedied, partly, by a supply of films from independent companies, after the major motion picture distributors, unwilling to antagonize exhibitor accounts by helping a rival industry, exerted an unofficial "boycott" against the television industry.

Adds Two Film Features

Last week, NBC obtained rights for one performance each, to "Hell's Angels" and "Abraham Lincoln." These are for August presentation. Each picture will be presented in two installments on consecutive evenings.

At present, NBC has the rights to about 40 features.

NBC is concentrating on use of its mobile transmitting units, for special events. It is telecasting tennis matches, auto races, and feature material.

It is also spending money for "live talent" at the rate of $115,000 per year, a breakdown this week showed. Its weekly expense for both live and film material is about $2,500.

At the National Association of Broadcasters Convention two weeks ago in Atlantic City, the Radio Corporation of America demonstrated "two-way" television, speakers hearing and seeing each other from widely separated floors of the convention hotel.

The RCA demonstration at the convention, and its show of equipment, occupying four large rooms, resulted in the sale of its television demonstration equipment to Station KSTP, of St. Paul.

Another technical item this week appears to be the development by the DuMont Laboratories of a cathode tube through which signals can be transmitted, and received.

In Kansas City, the first public showing of television occurred two weeks ago, in Katz's Drug Company store, with the aid of the First National Television Company (W9XAL).

New Companies Formed

New television corporations are being formed almost weekly. A late incorporation is that of the Ford Marine Telephone and Television Corporation at Albany, New York, with $10,000 of authorized stock.

Earlier this month, Thomas S. Lee and Lewis Allan Weiss, president and vice-president of the Mutual Don Lee Broadcasting System, publicly warned against purchase of "questionable" television stock.

From England, it is learned that doubts are spreading about the efficacy of large screen theatre television. A survey pointed out that most special events occur in the afternoon, during which theatre attendance is drastically cut. The same survey called attention to the fact that theatre operators pay continuously for television equipment which is used seldom.

However, installations of large screen television in theatres of that country, continue. Baird Television recently announced installations for the Gaumont, the Gaumont Palace, and the Gaumont Palace, these three being in different sections of London. Scophony, a rival English television concern, announced a television installation at the Swiss Cottage, a London suburban theatre.

At a meeting of the Bristol and West of England branch of the Cinematograph Exhibitors' Association, fears were voiced that television home sets in England, if the present rate of use continues, might cut theatre attendance as much as 25 per cent.

BRITISH NEWSREELS CONSIDER TELEVISION

The British Newsreel Association, representing five newsreel companies, will consider the practicability of compiling bi-weekly issues extracted from Paramount, Movietone News, Gaumont British, Pathe and Universal for regular use by the British Broadcasting Company. The suggestion follows the adamantine objection by exhibitors for the continued loan of the newsreels identical to those regularly released to theatres. The new idea would possibly prevent production and dissemination of the British Broadcasting Company's own newsreel which is tentatively and unofficially contemplated.



Bradshaw (randel)



Elsa says:

"No girl in her right mind ever buys her own dinner!"



Front-page Elsa Maxwell . . . who has shown the smartest people



of two continents how to amuse themselves . . . who's been everywhere,



seen everything, met everyone! Now, in this first movie of hers, she tells



—and tells—giving new slants on life to lovelies on their own! Advance-



sold by the smash advertising and publicity Cosmopolitan Production cam-



paign . . . illustrated by the four foremost portrayers of feminine loveliness!





Elsa Maxwell's HOTEL FOR WOMEN

with

ANN SOTHERN · LINDA DARNELL · JAMES ELLISON · JEAN ROGERS

LYNN BARI · JOYCE COMPTON · ELSA MAXWELL · JOHN HALLIDAY

JUNE GALE · KATHARINE ALDRIDGE · ALAN DINEHART · SIDNEY BLACKMER

Directed by GREGORY RATOFF

Associate Producer Raymond Griffith · Screen Play by Kathryn Scola and Darrell Ware · Based on a story by Elsa Maxwell and Kathryn Scola
Song "Whistle A Little Old Melody" by Elsa Maxwell

A 20th Century-Fox Picture · DARRYL F ZANUCK In Charge of Production

A Cosmopolitan Production

20th CENTURY FOX

FAMOUS PLAYERS MEET, 400 STRONG; CONFIDENCE IN FUTURE STRESSED

First Coast-to-Coast Session Marks 21st Anniversary of Circuit; Nathanson Tells Plan to Increase Bonus Payments

by A-MIKE VOGEL
in Niagara Falls, Ont.

The new season, officially designated by Famous-Players Canadian Theatres as "Record Royal Year," was given a royal send-off by 400 managers, home office executives and guests at the General Brock Hotel, Niagara Falls, Ontario, for a four-day meeting that started on Monday, to celebrate the company's first coast-to-coast managers' conference since 1927 and the 21st anniversary of the circuit founded in 1918 by N. L. Nathanson, president.

Confidence Expressed

The occasion, which differs from previous years when annual meetings were held for the circuit's eastern managers in Toronto, followed by regional conferences in the west, was marked by announcement of plans for the coming year.

Confidence in the future of the company and of the industry was expressed by Mr. Nathanson who said at the opening session, "Regardless of world conditions the motion picture business is still the best business and we know in Canada that we represent the best in Canada. You are in an industry second to none in your community."

The founder further made known his feelings in the last business meeting on Thursday to the managers assembled to receive their bonus checks earned by the theatremen in the current year and personally distributed by Mr. Nathanson. "I have been asked how this bonus system is really working out," he said. "My best answer is this: I am going to continue it as long as I am president of this company. Not only am I going to continue it but I am planning to further it."

The Famous-Players Canadian personal participation plan, now in its sixth year of operation, was conceived by Mr. Nathanson and J. J. Fitzgibbons, vice-president. It allows managers a percentage of extra grosses obtained over a 12-month quota mutually agreed upon between the manager and home office. Based upon neither net earnings nor net profits of theatres, the plan makes it possible for managers in similar situations to share as importantly as those in the larger spots.

Extra Awards Announced

In addition, it was announced that for the months of September, October and November an extra compensation contest would be inaugurated which would allow the manager to participate in cash awards totaling $5,000.

To celebrate the return of Mr. Fitzgibbons, after a long illness, the managers on Wednesday night attended a surprise dinner in his honor. Mr. Nairn on behalf of the managers and officers of the company presented Mr. Fitzgibbons with a dozen sterling silver plates engraved with his name. A hand-tooled illuminated leather volume containing addresses and signatures of the managers was given by men of the company. In reply, the vice-president expressed his pleasure at being able to participate in the activities and thanked the managers warmly.

An added surprise was the presentation to Mr. Nathanson of a scale model of the "Blue Nose," famed Nova Scotia racing schooner and a 20-inch black slate totem pole, the only one of its kind on the Pacific coast. These gifts were symbolic of the expansion of the company's operations from Glace Bay, Nova Scotia, to Victoria, B. C., a difference of 4,000 miles.

For the opening session of the first day, the managers from the east and executives of the company met the special cars bearing the western and Pacific company's managers. Groups were greeted by Mayor Carl D. Hanniwell.

The opening day sessions were inaugurated by roll call and meetings were in charge of Clarence Robson, chairman in addition to T. J. Bragg, secretary and treasurer, R. W. Bolstad, comptroller, Morris Stein, Ben Geldsaler, Larry Bearg, R. S. Roddick, Frank Gow, Eddie Zorn, newly appointed district manager for Manitoba, Alberta and Saskatchewan.

Conduct Group Discussions

During the fourth day session, advertising, theatre operation and maintenance, home office and bookings were among the topics discussed. For the group discussions, the managers were divided into six groups under Morris Stein, Clarence Robson, R. S. Roddick, Eddie Zorn, Larry Bearg and Frank Gow.

The various departments of MOTION PICTURE HERALD were credited by the speakers for their value in theatre operation. The importance of BETTER THEATRES was emphasized by E. Harris, speaking on maintenance, who called attention to the necessity of maintaining a file of this monthly publication circulated with the HERALD.

For the second successive year, the convention highlight proved to be the circuit's "Show of Showmanship," an exhibition of advertising, exploitation and publicity as arranged under the supervision of Jimmy Nairn. Located in the main ballroom where the general sessions were held, the "Show" displayed material on coming product exploited by the film companies, new equipment and outstanding campaigns executed by Famous Players theatremen and the 1938 Quigley Awards judged in the finals for last year's annual Awards.

At the Thursday morning session, executives of the various film companies addressed the meeting including Herman Wobber and W. C. Gehring of Fox; Barney Balaban, Paramount president; Carl Lesserman, Roy Haines and Norman Moray of Warners; Jules Levy, RKO; Monroe Greenthal, United Artists; Jack Cohn and Abe Montague of Columbia; William Scully and Frank J. McCarthy of Universal; James Grainger of Republic and A-Mike Vogel.

A dinner on Thursday night which followed the program of games and picnics held in the afternoon was highlighted by the attendance of the Hon. Mitchell F. Hepburn, Premier of Ontario. Others who spoke included Hon. George A. Drew, V.D.; Major John Bassett; Mayor Hanniwell; Barney Balaban and Austin C. Keough of Paramount and Mr. Nathanson and Mr. Fitzgibbons. Mr. Bragg was chairman.

A special train from Toronto unloaded for the last day's activities the entire personnel of the Famous Players home office, representatives of Paramount, Regal, Empire, Universal exchanges among others.

Theatre Managers Present

The theatre managers included: Jack Arthur, Jerry Shea, Tom Daley, D. Krendel, A. Ritchie, R. Downey, W. Hunt, A. Sedgewick, J. Laver, V. Hudson, M. Margolius, J. Purves, R. Eves, C. L. Querrie, M. J. Doyle, James Lynch, G. Morrell and A. Easson, all of Toronto; G. Forhan, Belleville; E. A. Moule and W. J. Burke of Brantford; A. P. Drohan, Chatham; K. Craig, Cobourg; Clarence Markell, Cornwall; E. J. Landsborough and J. McDonough, Galt; F. McLennan, Brockville; W. K. Trudell and J. Preston, London.

C. T. Spencer, George Stroud, Leonard Bishop and H. R. Hitchinson, Hamilton; Ernest Smithies and T. McCoy, Kingston; C. Georgas, Owen Sound; L. Osier, Oshawa; Ray Tubman, C. Holmes, I. Singerman and A. Stevens, Ottawa; J. V. Ward, Niagara Falls; R. McKibbin and S. Andrews, Guelph; J. Nelson, North Bay; A. E. Cauley, Peterboro; J. S. Smart, Port Hope; W. P. McGeachie, Sault Ste. Marie; S. Scott, Sudbury; Ted Doney, St. Thomas; G. W. Martin, Trenton; R. J. Harrison, St. Catharines; T. Forhan, Welland; R. Knevels, H. C. Merritt, J. J. LeFave, E. Lamoureux and S. C. Clayman.

H. V. Neun and A. Scandrett, Woodstock; W. J. Fawcett, Sarnia; L. M. Graburn and R. J. McAdam, Halifax, N. S.; F. W. Winter, Moncton, N. B.; J. Connor, Glace Bay, N. S.; D. P. MacDonald, Sydney, N. S.; W. H. Golding, St. John, N. B.; J. M. Franklin, Halifax; S. Korman, Rouyn; R. Maynard, Cartier, Hull, Que.; P. Valliere, Quebec City; G. T. Robert, Three Rivers, Que.; Frank Willis, Fort William, Ont.; P. D. Egan, K. M. Leach and L. C. Straw of Calgary, Alta.; A. Entwistle and W. Wilson, Edmonton, Alta.; A. W. Shackleford, Lethbridge, Alta.; P. J. Hanifen, Halifax; Donald Gauld and Harold Bishop, Winnipeg, Man.; R. Micheltree, Calgary; Mel Gow, Nanaimo, B. C.; J. R. Muir, Vancouver, B. C.; J. M. Roberston, Victoria, B. C.; Cliff Denham and M. Prieswerck, Victoria; D. Borderland, Prince Rupert, B. C.; William Novak, Regina, Sask., and others.

The company home office management was represented by President N. L. Nathanson, Vice-President J. J. Fitzgibbons, President Barney Balaban of Paramount, New York, Thomas J. Bragg and R. W. Bolstad, all of whom are directors, while the head office staff was represented by N. G. Barrow, F. J. Justin, B. Geldsaler, J. Nairn, Ben Cronk, J. A. Troyer, W. Kerr, L. G. Geering, M. Perry, R. G. Darby, A. MacCunn, H. Harris, Ben Whitham, C. A. Dentelbeck and J. J. Taylor.

NATIONAL THEATRES' MANAGERS MEETING

The National Theatres division managers' conference at the New York home offices on Monday and Tuesday featured discussions of relations with major distributors. Spyros Skouras presided. Attending from the field were Rick Ricketson, Arch M. Bowles, Frank Newman, Elmer Rhoden, Charles Skouras, Harold J. Fitzgerald, and David Idzal.

Division meetings will be held in August, it is expected, at Milwaukee, Kansas City, Denver, Seattle, and Los Angeles. Spyros Skouras will attend.

At the conclusion of the New York meeting, it was reported that National Theatres and Warner Brothers were resuming business relations, after a dispute over selling terms and methods of handling pictures.

SCHINES CALL IN THE OPERATORS OF THEIR 150 HOUSES FOR THE FIRST TIME

J. Myer and Louis W. Schine and a Score of Their Home Office and Division Executives To Discuss Product, Policies

J. Myer Schine, president, and Louis W. Schine, vice president of the Schine Circuit, Inc., one of the oldest and largest of independent circuits, on Tuesday through Friday, will have at their home offices in Gloversville, New York, more than 250 division and local managers, staff chiefs and exploiteers, from their 150 theatres scattered over New York, Ohio, Maryland, Kentucky and Delaware, for their first circuit-wide convention.

(*Motion Picture Herald's Managers Round Table this week, starting on page 70, tells a highlight story of the growth of the Schine Brothers in exhibition, from their original unit, the Hippodrome, in Gloversville, N. Y., in* 1918, *to today and a circuit of* 150 *theatres in five states*).

Product and policies, of course, for the new show season, starting in September, will top the agenda, with operation, both physical and mechanical, showmanship and promotion, advertising and exploitation, stage shows, show windows, staffs and the theatres' customers each standing as subjects of practically equal importance.

Majors To Be Represented

Tuesday morning, the convention will open with a general session, attended by zone, district and division managers and their theatre managers and home office executives, to discuss "business in general and plans for a new and greater show season."

Sales or division managers of the distributing companies will be present on Tuesday to detail the plans of their respective companies for 1939-40. Many of the majors will send advertising managers or advertising representatives from their New York home offices to talk about the advertising and exploitation plans they have for their new season's pictures.

Thursday will be "play day,"—a golf tournament, a steak roast at the Adirondack Inn at Sacandanga Park.

Friday business sessions will be resumed with all of the circuit's personnel participating.

The Schine brothers will head a home office delegation to the convention comprised of George Lynch, film buyer; Louis Goldstein, head booker; Bill Kreamer and Seth Field, bookers; Florence Thompson, office manager; Harold Antevil, legal department; Maurice Gloeckner, real estate and concessions; John May, comptroller; Francis Barter, insurance; Harold Sliter, executive assistant to Louis Schine; Gene Curtis, director of publicity and advertising; Sander Lazar, assistant director of publicity and advertising; Douglas Leishman, director of personnel and control of income and expense; Guy Selmser, in charge of construction, maintenance and repairs; J. Dewey Lederer, assistant to Mr. Selmser, and Al Marqusee, assistant to Mr. Leishman.

Managers To Preside

Zone managers Louis Lazar, of Ohio and Kentucky, and Clint Young, in charge of western New York and Delaware, will preside over various sessions, and so will Frank Boucher, home office representative in charge of eastern New York and Maryland.

District managers presiding will include Marsh Gollner, Maryland; Lew Hensler and Bill Heiss, Kentucky; Jim Levine and Bud Silverman, Ohio; Gus Lampe, Syracuse; Louis Levitch, Rochester, and Jerry Fowler, Harry Goldsmith and Bill Tubbert, New York.

A-Mike Vogel, chairman of the Managers Round Table Club of Motion Picture Herald, will be a guest speaker.

Various of the zone and district managers scheduled to address the convention include:

Louis Lazar: "What Is a Theatre Manager?"

Clint Young: "Does Good Housekeeping Sell Tickets?"

William Tubbert: "Analyzing Your Territory."

Jim Levine: "Proper Handling of Your Patrons for Greater Turnover."

Frank Boucher: "Your Show Window."

Bud Silverman: "Local Promotions and Giveaways."

Marsh Gollner: "Proper Presentation of Stage Activity."

Jerry Fowler: "The Value of an Organized Theatre."

Lew Hensler: "Your Theatre's Place in the Community."

Bill Heiss: "Intelligently Analyzing Your Business."

Lou Levitch: "Children—Patrons of Today and Tomorrow."

Gus Lampe: "Pre-Analysis of—and Taking Advantage of Picture Values."

Harry Goldsmith: "Billboards and Outdoor Advertising."

The Schine advertising-publicity director is down for a discussion of "a new show season campaign that will go a long way towards revolutionizing new show season business."

Both of the Schine brothers will address the delegates variously during the convention.

HEAD FAIR DAY FOR PROJECTIONISTS

Arrangements for a "Projectionists' Day" at the New York World's Fair, on September 7, have begun with the appointment of committees. The committee chairmen are Joseph D. Basson, general; P. A. McGuire, arrangements; Harry Rubin, speakers; Lester B. Isaac, technical and historical; H. Griffin, guests; Louis Kaufman, IATSE locals; M. D. O'Brien, publicity; P. D. Herbst, tickets.

Product Deals Set By Skouras Theatres

Preparing for the 1939-40 season National Theatres have set product deals with Columbia, MGM and United Artists. The details of the deals are being worked out at a meeting this week in New York.

David Idzal, operator of the Fox Detroit, arrived this week to attend the sessions. The six division chiefs, film buyers, bookers and others of the home office are attending the meetings.

The Schine circuit has acquired the Cla-Zel and the Lyric, in Bowling Green, Ohio.

FTC Sets Radio Manufacturing Ru

After a series of conferences and public hearings the Federal Trade Commission announced Monday trade practice rules for the radio receiving set manufacturing industry.

The rules provide for the elimination and prevention of false advertising, deceptive selling methods and certain other unfair trade practices and are issued in the interest of protecting the purchasing public and maintaining fair competitive conditions in the industry.

The rules are also applicable to manufacturers, jobbers, distributors, dealers and other marketers of sets, parts and accessories.

Eight rules govern trade practices. The first bans deceptive labels or trade marks. Rule 2 sets forth how wave length reception must be labeled. The third rule prohibits 17 specific types of false or misleading advertisements dealing with reception, interferences, defects, number of tubes, reduced prices, lateness of models, extra charges, list prices and trade marks.

Misleading advertisements about sponsorship of the sets by prominent manufacturers is forbidden in Rule 4. Alteration of brand name or use of chassis or cabinet of other sets are banned in Rule 5. Rule 6 bars imitation of trade marks. Rule 7 condemns bribery of employes who do the buying. Rule 8 forbids the use of "spiffs" or "push money" to promote the sales of the manufacturer or dealer.

The industry's total sales of receiving sets, accessories, etc., amounted to slightly more than $460,000,000 retail value for 1937.

At the present time there are about 41,000,000 radio sets in use in the country.

Parent's Organization To Show Spanish Film

A documentary film, sponsored by the Foster Parent's Plan For Spanish Children, had its American premier this week at the Fifth Avenue Playhouse in New York. The league is an organization to aid Spanish children who have been left parentless and homeless by the recent war in Spain. Over 600 Americans have already "adopted" children through this plan, among them being Mrs. Eleanor Roosevelt, Helen Hayes, Efrem Zimbalist and Tallulah Bankhead. International sponsors of the Plan include the Duchess of Atholl, the Earl of Listowell, Mrs. James Roosevelt, Thomas Mann and Helen Keller. Any person, or group, can "adopt" a child by promising to support the child for one year at the rate of $9.00 a month.

Musart Film Productions, Inc., plans to start production shortly on "Princess Aza," which will have English, French, Russian and Spanish versions. Michael J. Gann will be in charge of production.

AFL, CIO, IATSE, AFA, AAAA, SAG SQUABBLE IN FILM UNION FIGHTS

CIO's Growing Struggle for Power in Motion Pictures Takes New Form in Hollywood, Where AFL Belittles It

The national, and far from ended, struggle for power in the motion picture industry between John L. Lewis' Congress of Industrial Organizations and William Green's American Federation of Labor, this week took new form and added drama, in Hollywood.

Claims and Demands

A rapidly enlarging CIO organization, the United Studio Technicians Guild, on Sunday held a mass meeting, again claimed a membership of over 1,000 studio crafts workers, and demanded of producers a minimum security pay of $2,000 per year.

In New York City also, the CIO, on a smaller scale, is attacking the A. F. of L. domination of the motion picture industry unions. The United Ushers, Doormen, and Cashiers' Union, a CIO affiliate, is asking higher wages and better conditions for its members of the RKO circuit, and has filed a petition for recognition with the New York State Labor Relations Board. The IATSE was granted jurisdiction in this field by the A. F. of L., but no local was formed in New York City.

The invasion of the Hollywoods crafts union field, formerly held exclusively by the International Alliance of Theatrical Stage Employees, is abrupt, unusual; and is being countered by the A. F. of L. organizations in Hollywood this week with nothing but deprecations of the Guild strength, and counter meetings to emphasize loyalty.

The mass meeting of the new organization on Sunday, besides demanding a $2,000 minimum security wage, tentatively demanded a minimum six hour call, a seniority pay system for cancelled calls, time and a half for night shifts, and double time for "graveyard" shifts.

"The Guild is in a finish fight against two per cent salary assessments and dictatorship control of Hollywood's studio unions," Howard Robertson, the chairman of the meeting, said.

Herbert Sorrell, business agent for the Moving Picture Painters' Local 644, asserted his organization would stand with the guild "until democratic unionism had been restored."

Counter-Meetings Held

Mr. Sorrell's speech to the Guild was criticized the following day at a special meeting of A. F. of L. representatives, called by J. W. Buzzell, executive secretary of the Los Angeles Central Labor Council. Mr. Sorrell thereupon walked out.

There was a Friday meeting to align A. F. of L. unions against the CIO invasion. All A. F. of L.-IATSE unions were represented except Photographers Local 659, Sound Technicians, Local 695, and Studio Technicians, Local 37.

Another such meeting was to be held this Wednesday.

The Guild last week received a $1,000 loan from the CIO-affiliated International Longshoremens' and Warehousemens' Union. The money, advanced with "no strings attached," is to be used for organization.

Pat Casey, producers' labor contact, this week declared that the studios would not recognize a plea by the Guild that the studios suspend bargaining with the IATSE unions until the National Labor Relations Board decided upon an application for certification as the legal bargaining agent for studio workers.

Actors' Union in Fight

Involvement of other international labor organizations in the battle between the American Federation of Actors and the American Guild of Variety Artists, newly created by the Four A's to supplant the Federation, was seen in the declaration of William Green, president of the A. F. of L., that it still recognizes the Federation as an affiliate.

In response to a wire from Mr. Buzzell, Mr. Green said that the Federation was still an affiliate and both telegrams were read at a meeting of Federation members in Hollywood.

Other Disputes Rife

Initial conferences were to be held this week between Mr. Casey and representatives of the Soundmen's Local 695. The conferences will be following the settlement of a dispute which arose last week when the union discovered that MGM had hired several non-union men for its recording department. The union threatened an immediate strike. MGM hurriedly removed the men, with the explanation of "inadvertence."

Alexander Wilson, Jr., special board attorney for the National Labor Relations board, working out of Washington, has recommended, it is reported, that the hearing by the Los Angeles local board, on charges that the producers failed to bargain collectively with the Screen Writers' Guild, be reopened.

The hearing, if reopened, will arise out of the cessation of the bargaining between the Guild and the producers, after the producers had agreed to recognize the Guild as the writers' bargaining agent, and after negotiations had proceeded a certain distance.

The New York City CIO-A. F. of L. struggle, in more detail, concerns the efforts of the United Ushers, Doormen and Cashiers' Union, the CIO group, to take advantage of the fact that the IATSE never organized a local for these groups, and obtain certification from the New York State Labor Relations Board.

Conferences were to be held this Thursday at the board. There were conferences last week at the board, with no announced result. The union claims to have organized 650 employees in the RKO, Skouras, Cocalis, Loew's and Brandt circuits.

It seeks a wage scale of $25 for chief ushers, $23 for assistant chiefs, $22.50 for cashiers, ticket takers, and barkers, $19 for captains, and $18 for ushers; a maximum of 40 hours weekly, and vacations with pay.

LEO THE LION, JR., AT N. Y. WORLD'S FAIR

The "crowning" of Leo, Jr., new trademark for Metro-Goldwyn-Mayer's short subjects, was held last Saturday at the New York World's Fair. The three-months-old lion cub was chosen in a contest sponsored by the Lions International, which recently held their convention in Pittsburgh. Among those who attended the ceremonies were Mayor F. H. LaGuardia, Grover Whalen and Ed Kuykendall, president of the M.P.T.O.A. The cub has since been sent to the MGM studios.

Actors' Union, Disowned by Parent Four A's, Turns to IATSE for Help in Maintaining Status as Official Body

A national union fight, tying up much of the motion picture industry, this week appeared possible, as the American Federation of Actors, which two weeks ago was read out of the parent actors' union, the Associated Actors and Artistes of America, but which is still a member of the American Federation of Labor, this week applied for a charter from the International Alliance of Theatrical Stage Employees.

Would Further IATSE Plan

Entrance of the IATSE into the actors' union field, long threatened, and part of the philosophy of George E. Browne, president of the IATSE, would certainly precipitate violent objection from other unions, notably the Screen Actors Guild.

The Federation move was not entirely a surprise. Its executive secretary, Ralph E. Whitehead, against whose leadership the charges were leveled, has been friendly with Mr. Browne. In January of last year, the Federation refused to join with other AAAA unions in condemning of the IATSE for allegedly attempting to invade the jurisdiction of another A. F. of L. union.

That the Federation is still in the American Federation of Labor is virtually certain. William Green, president of the international organization, intimated the whole fight would have to be reported to the executive council meeting of the A. F. of L. in Atlantic City on August 7. The Federation immediately after its officers stood trial before the parent association on charges of mismanagement two weeks ago in New York—charges which resulted in a verdict of guilty and revocation of the Federation charter by the AAAA international board—sent 16 counter charges to Mr. Green. These charges as well as the charges made at the trial will probably be aired at the A. F. of L. council meeting.

In New York this week, Mr. Green, who met with both sides before the Federation was tried and expelled by the Four A's, again conferred, and said to the press that he thought the action "severe." He intimated his hope of a reconciliation. In a wire to J. W. Buzzell, executive secretary of the Los Angeles Central Trades Council, he declared the Federation was still in the A. F. of L

The American Guild of Variety Artists, to whom the Four A's issued a charter, this week grew rapidly. Its spokesmen claimed a membership of over 1,100. It has opened offices at 11 West 42nd Street, under the supervision of Mrs. Florence Marston, eastern representative of the Screen Actors' Guild. Eddie Cantor, comedian, a past president of the AFA, and a resigned member of the council, is the temporary president.

In San Francisco and Los Angeles this week there were organization meetings of the Federation and the new Guild; of the first, to reinsure loyalty of members; of the second, to organize new units.

The New York State Labor Relations Board on Tuesday heard the petition by the Theatrical Managers, Agents, and Treasurers' Union for certification as the bargaining agent for the Rugoff and Becker circuit, of New York and Brooklyn.

The Massachusetts State Labor Relations

(*Continued on following page, column 3*)

Fox Sets Short Subjects Schedule

The first of a series of four Father Hubbard Alaskan Adventures, "Birthplace of Icebergs," heads the Twentieth Century-Fox short subject release schedule for the first quarter of the new season. The Reverend Bernard R. Hubbard, known as the "Glacier Priest," in ten years exploring the Alaskan peninsula, has filmed more than 200,000 feet of film. Arrangements have been made with Father Hubbard by Fox Movietone Producer Truman H. Talley, to put these scenes into a series of one-reel subjects.

Three of the pictures have been completed —"Birthplace of Icebergs," "The Valley of 10,000 Smokes" and "The Aghileen Pinnacles." Father Hubbard is now in Alaska filming scenes for the fourth. Lowell Thomas and Father Hubbard will do the vocal description for the series.

The "Birthplace of Icebergs" will be released August 4th and on the schedule for the first month of the new season also will be two Terrytoons, "Two-Headed Giant," in color, and "The Golden West," and an "Adventures of a News Camerman" subject entitled "Conquering the Colorado."

For September, Vyvyan Donner's first Fashion Forecast, in color, Ed Thorgersen's Sports Review, "Big Game Fishing," Lew Lehr's "Monkeys Is the Craziest People" and two Terrytoons, "Sheep in the Meadow" and "Hook, Line and Sinker" make up the list. The four releases for October include: "The Orphan Duck," a color Terrytoon, "The Evergreen Empire," a Lowell Thomas "Magic Carpet" subject, "Filming the Fleet," another of the "News Cameraman" series, and an untitled Terrytoon.

Six Months Theatre Construction Report

Contracts for new buildings or alterations in the theatre field for the first six months of 1939, in the 37 states east of the Rocky Mountains, had a total valuation of $11,638,000, according to the Dodge Reports summary, issued by the F. W. Dodge Corporation.

The total for the six months ended last month was divided among 502 projects, which included 1,437,000 square feet of floor space.

The contract valuation for similar work for the first six months of 1938 amounted to $12,086,000. This was divided among a smaller number of projects, 410 but over a larger floor area, 1,576,000 feet.

The Dodge Reports indicates that theatre work in the six months of 1939 did not follow the general trend of non-residential building. An average of all types within this classification developed a gain of 19 per cent throughout 37 states.

Ben Abner has been named acting branch manager for Metro-Goldwyn-Mayer in the New Jersey territory, in which he has been a salesman for the company 13 years. He succeeds David A. Levy, recently appointed Universal branch head in New York.

ENGLISH STUDIOS TO HOUSE RECORDS IN WAR

In the event of war, English motion picture studios will serve as storage vaults for Government and private records.

The Denham studios will be used by the Government to store food, while Amalgamated Studios is already being used by the Office of Works as a storehouse for Government records.

Lloyd's, world-famous registry of shipping and insurance underwriters, has arranged a wartime lease of the Pinewood Studios and will transfer all business staffs and documents there in the event of emergency.

No Abatement in Coast Air Shows

Hollywood as an origination point and motion picture talent for network programs will figure as prominently the coming season as it did last year, which was a peak season for radio shows emanating from the film capital.

Business already booked by the Columbia Broadcasting System for the fall and winter of 1939-1940 shows 15 programs that will come from the west coast, in each of which film players will appear prominently. There is likelihood that additional programs from Hollywood may yet be booked. The CBS program book for October of 1938 shows that 15 programs were originating from Hollywood.

The programs that will be heard from the film capital this fall include Amos 'n' Andy, the Joe E. Brown series, "It Happened in Hollywood," the Lux Radio Theatre, "Big Town," with Edward G. Robinson, the Dick Powell series, Jimmy Fidler, the "Blondie" series, with Penny Singleton and Arthur Lake; RKO's "Gateway to Hollywood," "Silver Theatre," with Conrad Nagle as master of ceremonies; the Screen Actors Guild series, Lum 'n' Abner, Burns and Allen, the Texaco Star Theatre and the Dr. Christian series with Jean Hersholt.

The new season may surpass the last for deals are now in the making involving Al Jolson, Jack Haley and Eddie Cantor for possible CBS shows.

The National Broadcasting Company will have 13 major programs, as of September, coming from the coast each week, including some new programs such as the "Grouch Club," and Robert Benchley's "Melody and Madness" program. As is the case at CBS there is every prospect that other Hollywood programs for the fall may yet be signed.

Open Albany Exchange

Harry Berkson, Monogram franchise holder in upper New York, has opened an Albany exchange. Mr. Berkson, who manages the Buffalo office, has named Gene Lowe and Sam Milbery as Albany salesmen. Howard W. McPherson has replaced Mitchell Pantzer as booker at Buffalo, and Mr. Pantzer has taken a booker-salesman post at Albany.

Hollywood Unions Draw Battle Lines

(*Continued from preceeding page, column 3*)

Commission this week was determining the eligibility of seven employees of the Western Massachusetts Theatres, Inc., to vote on joining the TMAT.

In New York last week the Paramount warehouse employees designated the Bookkeepers, Stenographers and Accountants Union, an A. F. of L. affiliate, as their collective bargaining agent, in an election held by the National Labor Relations Board.

In New Orleans, the MPMOA, Local 293, was joined by Film Exchange Employee's Local B-57 last week in celebrating its 26th anniversary.

The Authors' League is to change the setup of the Radio Writers' Guild at a meeting in New York this week. The Guild is to be divided into three groups—New York, Los Angeles, and Chicago.

The American Federation of Radio Actors met in Chicago Tuesday night to discuss the new contracts obtained from agencies by their organization, and to elect officers.

Griffith-Dickinson Realign Managers

The new management setup of Griffith-Dickinson Theatres, Inc., in the four towns in Kansas and Missouri, in which the company now has full control, following the deal last week with Commonwealth Amusement Corporation, places Harry Wareham, in charge at Manhattan, Kans., at the Wareham, Dickinson, and Carleton; Billy Wagner at Independence, Kans., at the Beldorf, Mainstreet, and Booth, with Royce Adelotte as his assistant; R. W. (Sippi) Ferguson, formerly with Griffith Amusement at Oklahoma City, to Osawatomie, Kans.; Doyle Mowery, who has been operating the Chief at Marceline, Mo., city manager there, where G-D has closed the Uptown, acquired from Commonwealth, until a cooling plant can be installed.

In the transaction last week, Commonwealth took over the Dickinson at Great Bend, Kans., where the company has the Strand and Plaza; the Dickinson at Herrington, Kans., where it has the Dreamland; the Varsity and Dickinson at Lawrence, Kans., where it has the Granada and Pattee (the latter is being closed), and the Dickinson at Ellsworth, Kans., where it has the Golden Bell (the Dickinson will be closed).

W. G. McKinney, who has been manager at Lawrence for G-D, goes to Paola, Kans., as manager. Jack Scott, son of Ward Scott, district manager for 20th-Fox, who has been at Paola, goes to Parsons, Kans., as assistant to Dave Dallas.

Kassler to Transatlantic

Frank Kassler, foreign film distributor, has become associated with Transatlantic Films, Inc., bring with him four releases, "Dark Eyes," "The Curtain Rises," "The Flight Into Darkness." Other Transatlantic releases are "Conflict," produced by Cipra Films, Paris; "La Maison du Maltais," by Gladiator Films, Paris; "Esclave Blanche" and "Drame de Shanghai," both by Lucia Films, Paris, and "Innocence," by A. B. Pictures, Prague.



Elsa says:

"Don't ever shoot a man, dears! He's worth more to you alive than dead!"

THE SHOWMANSHIP that always makes Elsa Maxwell's parties front-page news! . . . The ENTERTAINMENT FRESHNESS and lure of a hotel-ful of girls on their own!...The STRIKING AD-ILLUSTRATIONS by four of America's leading artists! . . . The NATIONAL CAMPAIGN with the scope and coverage only Cosmopolitan Productions get! . . . THERE'S a top-profit set-up for 20th's lead-off 1939-40 attraction!



Elsa Maxwell's

HOTEL FOR WOMEN

with

ANN SOTHERN · LINDA DARNELL · JAMES ELLISON · JEAN ROGERS

LYNN BARI · JOYCE COMPTON · ELSA MAXWELL · JOHN HALLIDAY

JUNE GALE · KATHARINE ALDRIDGE · ALAN DINEHART · SIDNEY BLACKMER

Directed by GREGORY RATOFF

Associate Producer Raymond Griffith • Screen Play by Kathryn Scola and Darrell Ware • Based on a story by Elsa Maxwell and Kathryn Scola
Song "Whistle A Little Old Melody" by Elsa Maxwell

A 20th Century-Fox Picture • DARRYL F. ZANUCK In Charge of Production

Champions for June At the Box Office

EAST SIDE OF HEAVEN: Produced and distributed by Universal. Director, David Butler. Production associate, Herbert Polesie. Original screen story, David Butler; Herbert Polesie. Screen play, William Conselman. Cameraman, George Robinson. Art director, Jack Otterson. Film editor, Irene Morra. Sound, Charles Carroll. Assistant director, Joe McDonough. Cast: Bing Crosby, Joan Blondell, Mischa Auer, Irene Hervey, Jerome Cowan, C. Aubrey Smith. Released April 17, 1939.

GOODBYE, MR. CHIPS: Produced in England for MGM by Victor Saville. Director, Sam Wood. Screen play, R. C. Sheriff, Claudine West, Eric Maschwitz. Film editor, Charles Frend. Cast: Robert Donat, Greer Garson, Terry Kilburn. Release date, July 28. (Champion status on pre-release showings.)

THE HARDYS RIDE HIGH: Produced and distributed by MGM. Director, George B. Seitz. Screen play, Agnes Christine Johnston, Kay Van Riper, William Ludwig. Based on characters created by Aurania Rouverol. Film editor, Ben Lewis. Cast: Lewis Stone, Mickey Rooney, Cecilia Parker, Fay Holden, Ann Rutherford. Release date, April 21.



George B. Seitz, director, "The Hardy's Ride High".



David Butler, director, "East Side of Heaven".



Wesley Ruggles, director, "Invitation to Happiness".



Sam Wood, director, "Goodbye, Mr. Chips".



William Dieterle, director, "Juarez".



Victor Schertzinger, director, "The Mikado".



Howard Hawks, director, "Only Angels Have Wings".

INVITATION TO HAPPINESS: Produced and distributed by Paramount. Director, Wesley Ruggles. Cast: Irene Dunne, Fred MacMurray, Charlie Ruggles. Release date, June 16.

JUAREZ: Produced and distributed by Warner Brothers. Director, William Dieterle. Associate producer, Henry Blanke. Screen play, John Huston, Aeneas MacKenzie, Wolfgang Reinhardt. Cast: Paul Muni, Bette Davis, Brian Aherne, Claude Rains, John Garfield. Release date, June 10.

THE MIKADO: Adapted, conducted and produced by Geoffrey Toye. Distributed in England by General Film Distributors and in the United States by Universal. Director, Victor Schertzinger. Operetta, Gilbert and Sullivan. Recorded by the London Symphony Orchestra. Cast: Kenny Baker, John Barclay, Martyn Green, chorus of the D'Oyle Carte Opera Company. (Champion status on pre-release showings.)

ONLY ANGELS HAVE WINGS: Produced and distributed by Columbia. A Howard Hawks production. Director, Howard Hawks. Screen play, Jules Furthman. Based on a story by Howard Hawks. Cast: Cary Grant, Jean Arthur, Richard Barthelmess, Rita Hayworth, Thomas Mitchell. Release date, May 25.

OHIO, OTHER STATES, ACTIVE IN FILM RULINGS

Six Communities, This Week, Act on or Consider Matters Affecting Film Exhibition

The state of Ohio, through its courts, legislature and tax commission, held the film taxation spotlight this week, in two main actions affecting the industry.

Until the court renders a decision in the suits of Thomas V. Bostwick, a Columbus, Ohio, taxpayer, seeking to enforce collection of unpaid sales tax on film rentals, the State Tax Department will not deviate from its ruling that rentals are not subject to taxation, Attorney General Thomas J. Herbert, declared.

Conversely, Wm. Evatt, recently appointed head of the new Ohio Tax Board, holds that film rentals should be included in the sales tax classification. He advances the opinion that the Tax Commission, abolished some time ago in favor of the present setup, exceeded its authority in the exemption ruling.

Counsel Move Rejected

Meanwhile, an effort made with the consent of the Tax Commission, which is the defendant, by which the industry would defend the case through Independent Theatre Owners and Motion Picture Producers and Distributors of America counsel, by naming the Universal exchange, Frank J. Ferguson, operator of the Avondale, and a group known as Cleveland Theatres as co-defendants, was turned down by the Franklin County Court of Appeals.

However, the Court granted until August 1st for hearing of the case, this being the fourth continuance since the inception of the action.

The plaintiff, as a taxpayer, not only challenges the authority of the Tax Commission in exempting film rentals from the state sales tax, but also urges the collection of an estimated $1,250,000 due for taxes since the law went into effect.

Ohio exhibitors are disturbed, as well, over the "matching process" advocated in Federal proceedings for state relief agencies, which would mean a $4,000,000 additional burden in the state. This would definitely pave the way for a boost in the admission tax to the previous 10 per cent, and the possibility of new and increased taxes along other lines affecting the theatre, to help defray the added state obligation.

Ohio industry leaders will take steps to discourage the plan, when and if a special session of the legislature is called to consider it. The matter is being closely watched by the industry in general, and by P. J. Wood, secretary of the Independent Theatre Owners of Ohio.

Quebec Sets Back Date

The administrative committee of the Quebec City Council has postponed collection of the 10 per cent tax on theatres, in protest against which the city's theatres had closed, until after April 30th, 1940.

Mayor Lucien Borne maintained that the city was bound to collect the tax once it had been legalized by the Legislature, but, in view of the assurance given the city by Premier Duplessis that the necessary steps would be taken to nullify the law, he recommended passage of the resolution.

The Sandquist bill, limiting film shows in Illinois to two hours and 15 minutes, is now before Governor Henry Horner for approval or rejection. Film opinion is that the Governor will let it pass without his signature.

The Wisconsin Senate Judiciary Committee has recommended passage of the Peters anti-Ascap measure, making it unlawful for two or more persons holding or claiming separate copyrighted works to band together or pool their interests for the purpose of fixing prices on the use of copyrighted musical numbers.

With a ruling by the Colorado Supreme Court that the service tax of two per cent on amusements is constitutional, Everett Cole, mayor of Alamosa, Colorado, and operator of theatres and dance halls in the town, appeared at the State Treasurer's office with a check for $3,418.78, paying taxes in full for the period since the law went into effect in May, 1937.

Sunday Show Fights

A law permitting Sunday motion pictures in the state of Maine under local option became effective last Friday. More than a dozen communities, it is reported, are planning to include a referendum on the ballot in the Fall election.

Sunday Schools throughout New Castle County, Delaware, Christiana Hundred, and the New Castle County Sunday School Associations have banded together in the fight to keep the Sunday movie bill from passing the General Assembly when the body reconvenes next month in Dover. In a poll at the regular session of the Brack-Ex School, latest to join in the movement, not a single vote was cast in favor of Sunday films in an enrollment of 400 persons. The measure is expected to be reconsidered by the Assembly, having been vetoed by Governor Richard C. McMullen last spring.

BROADWAY HOUSES DEMOLISH SIGNS

Broadway theatres this week completed demolition of electrical signs which have been on top of marquees for some years. Refusal of the Building Department to renew licenses for these signs which violate the New York building code, together with an agreement with the City Planning Commission which was reached recently, were ascribed as the reasons for taking down the signs.

The signs, which formed a superstructure above the marquees, were used generally to advertise stage attractions. The marquees are unaffected as they are all within the legal limit of nine feet. More than a month ago an attempt was made to establish a ban on Broadway and especially in the Times Square area.

Cozine Starts Shorts Series

Ray Cozine, former Paramount director, plans to start production on a new series of two reel subjects based on a "Search for New Talent" idea. The shorts will be made at the Eastern Service Studios in Astoria, Long Island.

I. E. Lopert of Juno Films, Inc., has acquired the Cuban distribution rights to "The End of a Day," French film directed by Julien Duvivier.

Film Council Report Frees Act of Blame

by AUBREY FLANAGAN
in London

England's new Films Act is exonerated of responsibility for the present condition of the British production industry in the Films Council's report of the first year's workings of the Act, published this week.

Doubts Legislation Efficacy

The report stresses that steps are imperative to facilitate voluntary (non-quota) production and doubts current problems are solvable by legislation.

The Films Council's activities of the past year are examined in the report, which speculates on the British industry's future, views the Quota Act with faint praise and stresses that limits should be applied to legislation.

The report gives the opinion that lower production is due to operations of the Quota Act, but insists that intermittent production, studio inactivity and unemployment are problems pertaining to the industry itself.

"Free and easy" financing of the boom period is criticized and it is stated that the reduction of "voluntary" production resulted from the consequent losses and withdrawal of backing. The report emphasizes that the decline in voluntary production is the true source of the industry's difficulties, insisting that without a substantial volume of voluntary British films, the establishment and maintenance of a permanent industry here is impossible.

Time Unfavorable

The Quota Act offers the protection necessary for secure establishment of production in the home market, but the present is an unfavorable time for launching such a move, according to the Films Council. The report sees promise for British films, but reserves judgment on the wider issues pending further operations of the Act.

The Council lectures the industry on the need for cooperation between its various sections and deplores the lack of a comprehensive producer organization. It reiterates that a solution to problems lies in the industry's own hands and not state help.

The Council, incidentally, records its unwillingness to vary the present quota rates, but will reconsider the renters' quota later. It reports that no sub-quota films were granted certificates under the special entertainment clause and reports that advice was given to the Board of Trade or readjustment of the treble quota section to remove penalization. The report reserves judgment on apprenticeship suggestions and shows a division of opinion on cooperative booking.

"Four Feathers" Booked Into 80 Gaumont Houses

Arthur W. Kelly, vice-president of United Artists in charge of foreign distribution announced Tuesday that "Four Feathers" has been booked into 80 Gaumont theatres in France, one of the largest circuit deals concluded in that country, and the first time an American or British film has ever received a complete Gaumont booking.

The contract includes both the dubbed version, which will play the first-run Rex theatre, and the original English version, which will open for a run either before or after exclusive second run at the Palace.

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

"I HOPE very much that you will drop in to see us if you are in New York this summer during the World's Fair.

"As publisher of *Time* (also *Fortune, Life, March of Time*), I have always been sorry I could not meet each of our widely scattered subscribers and talk to you face to face . . ."

Thus Publisher Henry R. Luce in a folksy letter to his subscribers urges them to visit the new "subscribers' library" that *Time* has fitted out in its New York offices. Of the same stripe as the building that *Time* and *Fortune* had at the Chicago World's Fair, the new attraction on *Time's* home premises will feature easy chairs, writing desks, reading matter; this time there'll also be a *Time* editor on hand, and a *Life* photographer to "talk cameras."

But the *piece de resistance* will be *Time's* new motion picture showing how news is scented, tracked down and written up by *Time,* giving audiences a squint of *Time* employes at work, from publisher Luce on down to the office boys.

Product of *Time's* offshoot, *The March of Time,* the picture traces the *Time* production process through an editorial meeting, with Publisher Luce presiding, to the finished magazine in newsreel fashion, explaining the workings of "group journalism." The democratic boundaries of *Time* journalism are documented by the remarks of a mailboy who claims, as he clips a magazine: "Say, did you know that Hitler has a sister-in-law named Bridget?"

▽

"We've had to refund patrons' admissions in our theatres for various reasons," says Miles Spanagel, assistant to Maurice White, Cincinnati head of a number of theatres, "but a report from the Rand in Greenfield, Ohio, tops them all to date. Manager's notation of patron's complaint was 'Man sitting next to me carrying skunk odor.'"

▽

Raised Eyebrows Department:

From MOTION PICTURE DAILY, on Friday morning, July 21:

"Wedding bells will ring in the fall for Sid Rechetnik of Warner Bros.' publicity department."

From *Film Daily* on the same Friday morning:

"Congratulations to Sid Rechetnik of Warners' publicity staff. Sid will become a papa sometime in the fall."

▽

Calling her a friend of Adolph Hitler were fighting words to Pola Negri, once of the movies and Hollywood. "Pour Vous" in Paris said she was friendly with Herr Hitler and Polish Pola sued for libel, collected damages and the court itself fined the paper.

▽

Exhibitors in England are hard put over the Military Training Act under which every British subject between 20 and 21 years must take military training for six months. In numerous cases the exhibitors have had to have their young operators and ushers and other house workers apply for permission to stagger the service call dates so that too many will not be away at one time.

The Works Progress Administration may have fired all of its actors, sending them out into the streets to starve, but it still is paying writers to dig up a lot of fanciful items about old New York, about how the Indians on Manhattan Island took baths, about old New York punishments and old New York cemeteries.

The soldiers of New Amsterdam were a gay lot, and not at all shy about haressing the good people of the town, they tell us. A popular "sport" was cutting a citizen's wainscot with a cutlass. A citizen who saw no humor in the matter had three playful soldiers brought up on charges of slashing his wainscot. Two of them were sentenced to ride the "Wooden Horse" for three hours. This was no mild sentence, for the "Horse" had a razorlike back upon which the prisoner sat, while weights and chains were hung on his feet.

As for the Indians' baths, they had to first dig a hole, carry water to it, prepare a fire, heat the water—but this they did only once a year, when, being philosophical, good-natured chaps, they would decide that Nature had had its way long enough.

▽

Warner press agents have been spending a lot of effort and other things building up their Ann Sheridan as the big "oomph" girl of the movies. Now they claim that she also has "Televoomph"! In other words, she registers in television like a ton of kilocycles.

▽

Subscribers to the Wyanet Record, a weekly in Wyanet, Illinois, received their papers the other day with one page of a four-page section blank except for the following in small type: "Don't laugh. We had a helluva time filling the other three pages."

▽

Bob Livingston, manager of the Capitol theatre in Lincoln, Nebraska, feels that the average person will do anything to turn an "honest" dollar these days. Bob was standing in front of his theatre the other night, admiring some newly hung fern-pots under the marquee. A man in shirt sleeves came by and remarked, "If it didn't hurt too much, I'd like one of those pots to fall on my head, so I could sue the theatre."

▽

Sitting around the Argentine Pavilion at New York's World's Fair, last Saturday morning, with Ed Kuykendall, MPTOA president, as guest of the very hospitable Senor J. A. de Marvel, Argentine Commissioner General at the Fair, we heard from Ed a charming little tale about how he met his wife.

Seems that down in his home town of Columbus, Mississippi, Ed was pretty busy trying to raise two little orphans he had adopted, one a boy, the other a girl. He hadn't married up to then and the child-rearing he found to be no easy task. So, frequently he called on a lady neighbor to help him, which she did for years. Meanwhile the signs of romance were budding, but Ed did not have the nerve to pop the question. Nor did he confide to anyone that he had the desire, even to the lady.

But his little daughter sensed it, and one day when Ed returned from a trip on theatre business, he found that everything had been arranged, that the 10-year-old had gone to the lady, proposed for him, got him accepted.

LL the make-up men with all the rouge in Hollywood couldn't turn the film capital's faces as red as a couple of University of California sorority girls did the other night. Beth Ann Stevens and Barbara Coutourier crashed one of those ultra-swank—and non-crashable, they say—movie premieres.

The great and the near-great at the Chinese Theatre fell for their act, but hard. They walked in with Charlie Chaplin and Paulette Goddard.

Inside the lobby, the actresses-for-the-night waved to Sam Goldwyn, smiled at Fred Astaire and greeted Jimmy Roosevelt. Then they swept down the aisle and found seats behind the velvet ropes. The ushers feared to tap them on the shoulder when the actual seat holders showed up. The latter had to sit elsewhere. When the girls left the theatre, autograph hunters nearly tore off their clothes.

The girls at the Alpha Delta Pi sorority house on the University of California campus had read that the preview of Alexander (United Artists) Korda's "Four Feathers," was going to be the fanciest thing of its kind this year. They recalled that their 20-year-old sister, Miss Stevens, resembled Myrna Loy. The 19-year-old Miss Coutourier looked like Joan Crawford.

That was enough for the Alpha Delts. They each contributed 25 cents toward expenses and the brunette Miss Coutourier and the red-haired Miss Stevens made a deal with Monty Westmore, the movies' makeup expert, to point up their Crawford and Loy highpoints. Then they put on their slinkiest evening gowns and rented for one hour the longest, shiniest and blackest limousine in Hollywood. This cost 60 of their quarters, driver included.

When they rolled up before the crowds and the spotlights at the theatre, the police bowed them from their car.

Chaplin and Miss Goddard arrived at about the same time.

Miss Coutourier told Chaplin how glad she was to see him again. He smiled—because in Hollywood it pays to be polite—and the gate-crashers told the ticket man that "Mr. Montgomery" had their ducats. (Mr. Montgomery still hasn't shown up, whoever he is.)

▽

Exhibitors might get an idea for children's admissions from the method employed by the Ohio Bus Lines, operating between Cincinnati and Hamilton. Fares are determined by heights. If a child is under 46 inches tall, no fare is charged. Between 46 and 55 inches, half fare applies. while a full fare is collected for over 55 inches. Nothing is said about fares for adult midgets or midget adults.

▽

Our newsreels are certainly slipping. Radio Station WOR had a giant radio receiver set up Thursday on Long Island in an attempt to pick up signals from the planet Mars, and the newsreels had nary a camera crew stationed to take pictures as the planet came a-visiting, practically kissing the Earth at a little distance of 36,030,000 *miles, the closest she has been since* 1924 *from her usual distance of* 61,000,000 *miles.*

▽

Note to Hal Horne and the Disneys:

The Hudson Guild Club, the Lenox Hill Association and other neighborhood groups in New York have mice teams and run regular Mice Derbies, with many a Mickey and many a Minnie Mouse among them. Any mouse caught so much as smelling a chunk of cheese when they're in training is cut off the squad.

REHABILITATION IN SPAIN PROCEEDS AS FIRMS AWAIT IMPORT RULES

Draft of Regulations Provides for Quota Production; Metro, 20th-Fox, Universal Allowed Special Import Privileges

by VALENTIN MONTERO
in Barcelona

The motion picture industry in Spain, like all commercial, social and civic life is beginning slowly to revive after thirty months during which a million and a half of the country's people were killed, lost or maimed for life and during which all peacetime commerce, through the maelstrom created by the "republic of workers of all kinds" was driven to foreign lands or mismanaged and destroyed by committees of workers.

Losses and depreciation were suffered by the film industry, like all others, perhaps more through mismanagement than through actual destruction of property. The offices of American distributors were not interfered with on a large scale but the studios and other properties where direct control was impossible suffered heavily. Reestablishment of operations at present is going forward at a rapid pace. Studios and offices are being rebuilt and restaffed. Three companies, Metro-Goldwyn-Mayer, Twentieth Century-Fox and Universal have permission for limited imports and other distributors are awaiting final approval of a draft of governmental regulations which would permit large scale imports.

Draft of Regulations Ready

The Government at Burgos this week formulated the following proposed film import regulations:

Import licenses would be given for lots of ten pictures, but the importer would be compelled to produce, in Spain, one picture for each such lot. Licenses would not be given without a deposit made at the customs office through which the domestic production would be exported, the amount of the deposit to be determined by the ministry.

Only the negative of a film may be imported, all copies to be made in Spanish laboratories.

The Government would intervene in the exploitation of exported films, retaining 50 per cent of the benefits and devoting the remainder of the payment to imported material.

To obtain import licenses distributors would have to exhibit to the ministry signed contracts with the producers in which is set forth the percentage of rental returns which is to be reserved in blocked accounts, indicating in documents from producers to the bank where accounts are blocked that pictures were not bought at a high percentage.

Three Companies Importing

The three American companies mentioned are the only ones allowed to import films for the 1938-39 season and all had reasons for obtaining the privilege.

Twentieth Century-Fox sent a crew of cameramen to cover all the Nationalist advances and made several Nationalist short subjects including "Toledo," "Badajoz," "Teruel," "Bilbao," "Gijon," "Oviedo," "Barcelona," and "The French Frontier," telling a vivid story of the war. As a reward for their services they have been allowed to import five features and are now awaiting permission for 25 more.

MGM and Universal requested permits from the Nationalist Government two years ago when their request was considered a virtual recognition of the sovereignty of that Government. To show appreciation for the gesture the Government has authorized MGM to import 30 features for the present season and Universal 22.

All other American companies which requested permits after the war ended have been told that the quota for the 1938-39 season has been filled and that they must wait until September before their applications will be considered.

Foreign Exchange Scarce

Among the present obstacles to resumption of trade on a pre-war scale is the scarcity of foreign exchange which is used only to buy necessities. It is not expected that film imports will approximate the former volume for some time.

Competition is slack but audiences still prefer American films. Spanish sub-titles are used for showing in Madrid, Barcelona and San Sebastian but the pictures are dubbed entirely in Spanish for the rest of the country. Italy and Germany are sending to Spain old negatives and are reviving many which they had in circulation here in 1935 and 1936.

Stories of discrimination against American films, actors, directors or producers are unfounded as far as can be determined here and seem to have a common origin. It is true that censorship of certain subjects is somewhat more strict now than it was before but that is to be expected. Inquiries concerning discrimination elicited the information from Government circles that strict bans against certain actors were enforced about two years ago but that since then this type of pressure has slackened. A Franchot Tone film is showing at present in Bilbao, some Clark Gable pictures are being advertised in Madrid and Barcelona. The only important American star whose pictures are not being shown is Paul Muni but this appears to be because of a lack of any of his pictures.

Production during and since the war has been at a low ebb. Several propaganda subjects were produced with Russian technicians and materials as were two or three features, all loaded with propaganda, directed by Spanish and French technicians.

Since the liberation of Barcelona, studio material has been restored and repaired and casts selected for a few productions. Among these are "Monolenka," with Lina Yegros, Olvido Rodriguez, Jose Maria Nieto; "Immaculada" ("The Immaculate"); "Amanecer" ("Dawn"), and "Los Cuatros Robinsones" ("The Four Crusoes"), the last an Orphea Film.

Additionally there are several Italo-German-Spanish films made in Germany, like "El Rapto" ("Rapture"). The Spanish Film Company is presenting "El Corsario Negro" ("The Black Corsair") and has several others in preparation. This was filmed in Italy because all the Spanish studios were in Red territory, Madrid and Barcelona. "The Black Corsair" is by far the poorest film presented by the Spanish companies so far but it is expected that when the studios are reestablished in Spain the quality will improve.

BARCELONA STUDIOS SACKED BY REDS

The films studios at Montjuich, near Barcelona, were found nearly in ruins after hostilities ceased. Furniture had been removed and used by Red leaders to furnish their homes, cameras and projectors were taken to the various locals for "safekeeping" and in some cases used by amateur cameramen. In some studios, like the Trilla La Riva, the loyalty of the staffs saved much of the apparatus. In most cases, however, the equipment was dismantled with a hammer and chisel, distributed throughout Spain, or taken to France to be sold as a souvenir of "la Belle Espagne."

Decorations furnished excellent uniform material, and property and costume storehouses were robbed to provide clothing of all kinds.

Germans Show Film of Metal

The Germans are demonstrating metal film as a conveyor of sound and pictures, at the German Institute of Technical Research in Berlin, according to a New York *Times* wireless dispatch.

The results were declared needing only "slight improvements in sound reproduction."

Two types of metal film were used: one of aluminum alloy; the other of rolled iron bands, with aluminum plating. The aluminum alloy is lighter than celluloid film; the iron plus aluminum coating is the same weight.

Advantages of metal film are cited thus: its ability to travel through the camera at greater speed than celluloid film, thus enabling the taking of very slow motion pictures; greater durability; its ability to record pictures and sound on both sides of the film; its resistance against burning.

Pictures on metal film must be projected by reflection; and the loss of light is declared slight. Also cited as an advantage is the ability to use greater intensity light sources, because the film will not burn.

The emulsion used is only slightly different than that now placed on celluloid bases; fixation and development methods are the same.

Few projector changes, and no camera changes, are necessary.

Giesseman Joins Altec

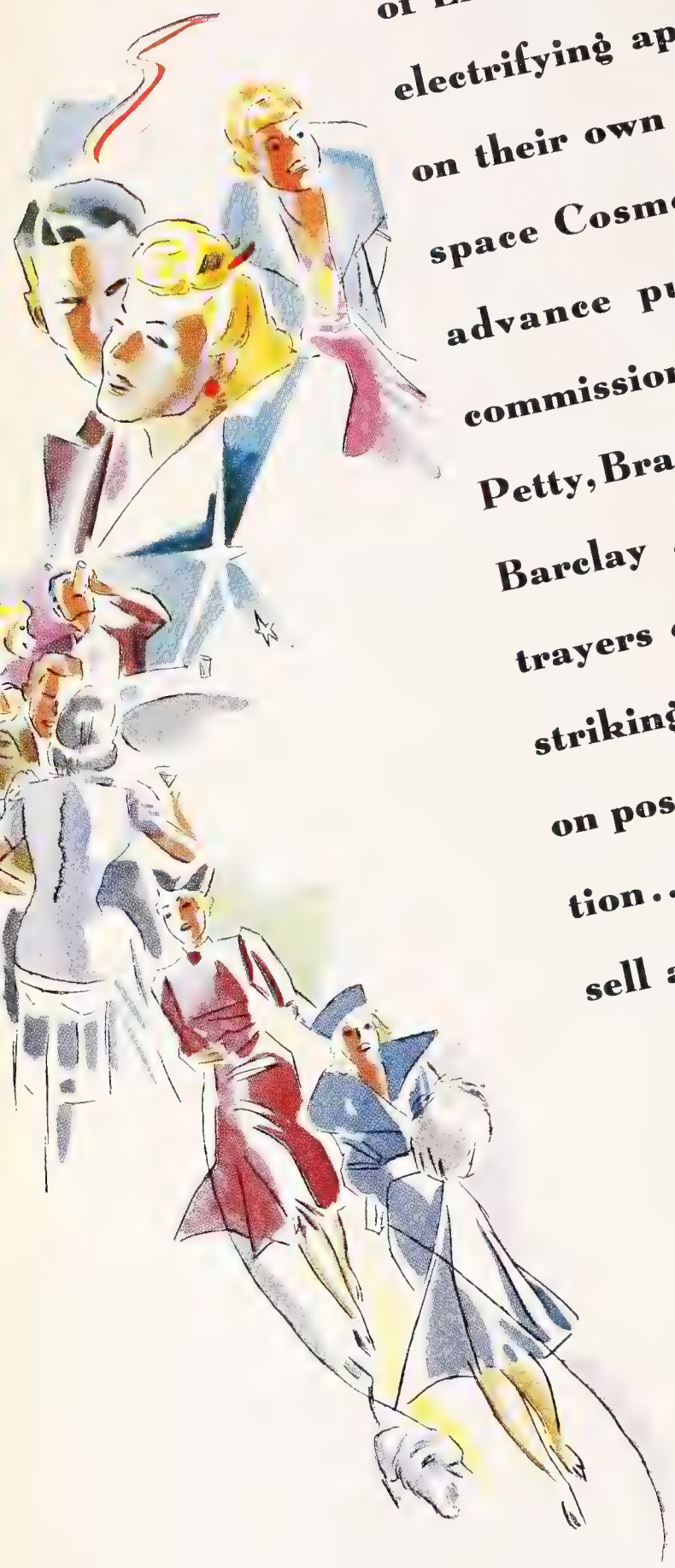
Clifford E. Giesseman, formerly general manager of United Detroit (Trendle) Theatres, has been appointed Altec sales representative in the middle west, with headquarters at Detroit.

Feiber and Shea has taken over the Beulah, Ashtabula, Ohio, which gives the circuit control of the four theatres there.

Elsa says:

"Take the light things
seriously and the
serious things lightly!"

McCLELLAND BARCLAY





20th took the front-page importance of Elsa Maxwell's first picture and the electrifying appeal of beauteous girls on their own . . . planned for it a big-space Cosmopolitan newspaper and advance publicity campaign. Then commissioned John LaGatta, George Petty, Bradshaw Crandell, McClelland Barclay . . . America's greatest portrayers of feminine allure . . . to create striking illustrations. They're yours on posters, for ads, publicity, exploitation . . . fresh and different material to sell a grand, new entertainment idea!

Elsa Maxwell's
HOTEL FOR WOMEN

with

ANN SOTHERN · LINDA DARNELL · JAMES ELLISON · JEAN ROGERS
LYNN BARI · JOYCE COMPTON · ELSA MAXWELL · JOHN HALLIDAY
JUNE GALE · KATHARINE ALDRIDGE · ALAN DINEHART · SIDNEY BLACKMER

Directed by GREGORY RATOFF

Associate Producer Raymond Griffith · Screen Play by Kathryn Scola and Darrell Ware · Based on a story by Elsa Maxwell and Kathryn Scola
Song "Whistle A Little Old Melody" by Elsa Maxwell

A 20th Century-Fox Picture · DARRYL F. ZANUCK In Charge of Production

A Cosmopolitan Production



20th CENTURY FOX

Printed in U. S. A.

THE HOLLYWOOD SCENE

Ratio 11 to 13

Eleven pictures were started and 13 finished during this mid-July week and Universal accounted for three of the new productions and was responsible for completing three. The most important of the three to have been put into the work is "Rio," in which Sigred Gurie will be starred with Basil Rathbone, Victor McLaglen, Robert Cummings and Leo Carrillo heading the supporting troupe. Preston Foster, Irene Hervey, Chick Chandler, Inez Courtney, Noel Madison and Paul Guilfoyle are the principals in "Missing Evidence" while "One Hour to Live" is engaging the attentions of Doris Nolan, Charles Bickford, Samuel S. Hinds, John Litel, Robert Emmett Keane and John Gallaudet.

Two of the studio's completed properties are potentially in the important picture class. For instance, the John M. Stahl production, "Modern Cinderella," will offer Irene Dunne and Charles Boyer as its stars in the company of Barbara O'Neill, Nydia Westman, Frances Robinson, Florence Lake, Mytris Crinley, Inez Courtney, Onslow Stevens, Nella Walker and Fritz Feld. The other film, "The Underpup," story content of which is unusual, will have for its name players Robert Cummings, Nan Grey, Gloria Jean, Margaret Lindsay, Beulah Bondi, Raymond Walburn, Virginia Weidler, Ann Gillis, Ernest Truex, Doris Lloyd, C. Aubrey Smith and Shirley Mills. The third picture, "Outlawed Marshal," an action adventure yarn, should be of importance to many exhibitors, too, inasmuch as it is a series film in which Johnny Mack Brown, Bob Baker, Fuzzy Knight, Anne Gwynne, James Blaine, Lane Chandler, Horace Murphy, Lloyd Ingraham and Robert Kortman will be seen.

MGM Starts Two More

Two pictures were started by MGM. "Henry Goes to Arizona" is a comedy adventure romance for Frank Morgan, George Murphy, Ann Morriss and Virginia Weidler. Its starting mate, "Dancing Co-Ed," topical collegiate comedy romance, will feature Lana Turner and Richard Carlson with Artie Shaw's Band, Lee Bowman, Ann Rutherford, Leon Erroll and Monte Woolley.

Paramount matched the MGM pace. One of the films, "Medicine Show," is a "Hopalong Cassidy" story and a Harry Sherman production. William Boyd, Russell Hayden, Bernerdene Hayes, Kenneth Harlan and Britt Woods will be concerned. The other, "Diamonds Are Dangerous," will have the benefit of the histrionic abilities and name values of Isa Miranda, George Brent, Nigel Bruce and John Loder among others.

"Oklahoma Terror" went before the cameras at Monogram. It will feature Jack Randall and Virginia Carroll with Al St. John, Glen Strange and Don Rowan. Republic also checked in with a western, "Wall Street Cowboy," cast for which is headed by Roy Rogers, George Hayes and Ann Baldwin.

Jane Wyman, Dick Foran and Maxie Rosenbloom will be the featured players in Warners' "The Lady Detective," while in "Three Sons," which RKO Radio started, has Edward Ellis, William Gargan, Kent Taylor, J. Edmund Bromberg, Katherine Alexander, Adele Pearce and Barbara Pepper as its principals.

RKO Radio eliminated two pictures from the active shooting list. Joe Penner is the star of "The Day the Bookies Wept," as Betty Grable, Richard Lane, Tom Kennedy, Jack Arnold, Thurston Hall and Max Wagner are numbered among the support. In "The Fighting Gringo" George O'Brien, Lupita Tovar, Lucio Villegas, Leroy Mason, Glen Strange and Mary Field are teamed up.

Warners finished work on "The Dead End Kids at Military School," in which the boys whom Sam Goldwyn introduced to screen audiences will be seen in company with Frankie Thomas, John Litel, Cissie Loftus, Aldrich Bowker and Selmer Jackson.

Roach, Selznick Finish

Two pictures were completed for United Artists distribution. Hal Roach contributed "The Housekeeper's Daughter," in which Joan Bennett, Adolphe Menjou, William Gargan, George E. Stone, Peggy Wood, Donald Meek and Lillian Bond will be seen. Establishing what is a brevity for Selznick-International production time, "Intermezzo" came off the line as the week closed. Not much more than a month in production, the speedy work was done by Leslie Howard (also associate producer), Ingrid Bergman, Edna Best, Cecil Kellaway, Ann Todd, Douglas Scott, Eleanor Wesselhoeft, John Halliday and Enid Bennett.

"Irish Luck," which features Frankie Darro and Dick Purcell, was finished by Monogram and Republic checked in with "Flight at Midnight," which co-stars Phil Regan and air ace Roscoe Turner with Jean Parker, Robert Armstrong, Noah Beery, Jr., Harlan Briggs and Helen Lynd.

Edward G. Robinson is the topliner in "Blackmail," which MGM finished and which will also present Ruth Hussey, Guinn Williams, Arthur Hohl and John Wray as the featured support.

"Seventeen" Done at Paramount

Paramount completed "Seventeen," theme of which is based on the Booth Tarkington puppy love classic and in which Jackie Cooper, Betty Field, Otto Kruger, Ann Shoemaker and Norman Nelson are the leads.

Out at 20th Century-Fox, Darryl F. Zanuck's production associates called it a day on "Hollywood Cavalcade." The release of this bizarre history of the picture business in the production capital will undoubtedly have a release coinciding with the celebration of the industry's 50th anniversary. Hundreds of famous old screen personalities will be seen again, but the modern names in it are Don Ameche, Alice Faye, J. Edward Bromberg, Stuart Erwin, George Givot, Buster Keaton, Chick Chandler, Alan Curtis and Lynn Bari.

RIDIN' AND SHOOTIN' IN HOLLYWOOD

Up to a couple of weeks ago such western stars as Gene Autry, William Boyd, John Wayne and George O'Brien were comparative strangers to metropolitan Los Angeles theatregoers. Although Boyd has been starred in a score or more "Hopalong Cassidy" pictures, it wasn't until two weeks ago that he cracked a first-run downtown or class neighborhood house. Then Los Angeles discovered him all of a sudden and over the current weekend fourteen houses in the downtown area were featuring "Hopalongs".

George O'Brien has been a little more fortunate than his compatriots in outdoor action adventure entertainment. Occasionally one of his westerns gets a showing at the downtown Orpheum theatre. But the top western box-office draw, Gene Autry, still has been unable to crack the ice with any degree of consistency. As a matter of fact, it was not until recently, after a lapse of more than three years, that one of his pictures, "In Old Arizona", was given a local public preview. Then the showing was held in suburban Santa Monica and but for the cantankerousness of a local daily paper it would have been a "secret" preview.

A diligent search of the records doesn't reveal a single downtown or neighborhood booking of a John Wayne film, and, popular as they are in other sections of the land, such western heroes as Tex Ritter, Tim McCoy and Charles Starrett are practically unknown in Los Angeles.

Itemized

Monogram signed Jackie Coogan for a feature role in "Sky Patrol," third in the series of productions based on Hal Forrest's "Tailspin Tommy" cartoon strip.

Unique clause in new contract signed by Jeanette MacDonald with MGM permits her to make a 25,000-mile concert tour each spring. The first picture under the new deal will be "Lover, Come Back to Me," in which Nelson Eddy will co-star. Production starts next month.

Monte Blue was seriously injured when thrown from a horse during the filming of "Geronimo."

Robert Taylor and Greer Garson will be teamed in the leading roles in "Remember," Milton Bren's first production for MGM.

As an exploitation stunt for "Gantry the Great," Warners will send Gantry, the blind jumping horse which appears in the picture, on a tour of 80 cities during August and September.

Paramount renewed director James Hogan's contract on a straight two-year basis.

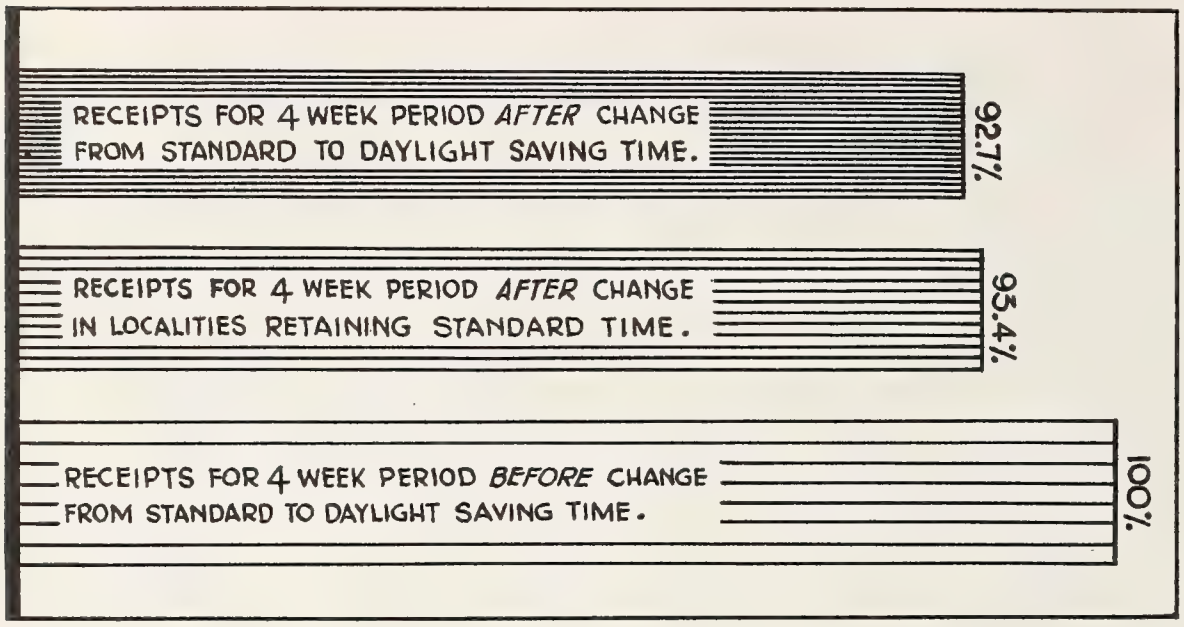
Howard Da Silva has been signed to play the same role in "Abe Lincoln in Illinois" which he created on the stage.

Archie Mayo will direct Richard Rowland's first production for United Artists.

Twentieth Century-Fox plans to produce two Sonja Henie pictures before the end of the year. "Everything Happens at Night" will start in September to be followed by "Shadows of the Snow," an S. S. VanDine story.

Miriam Hopkins will replace Bette Davis in the leading role in Warners' "All This and Heaven, Too."

Cross Section of Receipts Shows Daylight Time Has Little Effect



Indications that Daylight Saving Time has little effect on box-office receipts in those communities where it is operative in the summer months are shown graphically in the chart above. The lower bar represents average business for a four-weeks period in a group of selected key cities. The middle bar represents the receipts for a four-weeks period in localities retaining Standard Time after other communities had changed over, and the top bar represents the receipts for the same four-weeks period in cities where Daylight Saving Time was in effect.

More Awards at French Festival

Half of the motion picture films competing in France's International Film Festival to be held at Cannes in September must have their original European showing on that occasion, according to a report to the Department of Commerce at Washington from Commercial Attache D. J. Reagan in Paris.

The sponsors of the festival hope, the report said, that this arrangement will give the competition an added attraction.

In order to be accepted for inclusion in the competition, the films must have been produced within the last 12 months. Each competing nation will have the privilege of nominating one member of the jury, who is not associated with the film industry. The film industry will nominate a delegate to act as a liaison officer but in no case shall he sit on the jury. The voting will be in secret.

A first prize of the Cannes Festival will be awarded for the best film presented by each country. The winning films will carry the title "First Prize of the 1939 Cannes Festival for the United States," or for England, or for France, etc. In this manner all the nations may win a first prize.

The Louis Lumiere First International Prize will be awarded to the best director of all countries.

First prizes will be awarded for the best actor and actress. There will also be a first prize awarded by the Society of Authors for the best scenario, a first prize for the best musical arrangement, and other prizes and medals for animated cartoons, scientific and other films.

The French Government has invited all nations to participate in the festival, the number of films each country may enter to depend on its annual production volume.

"Japan Business Best Ever": Daff

War-ridden Japan looks for escape, to the movies; and American motion picture companies benefit. At least, Universal does, and is grossing the biggest business of its history there, according to Al Daff, supervisor for the company in the Far East, who arrived in New York this week for a two-week stay.

Now that the Japanese government has somewhat eased its previous ban on importation of American films, the public is flocking to see American product, he said, and added that more permits for importation were being issued, and that negotiations are on for renewal of the importation permits, when the last of the present permits has been issued.

The Chinese business situation varies, Mr. Daff noted. The influx of refugees to the coastal cities, from which war has moved, has brought many to theatres. But collapse of the Chinese currency and closing of theatres and even of exchanges, in some of the interior cities, especially those of the Nationalist Government, has hurt business.

There is still Chinese production in Hongkong, he said.

About the rest of the Far East, Mr. Daff noted that American pictures dominated all except India. In that country, American pictures get only 40 per cent of the playing time. Native product obtains very long runs, he said.

Universal To Have Sixteen Films Ready September 1st

Universal will have 16 of its 1939-'40 features ready for release when the season opens on September 1st, Nate Blumberg, president, said in Hollywood this week. Only one picture, now in work, is still to be made for the 1938-'39 schedule, which is "First Love," starring Deanna Durbin. The first 1939-'40 picture, "The Underpup," is in the cutting room.

Also completed, and being prepared for release on the new season's schedule are "Mutiny on the Blackhawk," "Tropic Fury," "Bad Company," "Hawaiian Nights," "Hero for a Day," "London by Midnight," two westerns, "Desperate Trails" and "In Old Oklahoma" and a serial, "The Phantom Creeps." Six others in work or preparation, include "Rio," "Missing Evidence," "One Hour to Live," "Legion of Lost Flyers," "Call a Messenger" and "Listen Kids."

Regarding the program Mr. Blumberg said: "This is in accord with our policy of keeping production well ahead of distribution so that exhibitors will get their Universal product on schedule. Completion of our new sound stages and other improvements in the machinery of production will enable us to adhere strictly to this system in the future and meet every release date of our enlarged program for the new season."

Set "Rights" Premiere

Warner Brothers has set July 31st for the world premiere of "The Bill of Rights," historical short subject, at Williamsburg, Va., where the document was signed. The film will appear at the Radio City Music Hall in New York early in August.

Reisman, Morris Go To Latin America

Phil Reisman, head of the RKO foreign sales department, and Sam Morris, holding the same post for Warner Brothers, sailed from New York on Friday for Latin America, to hold sales conventions in that territory for their respective companies.

The RKO sales convention in Rio de Janeiro will be held August 18, Bruno Chelli presiding. That in Buenos Aires will be held on August 31, with Nat Liebeskind in charge.

Warner Brothers also will hold sales conventions in those two cities.

Republic in India

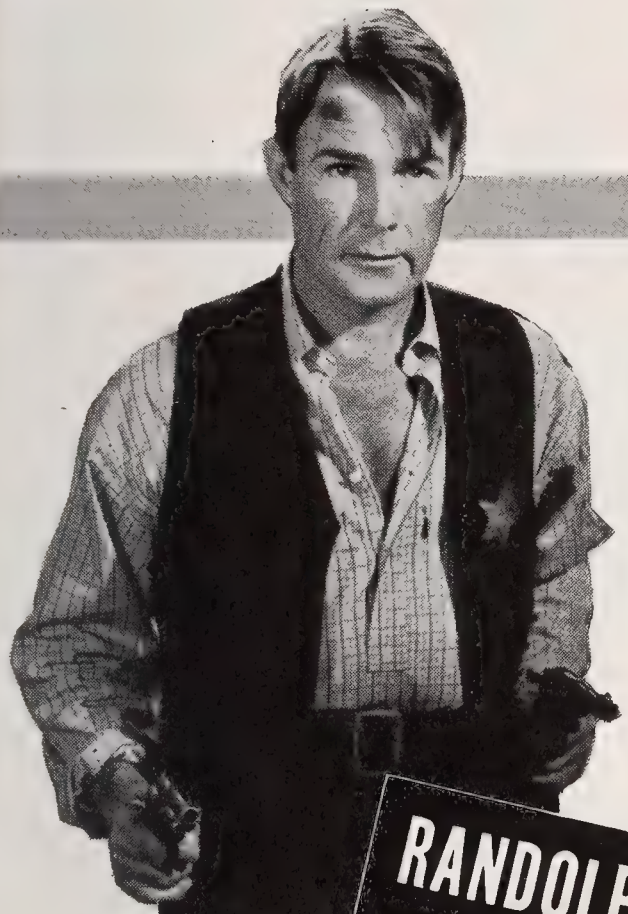
Keshaval D. Mody & Co., of Bombay, India, have concluded a deal with Republic Pictures Corporation to distribute a group of features and serials in the territories of India, Burma and Ceylon. The Mody company, which has been active in the production of Hindu motion pictures for the past eight years, operates distribution offices in Bombay, Calcutta and Delhi.

ITOA Excursion

More than 700 members of the Independent Theatre Owners of New York excursioned, this week, to Indian Point, on the Hudson River. The Hudson River Day Line boat, the Alexander Hamilton, was chartered for the occasion.

"Did your customers go for 'Stagecoach'? ...lay it on the line for 'Dodge City'? If they did, remind them...and go on from there. A sure-'nough western sockeroo!"

— MOTION PICTURE DAILY



STAR-STUDDED!

"Top entertainment action drama! Star-studded cast! Set for big-time! Should send back handsome profits!"

—whoops Hollywood Reporter

SURE-FIRE!

"Ribald, sure-fire drama! Colorful... exciting story...robust direction!"

—shouts Los Angeles Examiner

ACTIONFUL!

"Loaded with charging action, plenty of gun-fighting, moment-to-moment suspense! Pioneer Tombstone picturesquely re-created! Certain to please!" —yippees Daily Variety

SUSPENSEFUL!

"Guaranteed to keep the most blase spectator on his chair's edge! 'Movie' in the true sense of the word! Credit to all concerned!"

—hurrahs Los Angeles Times

RANDOLPH SCOTT • NANCY KELLY

in

FRONTIER MARSHAL

with

Cesar ROMERO • Binnie BARNES • John CARRADINE

Executive Producer Sol M. Wurtzel

Directed by Allan Dwan • Screen play by Sam Hellman

Based on a book by Stuart N. Lake





20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

IN THE BRITISH STUDIOS

by AUBREY FLANAGAN
in London

Rule Britannia

The Spirit of Empire is the inspiration of the spectacular finale to the Carroll Levis film "Discoveries" just concluded for Grand National release at the Highbury Studios, London.

Some 500 men, wearing the uniforms of every branch of the services throughout the Empire were grouped into a tableau. Scarlet coated Mounties side by side with tall bearded Sikhs in the dress and massive turbans of their race, against a background of scarlet coats interspersed with Scottish clansmen and South African horsemen. Glengarries and white pith hats, turbans and busbies, slouch hats and waving plumes. Masses of scarlet coats in close formation as a background; broad dusky faces of soldiers from British Nigeria showing startlingly above the scarlet tunics at the base of the tableau. Men in Anzac uniform, flanked by sailors in their service blue. High overhead, at the apex of the huge mass of color a number of airmen in their quiet dress claim recognition.

Baghdad Winter

The Sultan's Palace set at Denham, built for "Thief of Baghdad" and crowning glory of the studios' art department, has been tripped to make way for a winter scene in the deserted gardens of the Sultan, and the glories of foliage and exotic blossom have given way to bare branches and parched grass lawns.

Elsewhere in the studio grounds Michael Powell is still at work on the Baghdad harbour sets.

William Cameron Menzies, maestro of cinematographic magic, is due at Denham shortly to assist Ludwig Berger and Alexander Korda on magic sequences for "Thief of Baghdad." Elaborate trick effects have already been devised by Larry Butler.

Among the miracles in "The Thief of Baghdad" are the transformation of a stony desert into the Enchanted City; the changing of Sabu, the Thief, into a dog; the dancing mechanical dolls, performed by a full corps de ballet; and the liberation of the miniature Djinn from a bottle and his enlargement to a figure 200 feet high.

At the end of the picture there is terrific aerial warfare in the clouds between the Flying Horse, carrying the villain and the heroine (June Duprez), and the magic carpet carrying the Thief (Sabu) and the hero (John Justin).

Conrad Veidt as Giafar besides being an evil personality in the picture also symbolizes man's conception of evil as an ever present force in the universe. Consequently the aerial battle ends with Good (Sabu, John Justin and June Duprez) triumphing over the evil Giafar and the spirit which Veidt signifies being vanquished and descending in flames into the lower regions.

New Title

"Farewell to Yesterday" has now been decided on finally as the title of the Balcon-Stevenson-Brook comedy which went into production at Ealing under the original title of "Goodness, How Sad."

The story, by Robert Morley, tells of the return to this country of an English actor who achieves international fame in Hollywood. Seeing his own country again fills him with a nostalgic desire to recapture the old days when he was a struggling touring actor. He indulges his whim and stays in a little seaside town, where he meets and falls in love with a girl, member of the local repertory company. This company he saves from financial disaster by appearing "in person" in a play with them. But he leaves them—and the girl—when he realizes that you can conjure up the past in your thoughts, but cannot recapture it in your life.

Propaganda

Director Walter Forde and a number of well known film artists including Edmund Gwenn, John Mills, Frank Lawton and Eva Moore, gave their services free for the making of a short National Service propaganda film, provisionally entitled "Happy Families" and produced at the Ealing Studios by Michael Balcon under the sponsorship of the National Service Department of the Ministry of Labor.

In addition to these, Ealing Studios volunteered their floor space and other facilities for the making of the film.

400TH PRODUCTION FOR GB INSTRUCTIONAL

GB Instructional this month set a new record for the studio with the 400th production coming to an end at the Shepherds Bush Studios on July 14th. A film about modern dancing, its stars were members of the Bedford Physical Training College. Each year GBI has made at least 50 educationals, dealing with various subjects in the curriculum of the modern school. "Secrets of Life" films are now being made in color in some cases.

States Bruce Woolfe, chief of GBI:

"At the moment we have no less than thirteen subjects in production, and a further twelve, some of which will deal with local government in England and Wales, are to be commenced shortly. West of England and Welsh geography, the woolen trade in Yorkshire, a series on South Africa, hiking, camping, dancing, and a number of natural history subjects are among the more important subjects now being completed.

"We have drawn up a plan for a series of Empire films which we hope to carry out fairly soon—a series of objective two-reel films on the following lines: 'Development of Self-Government', 'The Empire 'Round the Atlantic', 'The Empire 'Round the Pacific' and 'The Empire 'Round the Indian Ocean'."

Hand of Mars

The old French harbor of Paucot-sur-Mer, Breton fishing village, created as a set for Paramount's "French Without Tears," has been razed to the ground, and in its place, at Sound City, have appeared trenches, barbed wire, gun emplacements and all the grim paraphernalia of the battlefield—a setting this time for Mario Zampi's Duggie Wakefield film "Live and Let Live."

In this new Paramount British picture Mario Zampi, who will function both as producer and director, plans to present the North Country comicker in a new light and is developing Stacy Aumonier's original on lines which will make the Lancastrian droll a humorously pathetic figrue. The script is being written by Anatol de Grunwald and T. Thompson is writing the dialogue. Wakefield will have the role of Sam Gates, a village simpleton who falls into enemy hands during the War.

Bernard Knowles is chief cameraman and Theo Lageard production manager.

Elstree Active

Three films on the floor at Associated British Studios maintain Elstree's reputation as one of the most consistently active production centres in Britain.

Harold French has just started work on the screen version of A. E. W. Mason's thriler "The House of the Arrow."

French, who is a stage producer, numbering the long-running "French Without Tears" and "Anthony and Anna" among his successes, recently spent six months at Elstree studying every side of film production.

Already at work at the studios directing "On Guard in the Mediterranean" is Harold Huth, former actor and casting director.

Directing Thomas Bentley is nearing completion on "You're Lucky to Me," the new Stanley Lupino feature. Shooting has been centered on a set representing the Diamond Ring Night Club, where the floor show includes boxing matches and a water ballet.

Phyllis Brooks, Barbara Blair, David Hutcheson, Antoinette Cellier and Gene Sheldon head the supporting cast.

Ducks and Newts

A new series of "Secrets of Life" films, in natural color, are to be produced by Gaumont British Instructional and are to deal with varying branches of nature. Titles already tentatively agreed upon include "Ducks," "Newts," "Stickleback," "Burnet Moths," "Badgers" and "Lupins."

Dufaycolor will be used and the photography will be in the hands of Percy Smith and Oliver Pike.

Already much of the material required for the first two subjects has been shot. At present production is concentrating upon photographing the Burnet Moth, though much difficulty has been encountered owing to the propensity of the insect for getting singed on the studio arcs. A new cool light beam has had to be devised.

Meanwhile, Percy Smith is assembling his cast of sticklebacks with the aid of a jam-jar and fishing net.

SCARE THEM AND SCARE UP TRADE

Paramount Pictures


4 MEN and a WOMAN Haunted by a Jungle Mad Fiend!
"ISLAND OF LOST MEN"
173—Count 'em—never-before-screened THRILLS!
A Paramount Picture with
ANNA MAY WONG · J. CARROL NAISH
Anthony Quinn · Eric Blore · Broderick Crawford
Screen Play by William R. Lipman and Horace McCoy · Based on a Play by Norman Reilly Raine and Frank Butler · Directed by Kurt Neumann

...Here is the ballyhoo sensation that every real showman has been looking for...a picture you can stunt to the skies... jammed with action, novelty, surprise, and thrills...thrills ...thrills...just what your customers need to make 'em sit on the edge of their seats!

Take the front of your theatre and...



Circus it up like this...











Use national and pressbook ads like these ...and watch the profits roll in!

SELL 10 TERRIFIC THRILLS



and make MONEY with

PARAMOUNT'S "ISLAND OF LOST MEN"

1. Four shocking murders!

2. One attempted murder!

3. A thrilling suicide!

4. Theft of a dead man's head!

5. Thousands of maddened savages attacking six helpless white men!

6. The poker game with death the stakes. J. Carrol Naish, as the mad king of the jungle river cuts the cards with Broderick Crawford, who plays a role that will set him up as one of the best "heavies" in pictures!

7. The mystery of the cobra-guarded orchid!

8. Voodoo drums...strange tortures...savage rites!

9. Beautiful Chinese girl trapped in jungle villain's lair!

10. The kidnapping of the wealthiest man in the whole Orient!

IN THE CUTTING ROOM

The Dead End Kids In Military School

(Warner)

Character Melodrama

It should be a matter of exploitation importance that in this picture the members of the "Dead End" group who have been prominent in screen affairs since Samuel Goldwyn introduced them will, with one exception, be seen as honorable, earnest, ambitious lads. The maverick, first rebellious toward the self-government discipline of the military school in which he is an unwilling pupil, though learning the hard way, effects his own reformation and when a crisis develops he is the one who has sufficient presence of mind to save the lives of his mates.

Production detail of the picture will show the lead character first as a juvenile gangster of the New York tenement district and audiences later will be taken into a military preparatory academy where tough Leo Gorcey finds his erstwhile mates in villainy, Billy Halop, Gabriel Dell, Bobby Jordan and Huntz Hall, like Frankie Thomas, are serious students. While John Litel and Cissie Loftus also are featured, recalcitrant Gorcey gets himself into all sorts of trouble, meanwhile becoming the school's most brilliant student. It takes an injury to a schoolmate to bring him to his senses.

William Clemons is directing the picture, which is based on an original screen play by Tom Reed.

Release date: Not determined.

The Adventures of Sherlock Holmes

(20th Century-Fox)

Mystery Melodrama

How well your patrons like a whacking crime mystery picture and the degrees of enthusiasm with which they supported the first item in this new series, "The Hound of the Baskervilles," should be influential in determining the commercial results of "Sherlock Holmes." This picture is based upon the Arthur Conan Doyle story and stage play in which William Gillette, foremost among the delineators of the "Sherlock Holmes" character actors, was featured. It will again feature Basil Rathbone in the title role and present Nigel Bruce as "Dr. Watson." Most of the supporting cast is new to the series and includes such names as Ida Lupino, Allan Marshall, Terry Kilburn ("Mr. Chips" and "They Shall Have Music"), Henry Stevenson, E. E. Clive, Arthur Hohl, Mary Beatty and many others.

In this production, which Alfred Werker is directing, the king of fiction detectives will be pitted against a worthy foeman—the infamous criminal genius, Professor Moriarty. As the plot unfolds the solution of a series of mysterious murders, all of which are accompanied by a wave of terrorism and fear, the great Sherlock accounts for the Professor, prevents the theft of the British crown jewels and reunites a beautiful girl client with her sweethearts, suspected of belonging to Moriarty's mob.

Release date: Sept. 1, 1939.

Conspiracy

(RKO Radio)

Adventure Melodrama

The struggle between the secret police of a dictator nation and a group of determined patriots endeavoring to overthrow the dictatorship is the framework upon which the excitement, suspense and romance of "Conspiracy" is hung. It will detail how a young American is accidentally hurled into the struggle to become an important pawn in its strategy and his romance with a girl in the rebel forces. The principal locales are a coastal city in an unnamed European country, aboard a tramp steamer and the waters of the adjacent seacoast.

While the picture will give vivid glimpses of the undercover fighting going on today in many of these so governed countries, it will also stress the brutality and harsh methods adopted by secret police organizations. As such it will have considerable topical content.

A Cliff Reid production, "Conspiracy" is the 23rd picture to have been directed by Lew Landers during his term at RKO Radio. The screen play prepared by Jerome Chodorov is based upon a story written by John McCarthy and Faith Thomas.

The principal players in the film will be Allan Lane, Robert Barrat, Charles Foy, J. Farrell MacDonald, Solly Ward, Lester Matthews, William Vaughn and Lionel Royce with Linda Hayes, a graduate of the Jesse Lasky "Gateway to Hollywood" radio program and who has been seen in "The Spellbinder" and "The Girl From Mexico," the only woman in the featured list.

Release date: Not determined.

Tropic Fury

(Universal)

Adventure Melodrama

Melodramatic action, adventure, romance and danger in the Amazon jungle will be the subject matter of "Tropic Fury." The production technique assumes the character of a condensed serial, with all those elements that make for excitement that are common to that species.

Scheduled to be the second number in a new series of action adventure films which Universal is making with Richard Arlen and Andy Devine who previously have been seen together in "Mutiny on the Blackhawk," this Ben Pivar production is being directed by Christy Cabanne, who during his 25 years experience has specialized in handling swift-moving melodrama. His credits list such pictures as "Smashing the Spy Ring," "The Outcasts of Poker Flat," "We Who Are About to Die" and "Storm Over the Andes."

To support Arlen and Devine, the producer and director have chosen a troupe of players, all of which but one have been prominent on the screen. The newcomer is Lou Merrill, who has been featured in the Lux Theatre, and Edward G. Robinson radio shows during the past few years. Yet for established screen names, the picture will make available Beverly Roberts, Samuel S. Hinds, Leonard Mudie, Noble Johnson, Adia Kuznetzoff, Lupita Tovar, Charles Trowbridge and Milburn Stone.

Release date: Not determined.

Hawaiian Nights

(Universal)

Musical Comedy Romance

The plot of "Hawaiian Nights" will picture the experiences of a happy-go-lucky heir to a great fortune who, possessed of a talent to play a trumpet remarkable well, sets Hawaiian music to swing, finds romance under the tropical moon, meanwhile confounding his crusty father. The locale, as the title indicates, is Honolulu, a setting that has been the background for several successful bits of screen entertainment.

In general character the original screen play which Charles Grayson wrote is a youthful story in which youthful, but established, players are featured. Besides presenting Matty Malneck and his orchestra in the musical and spectacle numbers, the songs which will be used and which will be sung by the two leading girl players were composed by Malneck and Frank Loesser. Being produced by Max Golden who originated the "Jones Family" series and lists "Swing That Cheer" among his Universal films, the picture is being directed by Al Rogell.

For names the picture will have Johnny Downs, seen recently in "Swing, Sister, Swing," Constance Moore, who was featured in "You Can't Cheat An Honest Man," Mary Carlisle who had parts in many of Paramount's college life shows, Eddie Quillan, Malneck who is presently in "East Side of Heaven" and "Man About Town," Thurston Hall, Samuel S. Hinds and Etienne Girardot.

Release date: Not determined.

Everything's On Ice

(RKO Radio-Sol Lesser Production)

Comedy and Spectacle

Comedy will be the plot substance of "Everything's On Ice," but the sensational and spectacular skating dance routines which six-year-old Irene Dare performs in the show will undoubtedly prove to be its entertainment and exploitation highlights. Seen before only in a sequence in "Breaking the Ice," is this latest Sol Lesser discovery who he anticipates will follow in the footsteps of Jackie Coogan, Baby Peggy, Jackie Cooper, Bob Breen and others whom he developed.

The skating prodigy will be seen in eight lavish specialty numbers most picturesque of which is the "Birth of a Snowbird" revue, an elaborately staged fantasy of the arrival of a baby penguin into the world. In this episode, 24 of Hollywood's finest men and women skaters will be seen. Miss Dare will also solo in a speed and acrobatic demonstration, Hawaiian hula, can-can, Russian, Scotch, patriotic and jitterbug routines, in the last of which her skating partner will be a ventriloquist's dummy. All the ice dances were conceived by Dave Gould. Music for three big accompaniments was composed by Victor Young with lyrics from the pen of Paul Webster.

Being personally produced by Lesser with Erle Kenton directing, the picture will present Edgar Kennedy, Roscoe Karns, Lynne Roberts, Eric Linden, Mary Hart, Bobby Watson, George Meeker, Wade Boteler and Maxine Stewart.

Release date: Not determined.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

The Spellbinder

(RKO Radio)

A Criminal Lawyer Reforms

"The Spellbinder" tells the story of a charlatan lawyer who was whipsawed by his own chicanery.

"Marlow" attained a unique position in his profession by his cleverness in inventing ruses and schemes which win legal acquittals for his guilty criminal clients. Yet smart, shrewd and resourceful as he is, he blazes the path for his own downfall when his daughter, misled by glib talk and false promises, marries a murderer whom her father has just rescued from the electric chair.

Charged with murder, standing in the same courtroom where he has won many victories by audacious trickery, he refuses to lift a finger or say a word in his own defense. Not until friends and sympathetic opponents, anxious to help him, put his daughter on the stand, does "Marlow" make a move. Then reciting the unwritten law, pleading the cause of the man who was forced to kill a predatory animal, his eloquence wins sympathy as he honestly admits his own responsibility and begs for a chance to repair the damage he has caused.

Certain commercial exploitation advantages accrue to the title. This selling job, however, must rely on the printed word and audience comment. Initially, considerable dependance must be placed upon name value to arouse public attention. While "The Spellbinder" doesn't offer any great names with which to work, it does offer Lee Tracy in the sort of character he does well and backs him up with Barbara Read, Patric Knowles, Allan Lane, Linda Hayes and Morgan Conway.

Previewed at RKO-Hillstreet Theatre. The ordinary midweek crowd that saw the picture was not dissatisfied.—G. M.

Produced and distributed by RKO Radio. Cliff Reid, associate producer. Directed by Jack Hively. Screen play by Thomas Lennon and Joseph A. Fields. Story by Joseph Anthony. Edited by Theron Warth. Photographed by Russell Metty. P. C. A. Certificate No. 5369. Running time, when seen in Hollywood, 65 minutes. Release date: July 28, 1939. General audience classification.

CAST

Marlow	Lee Tracy
Janet	Barbara Read
Dixon	Patric Knowles
Kendall	Allan Lane
Miss Simpson	Linda Hayes
Carrington	Morgan Conway
Judge Butler	Robert Emmett Keane
3rd Judge	Roy Gordon
1st Judge	Robert Strange
Ice Box	Elliott Sullivan
Beldon	Leonid Kinskey

Shipyard Sally

(20th Century-Fox)

Shipyard Comedy

Deliberately topical, and tuned intentionally to the spirit of the times, is this new comedy vehicle for front rank Britisher Gracie Fields, whose recent illness has afforded an occasion for demonstrating the affection in which she is held by the English public. The screen play, by Karl Tunberg and Don Ettlinger—waves the old flag with unrestrained enthusiasm, tackles sentimentally rather than scientifically the problem of British shipbuilding, casts Gracie as spokesman for the Clydebank unemployed, seeking Government support for a resumption of industry, and ultimately rings all the changes in a grand patriotic finale.

This vein of national and social fervor runs through the film and whilst it does not obtrusively interfere with the comedy and the mnsic, does necessarily limit its appeal to the foreign audience. For the Fields fans, who are without apparent limit, the film should prove adequate entertainment, whilst the topical note may suggest exploitation in the appropriately unsophisticated circles, thought not necessarily in Clydebank!

Gracie comes to town to present a Cabinet Minister with a workers' petition in aid of shipyard work and most of the film is built around her endeavors to crash in on "Lord Randall." These endeavors include posing as a man, in a conjurer's trick evening clothes, in a Pall Mall Club, palming herself off as a certain American singer at "Lord Randall's" house party and generally keeping her card-sharping father in hand. It is gratuitous comedy of the accepted Gracie Fields type, with Gracie grimacing and romping, maybe less fiercely than usual, switching from a "Jitterbugs" number to the "Londonderry Air," but remaining always charming and sympathetic in her natural way. She has, in Sydney Howard, as her nimble fingered and glibly spoken father, a grand comedy foil, a smug and quaintly designed old reprobate whose pantomime and vocal nimbleness put him in the same class as W. C. Fields at his best. Oliver Wakefield in a new brand of tongue twisting character and Tucker Maguire as a human firework disguised as a Southern songstress further provide comedy dressing, whilst the impeccable Morton Selten has an all too brief reading of the puffy old Earl.

Critical opinion may be divided on the entertainment appeal and dramatic justification of the concluding sequence, in which, against a montage background, picturing shipbuilding and launchings on the Clyde, Grace sings "Land of Hope and Glory" twice.

Recent events should make any Gracie Fields subject easy to sell, and this should be no harder than its predecessors. Showmen in some regions may find the patriotic spirit a sales asset and the title—"Sally" was Miss Fields' first film—a lever to a loyal public.

Shown in a private projection theatre to a trade audience, the film was well received, with Howard and Wakefield not the least successful in commanding applause. Opinion was solid on the film's appeal as a Fields offering, with no small section critical of the closing sequence.—AUBREY FLANAGAN.

Produced by Twentieth Century Productions. Distributed by Twentieth Century-Fox. Directed by Monty Banks. Screen play and scenario by Karl Tunberg and Don Ettlinger. Photographed by Otto Kanturek. Settings by Vetchinsky. Edited by R. E. Dearing. Recording by M. Paggi. Running time, when seen in London, 80 minutes. Adult audience classification.

Sally Fitzgerald	Gracie Fields
The Major	Sydney Howard
Lord Randall	Morton Selten
Patricia	Norma Varden
Forsyth	Oliver Wakefield
Linda Marsh	Tucker McGuire
Diggs	MacDonald Parke
Sir John Treacher	Richard Coocer

Dead Men Tell No Tales

(Alliance)

Study of a Schizophrenic

This horrendously titled murder melodrama should stir audience interest on several counts. The horror angle is strong enough to whet and satisfy that portion of the patronage who thrive on a diet of death and dark doings. For the section of ticket purchasers less robustly inclined in the matter of strong scenarios, the acting of the players involved and particularly the bravura emoting of the murderer are saleable items. For the limited number of customers who enjoy analyzing picture plots along criminological, sociological or pathological diagrams, the case study of a split personality unfolding in the class room of a boys' school and in the back office of a money lender should hold some academic and clinical interest, and mayhap a good bit of entertainment as well.

The histrionic demonstration of Mr. Williams in the dual role should make up for any loss of interest. In fact, his work is so intriguing that it causes the technical deficiencies of poor lighting, rapidly spoken, English-accented dialogue, a choppy continuity and slipshod editing to be overlooked for the time at least.

Audiences knowing a bit about the who is who in annals of the stage social register will recall the versatile talents of Mr. Williams, who appears to be an anglicized Sacha Guitry, being able to handle expertly a double assignment in the acting line as well as to contribute a bit of writing to the plot's composition. It will be remembered that it was from the bizarre imagination of Mr. Williams that the horror piece "Night Must Fall" came, in which play he also created the diabolically fascinating role of "Danny," the hat box boy. American audiences may remember the actor's work in "The Citadel" and he is soon to make another appearance on the States' screens in the forthcoming thriller and chiller, "Jamaica Inn." The only other actor with a familiar look is Hugh Williams, as the Scotland Yard representative, who contributed a memorable bit as the weak willed brother of the heroine, "Cathy" in "Wuthering Heights."

Two sequences stand out as highlights for interest tension reaction. The first one shows the murder of the dowdy school matron who is on her way to Paris to claim her lottery winnings. The playing of this portion will recall the killing of "Mrs. Branson" from "Night Must Fall." The other section, which has been preceded by two other deaths, comes when the heroine realizes that her cousin is the murderer, his facial reactions done with hypnotic close-ups, the attempt to murder the girl and the suicide of the killer. This particular piece of business is done with a bit of broken glass and made entirely convincing by the expression and the gestures of Mr. Williams.

The picture is a trifle vague as to the psychological explanation for the "Dr. Jekyll-Mr. Hyde" personality of the school master. As is explained by the character's mother he suffers the fate of being a frustrated actor. If such a reaction is true, the possibilities of inhibited murderous mimes are frightening.

Seen at an afternoon performance at the Globe Theatre on New York City's Broadway, at

(*Continued on page* 50)



"Samuel Goldwyn's

THEY SHALL HAVE MUSIC!

has

THRILLS

says **FRANK BUCK**

celebrated big-game hunter

"If I know anything about THRILLS this picture has them! I was thrilled thru every minute of it!"

Frank S. Buck

SAMUEL GOLDWYN *presents*

Jascha **HEIFETZ**

in

THEY SHALL HAVE MUSIC!

with ANDREA LEEDS • JOEL McCREA

GENE REYNOLDS • WALTER BRENNAN

Directed by ARCHIE MAYO

Released thru UNITED ARTISTS

(Continued from page 48)

which showing a good sized house gave the picture its undivided and interested attention.—JOSEPH F. COUGHLIN

An Alliance Picture. Distributed by Alliance Films Corp. Director, David MacDonald. From the novel "The Norwich Victims" by Francis Beeding. Film treatment by Walter Summers, Stafford Dickins. Additional dialogue by Emlyn Williams. Cameraman, Bryan Langley. Music by W. L. Trytel. P.C.A. Certificate No. 02502. Release date, July 21, 1939. Running time, 70 minutes. Adult audience classification.

CAST

Dr. Headlam.....Emlyn Williams
Marjorie .....Sara Seegar
Detective Inspector Martin.....Hugh Williams
Greening .....Marius Goring
Elizabeth Orme.....Lesley Brook
Miss Haslett.....Christine Silver
Frank Fielding.....Clive Morton
Bridget .....Anne Wilton
Crump .....Jack Vivian
The Singer.....Marjorie Dale

Frontier Marshal

(20th Century-Fox)
Tombstone, Ariz., 1878

This is a film for the "Stagecoach" and "Dodge City" trade, a roaring melodrama with guns blazing lethally from start to finish and the story of Tombstone, Arizona, in its untempered youth, told in terms of a personal story well worth the telling. Brought to screen without benefit of bombastic ballyhoo, it stacks up with anything in kind recently released.

Produced on the Sol Wurtzel side of the Twentieth Century-Fox schedule, "Frontier Marshal" is not to be confused with what has been loosely defined as "B product." Whether or not it went into the hopper so tagged, it came out pure "A." Where historical westerns have been known to spin the turnstyle it commands top billing. It has what slangsters call *sock*.

Randolph Scott, Cesar Romero, John Carradine, Nancy Kelly, Binnie Barnes and Eddie Foy, Jr., who plays his late father, are money names for the marquee. Of Scott it can be promised that his best performance is to be seen here. Romero also hits a new high and Miss Barnes finally gets a chance to really turn on her talent. Carradine is less long but no less potently before the camera and Miss Kelly lives up to her press as the good girl in love with the bad man with a heart of gold. Foy seems to get a kick out of portraying his father in his prime and gives the audience one.

Allan Dwan's direction is as swift and sure as the heroic sheriff's six-gun, which is lightning. The screen play by Sam Hellman, from a book by Stuart N. Lake, furnishes plenty of the right kind of dialogue to keep situations clear but not enough to impede traffic, which flowed swiftly in those parts in those days. What executive producer Wurtzel furnished in the way of staging and production generally is all that could have been asked for if the film had been planned for transcontinental pre-release screenings with all the trimmings.

So few westerns have stories that stand on their own feet, your reporter declines to deprive you of the satisfaction of learning at first hand from your screen what this one is about. It is none of those plots you've been seeing week after week since Tom Mix played them in two reels each, but it has as much shootin', killin' and so on as your hardiest customer is justified in demanding.

"Frontier Marshall" may or may not be the likeliest title that could have been given a picture that does for Tombstone what "Dodge City" did for that place, but it's quite clear that "Tombstone" wouldn't quite do for the electrics. That it is a telling of the story of that city, is however, a point for showmen to register with their customers.

Previewed at the Alexander theatre, Glendale, Calif., to the sort of audience response that is music to exhibitor ears.—W. R. W.

Produced and distributed by 20th Century-Fox. Executive producer, Sol M. Wurtzel. Directed by Allan Dwan. Screen play by Sam Hellman. Book by Stuart N. Lake. Photographed by Charles Clarke. Edited by Thomas Little. P. C. A. Certificate No. 5487. Release date, July 28, 1938. Running time, when seen in Glendale, 70 minutes. General audience classification.

CAST

Wyatt Earp.....Randolph Scott
Sarah Allen.....Nancy Kelly
Doc Halliday.....Cesar Romero
Jerry .....Binnie Barnes
Ben Carter.....John Carradine
Dan Blackmore.....Edward Norris
Eddie Foy.....Eddie Foy, Jr.
Town Marshal.....Ward Bond
Pringle .....Lon Chaney, Jr.
Pete .....Chris-Pin Martin
Curly Bill.....Joe Sawyer
Dave Hall.....Del Henderson
Mayor Henderson.....Harry Hayden
Pablo .....Ventura Ybarra
Indian Charlie.....Charles Stevens

SHORT SUBJECTS

Joy Scouts
(MGM)
Our Gang

This round of kiddie cutups finds the Gang combination angling to ape the expert and almost professional efficiency of some of their senior pals, a troop of Boy Scouts. Deciding to be on their own, the lads embark on a camping trip and, of course, as a consequence run into all sorts of difficulties that belie the optimistic note implied in the short's title. There is the trouble of making the fire. The securing and the preparation of the camp grub provide additional difficulties. The final bit of woe that breaks the juvenile campers' determination to rough it is when their camp, which unknowingly is placed over an energetic caldron of a geyser spring, is suddenly projected into mid air by a rush of water, carrying the surprised and frightened children with it. A safe but hardly fortuitous landing is made in a patch of poison ivy. The juvenile element, especially the members of the local Scout bands, will especially relish the fun depicted and the adult members of the audience, particularly the ladies, will enjoy the cooking sequences.—Running time, 10 minutes.

Colorful Curacao
(MGM)
FitzPatrick Travel Talk

By this time, a great portion of fortunate exhibitors has come to know the superior grade of worth and entertainment to be found in the screening of a number from FitzPatrick travel talk series. This present jaunt by way of a scenic and color wise camera has its stopoff at the picturesque insular possession of the Dutch West Indies. Picturesque shots of the country's population, architecture of patently Dutch style, and general mode of living and business are vividly presented for the audience's inspection. The inclusion of the subject in the list of items for any program should afford all round audience and showman satisfaction.—Running time, nine minutes.

Yip-Yip-Yippy
(Paramount)
Fleischer Cartoon

With "Yip-Yip-Yippy" Max Fleischer introduces an entirely new character, a little horse called Vanilla. As in the case of other cartoon characters Vanilla is a most unusual animal. Here he enters the field by coming to the rescue of a soda jerker, a drugstore cowboy, who draws the wrath of the county's most dreaded "bad man." Vanilla's repertoire includes skill with six-guns and other western standbys. Running time, seven minutes.

Unusual Occupations, L8-6
(Paramount)
Interesting, as Usual

Some more interesting and, perhaps, inspiring illustrations on how to earn one's daily bread. Although two of the examples may be open to questioning on the grounds that Fritz Leiber, actor, makes a hobby rather than an occupation of his work in sculpture and that the middle west doctor is still a regular country medico except that instead of the horse and buggy he uses an aeroplane for long distance traveling, the other jobs depicted are along the out-of-the-ordinary ways of human work. There is the man who creates a living by the manufacture of giant balloons for street parades. An armless Mexican basket weaver—and the outstanding model of human ingenuity and perseverance in the lineup—produces through a tedious but skillful procedure some striking instances of his art. A young man from South Africa does beautiful and accurate needlework portraits of historical personages, while an enterprising Hawaiian lad has made for himself a job of being a toenail polisher along the beach of Waikiki. Color adds to tthe general effect of the subject's novelty.—Running time, 10 minutes.

Dog Daze
(MGM)
Our Gang

How the Gang extricates itself from their financial difficulties and the threats of a juvenile money lender through the ruse of corraling the locality's canine pets is the sum and substance of this moppet tale. Butch, the pint sized mobster, demands the payment of the enormous sum of thirty-seven cents, which the child Shylock had farmed out to the kids for the treatment of a wounded lost dog. The hound it seems belongs to the neighborhood cop and he rewards the youngsters for their good work with the gift of a dollar. However, this munificence soon disappears down the hungry throat of a goat. Being the precocious young ones that they are, the Gang figure out the business plan that if they received one dollar for one dog they should be able to make a tidy sum for themselves by the collection of many canines. But, the various owners of the pets do not see eye to eye with the kidde line of logic and gang up on them. The arrival of the friendly cop prevents the children from being carted off to the local hoosegow as petnappers. The finale finds them wiser individuals and thus hangs the tale of "Dog Daze."—Running time, 11 minutes.

Going Places, No. 65
(Universal)
The Windward Islands

Grenada, St. Vincent and St. Lucia, the Windward Islands in the Caribbean Sea, are the locale for Universal's latest in the Going Places series. Resplendent in natural beauty the habits, occupations and pastimes of the natives are depicted. Each of the islands has its own individualities that makes each one interesting. Grenada is known for its many fine cocoa plantations and nutmeg exports. St. Vincent is a playground for the tourist with its scenery and old forts, while St. Lucia's natives are known as master ship-builders, for which they have been trained since childhood. This subject is one of the more interesting of the series.—Running time, 9 minutes.

Popular Science, No. 6
(Paramount)
New Methods

The ever interesting Popular Science series in this subject covers a variety of new scientific methods and the latest in gadgetry. Photographed in color the issue shows how the United States Coast Guard makes use of new devices in saving lives at sea, how polaroid, the glare eliminating material, contributes toward the reduction of highway accidents; new gadgets for beach use, a revolving hot dog broiler, a catapult casting device for beach fishing and the removal of a steel splinter from an eye by means of an improved electro-magnet. Running time, 11 minutes.

"Samuel Goldwyn's

THEY SHALL HAVE MUSIC!

has

SPEED

—*says* **HENRY DREYFUSS**
designer of the new 20th Century Limited, the theme show inside the Perisphere and the interior of the American Telephone and Telegraph exhibit at the New York World's Fair.

"Today's public demands SPEED and this picture gives it to them, streamlined with the greatest music I've ever heard from the screen. A unique entertainment experience!"

Henry Dreyfuss

SAMUEL GOLDWYN *presents*
Jascha **HEIFETZ**
in
THEY SHALL HAVE MUSIC!
with ANDREA LEEDS • JOEL McCREA
GENE REYNOLDS • WALTER BRENNAN
Directed by ARCHIE MAYO
Released thru UNITED ARTISTS

PROFITS FOR WARNER, CONSOLIDATED; U. S. REPORTS SHARP DROP IN TAXES

$2,912,186 Net for Warners for 39 Weeks, $3,282,765 for Previous Period; $356,-117 for Yates' Firm

Warner Brothers Pictures and subsidiary companies report for the thirty-nine weeks ending May 27, 1939, a net operating profit of $2,912,186, after deducting all charges including amortization and depreciation and Federal income taxes, as compared with a net operating profit of $3,282,765.03 reported for the corresponding period the previous year.

Equal to 70 Cents a Share

The past 39 weeks' earnings were equal after allowing for dividend requirements for 39 weeks on 103,107 shares of $3.85 preferred stock (on which unpaid dividend accumulations to and including June 1, 1939, amounted to $2,877,974 or $27.91 a share), to 70 cents a share on 3,701,090 shares (par $5) of common stock, excluding 100,254 shares held by company.

This compares with 80 cents a share on common for the 39 weeks ended May 28, 1938, on that period's $3,282,765 net.

For the 13 weeks ended May 27, last, net profit was $1,246,297 equal after preferred dividend requirements, to 31 cents a share on common. This compares with $458,147 or nine cents a share on common for the 13 weeks ended May 28, 1938, and $1,562,085 or 39 cents a common share for the 13 weeks ended February 25, 1939.

The profit from operations for the 39 weeks ending May 27, 1939 before charges for amortization and depreciation of properties, and Federal income taxes, was $8,137,766.86.

The gross income, after eliminating intercompany transactions, for the 39 weeks ending May 27, 1939 was $78,387,001.12. The comparable gross income for the 39 weeks ending May 28, 1938, adjusted to include two companies not then consolidated, was $79,475,899.43.

During the period there was a net credit of $324,858.24 made directly to earned surplus.

Current assets as of May 27, 1939, including $5,994,146 cash, amounted to $28,063,938 and current liabilities were $24,727,236. This compares with cash of $3,850,844, current assets of $27,927,788 and current liabilities of $18,540,966 on May 28, 1938.

Warner Brothers Pictures' statement of consolidated profit and loss and earned surplus for the 39 weeks ending May 27, 1939, follows:

INCOME:		
Film rental income, theatre admissions, sales and miscellaneous income		$75,320,832.51
Rents and royalties		3,066,168.61
		$78,387,001.12
COST OF SALES AND EXPENSES:		
Amortization of film costs	$22,051,931.25	
Other costs	1,643,759.78	
Operating and general expenses	44,295,696.75	
		67,991,387.78
NET INCOME before charges shown below		$10,395.613.34
DEDUCT:		
Amortization and depreciation of properties (other than $822,342.10 in respect of studio properties charged to film costs)	$ 3,595,238.36	
Interest expense	3,189,931.85	
Provision for contingencies	72,500.00	
Provision for miscellaneous investments	50,998.00	
		6,908,668.21
PROFIT before other income and charges shown below		$ 3,486,945.13
OTHER INCOME:		
Interest and discount earned	$ 132,880.40	
Dividends received	89,632.70	
Equity in earnings (net of losses) of affiliated companies (not in excess of losses previously provided for)	2,600.94	
		225,114.04
PROFIT before minority interests' share of profits and losses and Federal income taxes		$ 3,712.059.17
ADD—Proportion of loss applicable to minority stockholders (net)		8,127.23
PROFIT before providing for Federal income taxes		$ 3,720,186.40
Provision for Federal income taxes		808,000.00
NET PROFIT from operations for the 39 weeks ending May 27, 1939, carried to earned surplus		$ 2,912,186.40
DEFICIT, August 27, 1938	$ 327,298.60	
ADD—Loss and provision for loss on sales or abandonment of properties (net)	74,427.26	
	$ 401,725.86	
DEDUCT:		
Discount realized on redemption of optional 6% convertible debentures and bonds of subsidiary companies	$277,801.44	
Profit on sale of subsidiary company (consolidated to November 26, 1938)	121,484,06	
	399,285.50	
	2,440.36	
EARNED SURPLUS, May 27, 1939, carried to balance sheet		$ 2,909,746.04

Revenue Bureau Admission Tax Receipts Drop $114,000 in Month; Year's Totals

A sharp slackening of business in the amusement field, including motion pictures, brought June collections of the Federal admission tax down to $1,491,260 from $1,605,988 in May, according to figures made public last Saturday by the U. S. Internal Revenue Bureau in Washington.

The June decline was in contrast to the experience of previous years for June, when collections increased, as in 1938 when they ran from $1,394,659 in May to $1,624,453 in June, and in 1937 when they jumped from $1,537,119 in May to $1,874,775 in June.

For the fiscal year ended June 30th last, the Bureau reported, admission tax collections totaled $19,470,801, a decline of $1,329,978 from the $20,800,779 collected in the fiscal year 1938, due to the fact that in ten of the twelve months receipts were under those of the corresponding period of the previous year.

Collections for the fiscal year by months, were shown by the Bureau as follows:

Month	1938-1939	1937-1938	Month	1938-1939	1937-1938
July	$1,618,813.00	$1,633,088.05	January	$1,564,134.28	$1,353,415.63
August	1,425,062.88	1,599,242.24	February	1,503,127.31	1,659,640.83
September	1,668,827.04	1,722,468.14	March	1,606,996.13	1,773,075.47
October	1,596,367.00	1,966,617.57	April	1,384,721.72	1,541,517.87
November	1,985,127.78	2,242,573.72	May	1,605,987.70	1,394,659.49
December	2,020,376.64	2,290,027.37	June	1,491,260.37	1,624,453.11

Collections for the first six months of the current year, it was shown, were relatively better than those of the last six months of 1938, when compared with corresponding periods of the preceding year. During the last half of 1938, receipts were $10,314,574, or approximately $1,140,000 under the $11,454,017 collected in the last six months of 1937, while during the first half of 1939 they totaled $9,156,-227, or only about $190,500 under the $9,436,762 of the same period last year.

In the Third New York (Broadway) District, which accounts for approximately one-third of the total admission tax revenue, collections in June were $457,258, nearly $35,000 under the May total of $492,012 but some $33,000 above the June, 1938, figure of $424,171, the bureau reported.

The greater part of the loss from May to June was in box-office collections, which declined from $425,376 to $393,376, but losses also were shown in receipts from tickets sold by brokers, from $15,578 to $12,079; permanent use or lease of boxes and seats, from $1,857 to nothing, and admissions to roof gardens and cabarets, from $46,512 to $42,668. Gains were reported on collections from tickets sold by proprietors in excess of the established price, from $161 to $3,375, and free or reduced rate admissions, from $2,528 to $5,760.

Consolidated Reports Profit of $356,117

Report of Consolidated Film Industries, headed by Herbert J. Yates, for six months ended June 30, 1939, shows net profit of $356,117 after depreciation and federal income taxes, equal to 89 cents a share on 400,000 shares of $2 preferred stock. This compares with $317,442, or 79 cents a share, on preferred in first half of 1938.

For the quarter ended June 30, 1939, indicated net profit (based on a comparison of company's

(*Continued on page 55, column 3*)

RKO DIRECTORS ELECT OFFICERS IN ANTICIPATION OF REORGANIZATION

Board of Present Company Acts for First Time Since 1933; Schaefer President, Financial Interests Represented

Anticipating the Radio-Keith-Orpheum Corporation's early emergence from reorganization proceedings, which were begun in 1934, and its re-establishment as an independent business organization, out of the hands of trustees and court, with new capital interests and renewed earning power, the corporation's board of directors met on Wednesday, at three o'clock in the afternoon, at corporate headquarters in Rockefeller Center, New York, for the first time since it entered receivership in 1933.

Eleven Elected

As one of the first steps toward final accomplishment of these aims, 11 of the 13 members of the new board that is to take over direction of the company upon consummation of its court-approved reorganization plan recently affirmed by the U. S. Circuit Court of Appeals in New York were elected to the present company's board.

Those elected were:

Ned E. Depinet, vice-president of RKO Radio Pictures, Inc.

Thomas P. Durell, associated with White Weld and Company.

Frederick L. Ehrman, associated with Lehman Brothers.

L. Lawrence Green, lawyer.

Conde Nast, president and chairman of the board, Conde Nast Publications, Inc.

John E. Parsons, lawyer.

Richard C. Patterson, Jr., former Assistant Secretary of Commerce.

N. Peter Rathvon, president of Rathvon and Company.

George J. Schaefer, Keith-Albee-Orpheum Corporation, B. F. Keith Corporation and RKO Radio Pictures, Inc.

W. G. Van Schmus, managing director of Radio City Music Hall and president of Radio City Music Hall Corporation.

Raymond Bill, publisher.

James G. Harbord, chairman of the board, Radio Corporation of America, and Lunsford P. Yandell, executive, Radio Corporation of America, are members of the present company's board and will carry over as the other two members of the new 13-member board.

Schaefer Is President

George J. Schaefer, who has been president of RKO Radio Pictures, Inc., and other RKO subsidiaries, was elected president of Radio-Keith-Orpheum Corporation, and Richard C. Patterson, Jr., was elected chairman of the board. Mr. Schaefer left for Hollywood on Thursday and will be at the company's studios for several weeks.

The meeting and election were held pursuant to instructions obtained from the District Court of the United States for the Southern District of New York on petition by the Irving Trust Company, Trustee for RKO. This action will enable the men who are to have the responsibility for the affairs of the new corporation, under the reorganization plan, to meet informally for consultation with the RKO management and the Trustee.

"During recent months, RKO's earning power has been steadily increasing under the direction of George J. Schaefer, who has been president of RKO Radio Pictures, Inc., since October, 1938," said the company's statement.

RKO went into receivership early in 1933 and into reorganization proceedings under Section 77B of the U. S. Bankruptcy Act the following year. The Irving Trust Company was at first receiver and, later, trustee, taking over the responsibilities which normally would rest on RKO's board of directors. In January of this year, a plan of reorganization put forward by the Atlas Corporation of Floyd Odlum was approved by the court. Under this plan, all of the fixed indebtedness of RKO was taken care of by the creation in its place of two new classes of stock: a six per cent cumulative convertible preferred stock, callable at $105 and a common stock.

Several new interests have developed in the RKO picture during its period of reorganization proceedings. In 1935, the Atlas Corporation acquired one-half of the holdings of the Radio Corporation of America, which gave to Atlas approximately 42 per cent of the old RKO debentures and 24 per cent of the old common stock. Atlas bought an additional one-twelfth of RCA's remaining holdings in January, 1938. Rockefeller Center, Inc., held a claim against RKO which resulted in the allowance to it of 415,000 shares of the new common stock under the reorganization plan. Time, Inc., acquired certain six per cent RKO notes formerly held by the Pathe Film Corporation and will receive therefore, under the reorganization, a substantial block of new securities. The Radio Corporation of America retains approximately one-half of its former substantial holdings.

Meanwhile, it was made known this week that Federal Judge William Bondy will announce on July 31st, his decision on the underwriting plans for the new company. Judge Bondy has been sitting on most of the reorganization proceed-

On last Thursday, Hamilton C. Rickaby, attorney for the Atlas Corporation, which is backing the new plan, submitted the proposed incorporation of the new company to the judge. Included were copies of the proposed certificate of incorporation, the new stock certificates, the new scrip certificates, the subscription warrants, and the new by-laws.

The underwriting agreement calls for $1,500,000 of new common stock, to be offered to creditors at a price per share to be approved by the court. The sale of this stock will provide additional working capital.

It was said this week that the name of the corporation, Radio-Keith-Orpheum, will not be changed.

Expected to be filed this week in Wilmington, Delaware, was the certificate of incorporation. Prentice Hall, Inc., will be the RKO resident agent in Dover, same state; and the RKO offices in that city are to be at 317-325 South State Street.

The corporation, for incorporating purposes, is expected to issue 100 shares of preferred stock, and 900 of common. These securities will be registered with the New York Stock Exchange.

Colonel Hamilton C. Rickaby, attorney for Atlas, said this week that the new organization would be virtually in effect within the month, but that actually, all details will not be consummated until November.

On July 18th, the United States Circuit Court

(*Continued on page 55, column 3*)

FIRST PICTURE OF RKO'S NEW BOARD



Photo by Metropolitan

Wednesday at three in the afternoon, at the corporate headquarters in Rockefeller Center, New York, the new board of directors that will function with completion of the new plan of reorganization of Radio-Keith-Orpheum met and elected officers. This is the first picture of the new directors: Standing, left to right: Frederick L. Ehrman, Conde Nast, L. Lawrence Green, Lunsford P. Yandell, William Mallard, Raymond Bill and John E. Parsons. Sitting, left to right: W. G. Van Schmus, George J. Schaefer, James G. Harbord, Richard C. Patterson, Jr., N. Peter Rathvon, Thomas Durell, Ned E. Depinet. They named Mr. Patterson chairman, Mr. Schaefer president.

ARBITRATION PROCEEDINGS, AWARDS, COSTS, END CODE DE-CODING SERIES

Nizer Completes Analysis of Code with De-coding of Final Three Clauses, Which Include Basic Arbitration Rules

by LOUIS NIZER

In concluding his analysis of the majors' new trade practice code and the arbitration agreement which is a part of the code, Louis Nizer in this last installment, de-codes for exhibitors the remainder of Clause IX: "Arbitration Proceedings," which was started last week. The remainder follows:

Clause IX—Part Two
Arbitration Proceedings

(3) *Notification of Arbitrators.* If any party requests a Special Arbitration Board, the Secretary shall immediately notify the arbitrators who have been designated.

Failure to Designate Arbitrator. If any party shall not designate an arbitrator when he is required to do so, the Chairman of the Permanent Arbitration Board shall designate an arbitrator for such party from one of the arbitrator panels.

Notice to Permanent Arbitration Board. If no party requests a Special Arbitration Board, the Secretary shall promptly notify the Chairman of the Permanent Arbitration Board presiding at the time the complaint is filed. The Permanent Arbitration Board as constituted at such time of filing, shall hear and determine the dispute.

(4) *Disqualification of Arbitrator.* No arbitrator shall act in any dispute in which he has, directly or indirectly a personal or financial interest, unless such disqualification has been waived by all parties.

Clearance Disputes. In a clearance dispute submitted to a Special Arbitration Board, the arbitrator designated by the distributors shall not be disqualified because of his personal or financial interest in any distributor unless that distributor is affiliated with an exhibitor which is a party to the dispute.

(5) *Hearing and Notice.* The Chairman of the Arbitration Board shall

(a) Arrange for a prompt hearing.

(b) Give reasonable notice to the other arbitrators.

(c) Give reasonable notice to the parties of the time and place of the hearing and of the personnel of the Arbitration Board.

(d) In an overbuying dispute, the Chairman shall give similar notice to all distributors who have contracts with the party complained against.

Place of Hearing. Hearings shall be held in cities (31 are named in Article I of the Rules of Arbitration) in which the Exchanges are located from which the complaining exhibitor is served. If the complaint is filed by a distributor, it shall be held in the city in which the Exchange is located from which the exhibitor complained against is served.

Representation of Parties. The parties may represent themselves or be represented by others at all hearings. They have the right to examine or cross examine all witnesses.

Testimony Under Oath. Witnesses shall testify under oath.

Production of Records. The Arbitration Board may require any party to a dispute to produce at the hearings any records or documents considered by it to be material.

Rules of Evidence. The Arbitration Board shall be the judge of the relevancy and materiality of the testimony or evidence offered. Legal rules of evidence shall not be applied. The Board may inquire into the good faith of any claim or defense.

Stenographic Record. Stenographic records will not be made unless one or more parties request them and provide funds therefor. In such a case, the stenographer shall be designated or approved by the Arbitration Board.

(6) *Waiver of Oral Hearing.* The parties to a dispute may, by written agreement filed with the Secretary, waive oral hearings.

Written Claim. Where the oral hearings have been waived, the complaining party must file with the secretary, a sworn statement of his claim supported by material and relevant evidence and by written argument, together with copies for each of the parties complained against. The evidence may include excerpts or statements from books of account or other records and documents.

Sending Claim to Defendants. Where the oral hearings have been waived, the Secretary must send personally or by registered mail, a copy of the sworn complaint to each party complained against.

Answering Written Complaint. Each party complained against may file an answer within seven days after receipt of the claim. The answer must be sworn to and similarly supported by evidence. Copies must be supplied for each other party to the dispute. The Secretary shall deliver such answers personally or by registered mail, to the other parties in the dispute.

Filing Reply. Wherever an answer is made, the other party may, within five days after receipt of such answer, file with the Secretary, a sworn reply statement, similarly supported by evidence. Copies must be supplied for the other parties.

Submission of case. The entire record shall be submitted by the Secretary to the Arbitration Board as follows:

(a) If an answer has been served, the record shall be submitted at the end of five days.

(b) If no answer has been served, the record shall be submitted at the end of the seven days permitted for answer.

Clause X—Awards

Award in Favor of Complaining Party. An award in favor of the complaining party shall contain

(a) Statement of the claim decided, and

(b) The procedure if any is necessary to be followed in carrying out the award.

Award Against Complaining Party. An award against the complaining party shall dismiss the claim for lack of merit.

Assessment of Costs. Each award of a Special Arbitration Board (as distinguished from the Permanent Arbitration Board) shall include an assessment of costs of the Board.

Clause XI—Local Rules and Regulations

The Permanent Arbitration Board may establish such rules and regulations as are considered necessary or proper to facilitate the arbitration of disputes. Such rules, however, may not

(a) Be inconsistent with the Rules of Arbitration or the Trade Practice Code, and

(b) May not enlarge the additional powers upon any Arbitration Board.

Preferences. The Permanent Arbitration Board shall establish a special class of disputes which require prompt decision.

Clause XII—Cost of Arbitration

Permanent Arbitration Board. The Permanent Arbitration Board shall not assess costs in any arbitration.

Special Arbitration Board. The Special Arbitration Board shall assess as costs only the fees of the arbitrator or arbitrators. Such costs may be assessed against one or more of the parties in such proportion as is considered just.

Filing Fees. The $5 filing fee shall be applied toward the payment of expenses of arbitrations in the Exchange territory where collected.

If Filing Fees Insufficient. If the filing fees collected are insufficient to pay the expenses of the arbitrations, the distributors, affiliated exhibitors and organized exhibitor groups who are entitled to participate in the appointment of the panel of neutral arbitrators for such territory, shall provide the necessary funds.

Apportioning Contributions. If the distributors, affiliated exhibitors and organized exhibitor groups are unable to agree upon a fair apportionment of the expenses, such apportionment shall be made by a Special Arbitration Board. In that case, however, the distributors and affiliated exhibitors shall be considered one party and the organized exhibitor groups shall be considered the other party.

DE-CODING THE CODE

"De-coding the Code"—the majors' new trade practice program for self-regulating distribution-exhibition—as analyzed by Louis Nizer, motion picture lawyer in New York, continues with a study of additional clauses of the arbitration agreement which is an integral part of the code.

The first installment of this series, appearing on page 31, June 24th, interpreted Clauses I and II, covering exclusion privileges, cancellation and trade announcement.

The second of the series, on page 30, July 1st, covered the six clauses from public demand for exceptional feature to score charges.

Six more clauses were covered on page 30, July 8th, including allocation, contract form, selective contracts, order of release, coercing contracts and other subjects of arbitration.

The three final clauses of the code proper were covered on page 32, July 15th, and the first three articles of the rules of arbitration were analyzed.

In the fifth installment, appearing on page 64 of the July 22nd issue, six more clauses of the arbitration agreement were covered, as follows: Special Arbitration Boards, Parties to Disputes, Jurisdiction of Parties and Choice of Permanent or Special Boards, Oaths of Arbitrators, and the first half of the clause on Arbitration Proceedings.

In the sixth and final installment, appearing herewith, the remainder of the Arbitration Proceedings is analyzed, also the clauses on Awards, Local Rules and Regulations, and Cost of Arbitration.

Chance Games Return in N. Y., Lose Elsewhere

New York City theatres are starting to reinstate chance games after License Commissioner Paul Moss had said that he would take no action for their elimination until the end of the summer, while Rochester Allied members have agreed to discontinue all games. In Wisconsin, games were dealt another blow as Circuit Judge Jesse Earle labelled "Shekels," a game, another lottery; as were others in the state. In Chicago, Balaban and Katz stopped running the radio show, "Dr. I.Q." after the office of the City Corporation Counsel called it a game of chance. Bank Night was held to be a violation of the State Lottery Law by Rhode Island Superior Court Judge G. Frederick Frost, in the state's first judicial ruling on the matter.

Moss To Study Games

Commissioner Moss, although taking no action on the elimination of games in New York at present, will keep careful watch on the situation in the midtown area, where games were taken out of film houses on July 3d. Further conferences in the Fall, according to the Commissioner, will be based on the experience of the midtown houses.

Games and premiums have been reinstated in approximately 25 houses of the Century Circuit in Brooklyn and Queens, after a three week period in which they were suspended "pending clarification of the legal situation."

The Rochester, New York, unit of Allied States has adopted a resolution agreeing to discontinue all games, premiums and giveaways. A $1,000 bond to fulfill this agreement will be put up by each independent theatre owner. A similar pledge will be sought from Schine Enterprise Theatres, and local RKO and Loew houses.

Judge Earle's decision in Wisconsin, which outlawed "Shekels" as a lottery, came after action had been started against the State, Rex and Majestic Theatres in Beloit, by District Attorney John Matheson. A recent State Supreme Court decision had labeled Bank Night a lottery.

In Milwaukee, Circuit Judge Gustave Gehrz has issued an injunction barring Bingo at the Midsummer Festival operated by the city. Milwaukee County exhibitors feel the decision a victory in preventing Bingo games sponsored by fraternal and religious organizations, and the like.

Ruled a Lottery

Treasure Chest, a game operated by the Kenosha Theatre, in Kenosha, Wisconsin, has been called a lottery by Attorney General John Martin; while the Elkhorn, Wisconsin, City Council has adopted an ordinance barring all types of gambling and lottery games, and specifically naming Bank Night.

Balaban and Katz has announced that it would cease running the National Broadcasting Company's radio show, ."Dr I. Q.," in its Chicago Theatre, in view of the opinion set forth by the office of the City Corporation Counsel's office that the program is a game of chance.

The attorney for Andrew Attenweiler in his suit against Troy Amusement Co., at Troy, Ohio, charging violation of the Ohio lottery law in operation of Bank Night at the Mayflower, has filed demurrer to the petition and a motion to dissolve temporary injunction granted by Common Pleas Court restraining further issuance of search warrants to seize Bank Night equipment as evidence.

Dismissal of injunction is based on grounds that state officers cannot be enjoined in a court of equity when acting under a valid statute; that Troy Amusement Co. did not question the right of the Justice in its petition to issue the warrant; that the company did not raise the question of the constitutionality of the statute under which the warrant was issued; that the claim the company has no recourse for damages is not ground for an injunction as the action is a criminal one, and that the injunction is against public policy.

In a decision handed down by Judge G. Frederick Frost, Bank Night was held to be a violation of the state lottery law by the Superior Court in Rhode Island. The court found the Big Chief Corporation guilty of lottery law violation in operation of Bank Night in June, 1938. The decision was the state's first judicial ruling on the matter.

According to District Attorney James R. Bain, Bank Night is invalid in Portland, the ban being in line with a recent Supreme Court decision denying the petition for rehearing in the test case brought by Carl McFadden, theatre operator. The decision covers Bank Night, Cash Night, Gift Night and similar projects.

HUTCHINSON MARKS 20TH ANNIVERSARY

Walter Hutchinson, Twentieth Century-Fox foreign head, this week observed his 20th anniversary with the company. He joined Fox Film July 19, 1919, after having served at General Headquarters, Chaumont, France, in the World War.

His first position was salesman in the Canadian territory. Soon after, he was made home office representative and branch manager for Canada and then became assistant foreign manager at the home office. In 1921 he went to Australia as home office representative and opened company offices in Tasmania, the Dutch East Indies, Singapore, Bangkok, Manila, Hong Kong, Shanghai and Japan.

In 1925 he was made managing director for Great Britain, and in 1933 he became European general manager. He was assigned his present post as director of foreign distribution by Sidney R. Kent, president, in December, 1935.

Grainger Returns After Visiting Branch Offices

J. R. Grainger, president of Republic Pictures Corporation, returned Wednesday to New York after visiting and conferring with all branch managers in the southern division at Atlanta last week. Mr. Grainger also talked with franchise holders Wm. B. Underwood and Claude Exell of Dallas, Sol Davis of Oklahoma City and B. F. Busby of Little Rock.

—

Republic held a cocktail party in honor of their singing cowboy star, Gene Autry, at the Warwick Hotel in New York last week. Gene, accompanied by H. J. Yates of Republic, sailed Wednesday for England where he will make a personal appearance tour.

—

Alfred A. McCausland has been named vice-president of Famous Productions by Harry Edington. The company will release through Universal.

Old RKO Board Elects Directors for New Company

(Continued from page 53)

of Appeals unanimously upheld Judge Bondy's affirmation of the much amended RKO plan of reorganization. This plan, put forth by the Atlas Corporation in 1938, was attacked many times in the long court procedure, by attorneys of minority stockholders, who, when Judge Bondy finally approved the plan in the beginning of this year, appealed to the Circuit Court.

The amended plan does not interfere with first lien claims amounting to only $50,000, but offers debenture holders with $12,500,000 in securities preferred cumulative dividend stock for their principal, with the choice of preferred or common stock, with interest to the date of reorganization.

It also offers general creditors, with claims amounting to $12,000,000, and common stockholders, the common stock in the reorganized corporation for their claims.

When the decision of the Circuit Court of Appeals was handed down, attorneys for the minority stockholders declared they would take their cases to the United States Supreme Court, claiming they had been deprived of constitutional rights; however, Colonel Rickaby emphasized that the consummation of the plan would proceed, regardless.

The appellants were H. Cassell and Company, Copia Realty Corporation and Fabian Operating Corporation, and Ernest W. Stirn.

Annual reports of Atlas and RCA in March revealed the investments of these two companies in the RKO company as $6,614,434 for RCA; $3,884,014 for Atlas.

The RCA investments were represented by 55,254 shares of common stock and $4,485,550 of ten-year debentures.

The Atlas holdings, at the time, were $2,169,850 of six per cent debentures with a value of $1,594,840 at December 31, 1938; $135,776 of six per cent debentures with a market value of $99,795; 310,412 shares of common stock, with a market value of $41,325.

Net for Warners; Tax Receipts Drop

(Continued from page 52)

six months period) was $138,384, equal to 34 cents a share on preferred, comparing with $159,761, or 40 cents a share, on preferred in June quarter of previous year and $217,733, equal to 3 cents a share on 524,973 common shares, after preferred dividend requirements for quarter ended March 31, 1939.

With respect to the company's investment in Republic Pictures Corporation, Mr. Yates, stated:

"The management feels that the prestige of Republic Pictures with the public, theatre owners and the industry in general, both in this country and abroad, has been further enhanced during the first half of 1939 and with the elaborate program now scheduled for the 1939-40 season embracing several major productions it believes marked progress will be made throughout the current season."

Holds Monogram Stock

Thomas P. Loach, New York, who joined the directorate of Monogram Pictures June 27th, held 400 shares of that company's common stock and 6,173 options for common at the time of his election, it was reported Monday by the Security and Exchange Commission.

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GOLDWYN ON DUALS AND U.S. "SALZBURGS"

Producer Arrives in New York with Plans and Statements; His Film and Others Shown

First showing to the public of Jascha Heifetz' first public screen appearance, in Samuel Goldwyn's "They Shall Have Music," at the Rivoli on Broadway, Tuesday evening, brought Mr. Goldwyn to New York for the occasion, and on his arrival he announced a "Salzburg" music festival for "every hamlet in the U. S." On his way east, at Chicago, and later, Mr. Goldwyn expressed himself on many other subjects, principally his continued distaste for the policy of double bills.

Benefit Premiere

The premiere of the Heifetz film was held for the joint benefit of the Greenwich House Music School and the High School of Music and Art. Among those invited were: Mrs. Franklin D. Roosevelt, Mr. and Mrs. Roy W. Howard, Mr. and Mrs. Arthur Hays Sulzberger, Mr. and Mrs. Herbert Bayard Swope, Mr. Edward G. Robinson, Miss Lucy Monroe, Dr. Allan R. Dafoe, Mr. Ogden Reid, Commissioner and Mrs. Paul Moss, Miss Fannie Hurst, Miss Lillian Hellman, Mr. Paul Althouse, Miss Erika Mann, Miss Marion Cooley, Mr. and Mrs. William Rhinelander Stewart, Mr. and Mrs. William Averill Harriman, Mr. and Mrs. Charles S. Payson, Mr. and Mrs. Robert Lehman, Mr. and Mrs. William Paley, Mr. and Mrs. Irving Berlin, Mr. and Mrs. Max D. Steuer, Mr. and Mrs. William Randolph Hearst, Jr., Mr. and Mrs. Henry Root Stern, Mr. and Mrs. William T. Dewart, Jr., Mrs. Herbert L. Satterlee, Mr. and Mrs. Paul D. Cravath, Mr. and Mrs. Gerard Swope, Mr. George Gordon Battle, Mr. and Mrs. Benjamin Harrison, Mrs. H. F. Ittleson, Mr. George Abbott, and Mr. Joseph Schenck.

Fifty children, all prize students at the Federal Music Centers, were guests at the premiere.

The children were selected from the following Centers of the Federal Music Project: Van Wyck Church Branch, Trinity Parish House Branch, Union Settlement Branch, University Settlement Branch, Central Manhattan Branch, and Council House Branch.

The committee sponsoring the Benefit was composed of Mayor LaGuardia, Mrs. Vincent Astor, Mrs. Mary Simkhovich, chairman of Greenwich House; Mrs. Henry Root Stern, chairman of the Greenwich House Music Committee; and License Commissioner Paul Moss.

A special program of Heifetz recordings was broadcast on the RCA Victor program on Monday and Wednesday mornings over station WEAF as a tribute to the violinist's debut in films.

Mr. Goldwyn's plans for "a Salzburg for every hamlet" were made on his arrival in New York for the opening of his new picture. He has tentatively selected "The Great Music Festival" as the title for a forthcoming production in which, he said, would be marshaled the great musical talents of Europe and America, and explained that the idea for such a film was given impetus by the playing of Heifetz in "They Shall Have Music."

"Due to the reactions to the previews of the Heifetz picture I know that great music now has a definite commercial as well as artistic place on the screen," said Mr. Goldwyn, "and I intend to bring some of the great artists of Europe, particularly those who have no place now in which to express themselves, to Hollywood. There I will put them in a picture with outstanding American artists so that the picture as a whole will be a contribution to the musical history of our time.

"Combined with the artists, I intend to use an orchestra of 100 children, chosen for their ability from the musical centers of the world. I am now negotiating with Mr. Deems Taylor to assist me in selecting the artists and the personnel of the orchestra. We will invite Arturo Toscanini to direct the festival.

"'The Great Music Festival' will utilize a story to bring these artists into the most impressive pageant of musical art and entertainment that the world has seen since the Salzburg days."

The producer added that work may not be started on the picture for another year. In the meantime, his studio is busy preparing for production of "Raffles" and a film based on the life of Hans Christian Andersen, he said.

Mr. Goldwyn resolutely refused to discuss his releasing plans for these pictures, asserting that the subject of his association with United Artists following delivery of "The Real Glory," with Gary Cooper, is "in the courts and will be decided there."

He was accompanied here by his wife and son, and said the only reasons for the trip were his interest in the opening of "They Shall Have Music" at the Rivoli tonight and his son's wish to see the World's Fair and a few major league baseball games.

Queried Sunday while passing through Chicago, Goldwyn declined to say whether he would confer with President Roosevelt.

In Chicago, Mr. Goldwyn said he would urge Governor Horner's signature on the bill now before him limiting film shows to two hours and 15 minutes, as sponsored by Representative Sandquist, who claims that independent exhibitors and Parent Teachers asked that he enter the bill.

Local film men believe that the Governor plans to let the bill become law without his signature. Meanwhile, exhibitors in Milwaukee are expected to ask the Common Council for an ordinance limiting the length of programs to about two and a half hours.

MOVIETONE SEEKING ELLIOTT ROOSEVELT

Truman Talley, general manager of Movietone News, is negotiating with Elliott Roosevelt, head of the Texas State Radio Network, to join the newsreel as a commentator. Mr. Roosevelt recently became a commentator for a sponsored series over the Mutual network and previous to that was a commentator over his own network system in Texas. His brother, James, eldest son of the President, is vice-president of Samuel Goldwyn, Inc., under a new five-year contract.

Warners Plan Trade Showings of New Films

Warner Brothers will hold a series of trade showings in the 32 key cities early in September, in order to give exhibitors a sample of forthcoming product. The films slated for these showings are "The Old Maid," "The Roaring Twenties," "A Child Is Born," "The Lady and the Knight," "Dust Be My Destiny," and "Gantry the Great."

Gantry, the blind jumping horse which will appear in "Gantry the Great," will make an exhibition tour of approximately 80 cities during September and October for charity.

According to figures received by the company's foreign department, "Juarez" has set a new record for a Warner picture playing Latin America, having been played in 4,700 theatres in that territory. "The Adventures of Robin Hood" was shown by approximately 4,200 houses in the Latin American territory during a comparative period.

"Each Dawn I Die," it has been announced, which opened to record business at the New York Strand last Friday, is topping everything since the Warner house inaugurated its stage show policy.

"Livingstone" Set For Pre-release

The first public showing of "Stanley and Livingstone," Twentieth Century-Fox picture which has been two years in production, at the Roxy theatre in New York on August 4 will be followed by special pre-release engagements in key cities throughout the country, it has been announced. The first two of these engagements are scheduled for August 10 at the Palace theatre in Washington, D. C., and at the Keith's Memorial theatre in Boston. These will be followed on August 11 with showings at the Albee theatre in Cincinnati; Chicago theatre, Chicago; Circle theatre, Indianapolis, and Hippodrome, Cleveland. Other pre-release dates will include Los Angeles and San Francisco as well as other key centers to be announced later.

Paramount's Plans for Arkansas Opening

The premiere of Paramount's "Our Leading Citizen," starring Bob Burns, which will be shown in four Van Buren, Arkansas, theatres, on August 7th, will be broadcast over a 44 station, coast to coast Columbia Broadcasting System network. Mr. Burns, a native of Van Buren; Irvin S. Cobb, author of the story, Susan Hayward and Joseph Allen, Jr., who play the romantic leads in the film, will be among those on the broadcast.

Governor Carl Bailey of Arkansas and other state and civic officials have been invited to join in the celebration.

Last Friday Burns was host at a luncheon honoring Governor Lloyd C. Stark of Missouri, who made the actor an honorary citizen of the state.

Previewed last Thursday night in the National Archives Building in Washington before Government officials, press representatives and exhibitors was Paramount's "Beau Geste." On Thursday, also, the third in a series of special screenings of the film was held in Philadelphia. Having had a trade screening in Albany and Boston, the picture will be shown in all key cities shortly, it is announced.

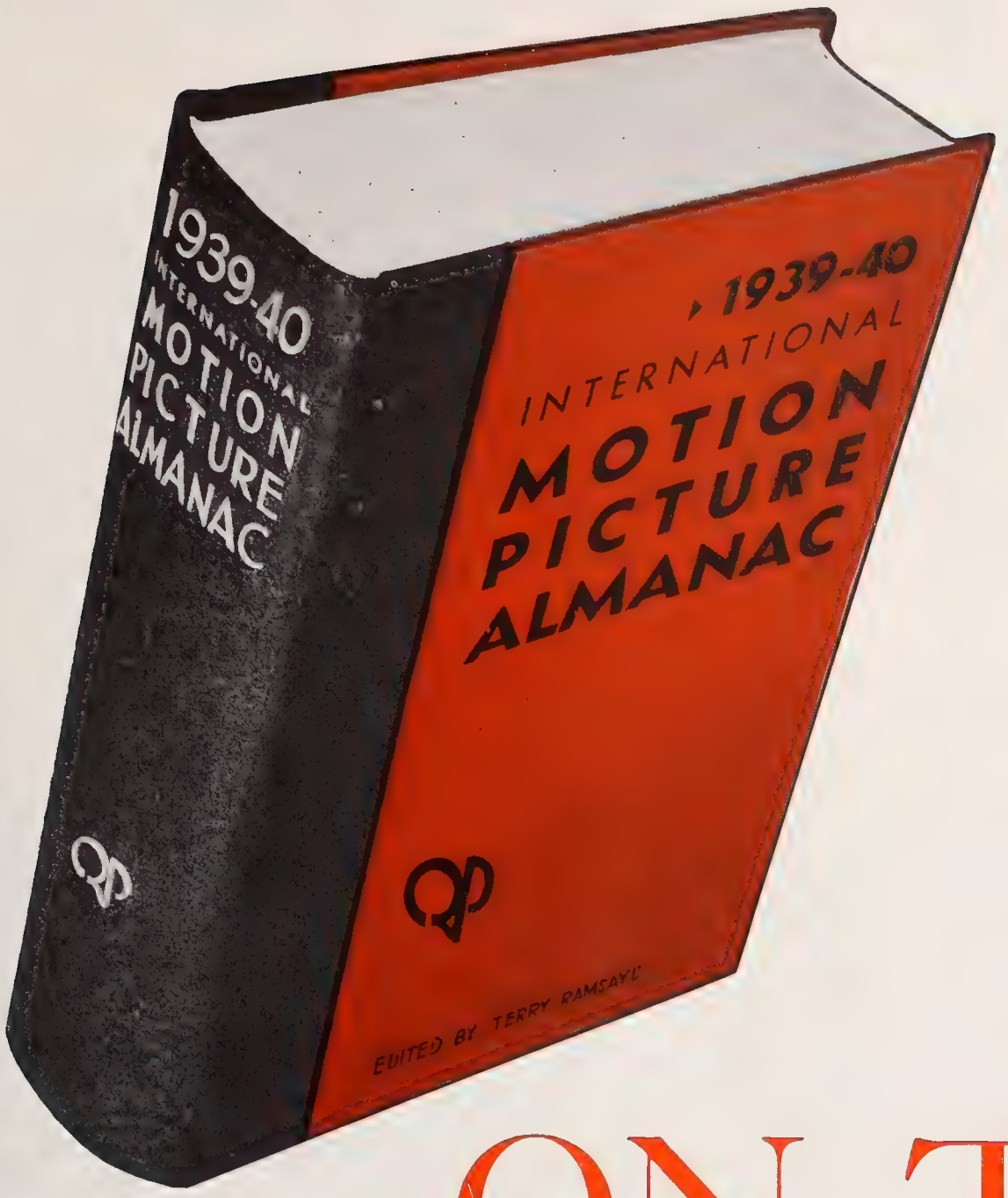
Fall Trial Set For Plagiarism Suit

Federal Judge John Knox has set down for trial on November 6th the plagiarism suit of Mort Eisman, Clar Dellar and Robert Louis Shayon against Samuel Goldwyn, Inc., Eddie Cantor and United Artists Corporation. The suit, for $1,000,000 damages, claims plagiarism of the play, "Oh, Shah," in the film "Roman Scandals."

The U. S. Circuit Court recently reversed a dismissal of the suit and ordered a new trial.

Wentker and Jones Appointed

Fred W. Wentker has been appointed assistant division manager for RCA Photophone and W. L. Jones has been appointed national service manager for that company.



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Columbia

LAW OF THE PLAINS: Charles Starrett, Iris Meredith—Very good. Well received. Business off due to heat.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

LET US LIVE: Henry Fonda, Maureen O'Sullivan, Ralph Bellamy—A powerful drama with a good ending and was very well liked here. Running time, 69 minutes. Played June 28-29.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

MISSING DAUGHTERS: Richard Arlen, Rochelle Hudson, Marian Marsh—Here's a good little programmer that will please all the way. Enjoyed by all and a get 'em title.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

ONLY ANGELS HAVE WINGS: Cary Grant, Jean Arthur, Thomas Mitchell, Richard Barthelmess—Entertaining. We done nothing with it. Some walked out. Running time, 119 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

STRANGE CASE OF DR. MEADE: Jack Holt, Beverly Roberts, Noah Beery, Jr.—Played this on Sunday but it would have been most suitable on a Saturday. Was a good picture which seemed to pleased an ordinary attendance. Running time, 67 minutes. Played July 9-10.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

WESTERN CARAVANS: Charles Starrett, Iris Meredith, Sons of the Pioneers—One of the best westerns Columbia has given us this season with plenty of music from the Sons of the Pioneers. This alone made it good audience appeal. A good picture. Running time, 58 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

First National

BLACKWELL'S ISLAND: John Garfield, Rosemary Lane, Dick Purcell, Stanley Fields—Expected a much better picture. The story was most improbable and neither Garfield or Lane had outstanding parts. Stanley Fields just about stole the picture. Running time, 71 minutes. Played July 7-8.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

CONFESSIONS OF A NAZI SPY: Edward G. Robinson, Francis Lederer, Paul Lukas—Here is a big disappointment at the box office. It even fell flatter than tissue paper. I guess people aren't interested after so much newspaper publicity on the subject. It just won't click. But Warners have had so many good ones. Guess they all can't be A-1. Running time, 104 minutes. Played June 29-30.—Mrs. W. A. Wight, Rex Theatre, Konawa, Okla. Small town patronage.

CONFESSIONS OF A NAZI SPY: Edward G. Robinson, Francis Lederer, Paul Lukas—Very outstanding! Had a powerful story and was exceptionally well played. These must be facts because there was no beating around the bush. Should be a strong appeal for Americanism. Running time, 102 minutes. Played July 4-5.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

DARK VICTORY: Bette Davis, George Brent, Humphrey Bogart, Geraldine Fitzgerald—This is just up the exhibitor's alley. Drew them in and well enjoyed by all. Running time, 105 minutes. Played July 11-12.—A Goldson, Plaza Theatre, Chicago, Ill. General patronage.

GOING PLACES: Dick Powell, Anita Louise, Allen Jenkins—A knockout. Crammed with comedy, songs, action and what have you. Pleased young folks more than old. Running time, 84 minutes. Played June 15-16.—Pruitt Simms, Dale Theatre, Ozark, Ala. General patronage.

KID FROM KOKOMO, THE: Pat O'Brien, Wayne Morris, Joan Blondell, May Robson—Fine picture and good business. This picture has plenty of action. May Robson stole the picture as the drunken old dip. Will please all. Running time, 90 minutes. Played July 14-15.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Metro-Goldwyn-Mayer

ADVENTURES OF HUCKLEBERRY FINN, THE: Mickey Rooney, Walter Connolly, Rex Ingram, Lynne Carver—A very good picture. Mickey Rooney always pleases. This one stuck to the book. Business very good. Played July 9-10.—Edward Malone, Jr., Cozy Theatre, Colfax, Wis. Rural patronage.

BRIDAL SUITE: Annabella, Robert Young, Walter Connolly—I believe Metro allocates this as a class B picture. I would call it z for zero. A foreign locale never goes over here and no box office names made this one of the poorest shows of the year from the box office standpoint and that is what counts. I would suggest that Annabella let Tyrone do the acting for the family. Running time, 70 minutes. Played June 30-July 2.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

BRIDAL SUITE: Annabella, Walter Connolly, Robert Young—Leave this "swishy swashy" thing in the exchange. Poor picture, poor business, poor box office, poor me! Played June 18-19.—Mrs. W. A. Wight, Rex Theatre, Konawa, Okla. Small town patronage.

BROADWAY SERENADE: Jeanette MacDonald, Lew Ayres, Ian Hunter, Frank Morgan—This is far below "par" for Jeanette MacDonald and Metro just did not click. Probably this was made while the director's back was turned. Running time, 113 minutes. Played July 14-15.—A. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

CALLING DR. KILDARE: Lew Ayres, Lionel Barrymore, Lana Turner—A very entertaining picture but, why, oh, why not give Lana Turner bigger parts. Keep it up, Leo. You have a winner. Running time, 86 minutes. Played June 20.—Pruitt Simms, Dale Theatre, Ozark, Ala. General patronage.

CALLING DR. KILDARE: Lionel Barrymore, Lew Ayres, Emma Dunn, Samuel S. Hinds, Alma Kruger, Lana Turner, Nat Pendleton, Marie Blake—The second of this excellent series did not disappoint us. A grand cast with Lionel Barrymore as usual dominating the picture while Lew Ayres, Samuel S. Hinds, Emma Dunn, Alma Kruger and Lana Turner make a fine supporting cast with Nat Pendleton and Marie Blake furnishing the comedy and what a team they make. An excellent feature. Running time, 86 minutes. Played July 8-10.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

CALLING DR. KILDARE: Lionel Barrymore, Lew Ayres, Laraine Day—Not so good as the first but still nothing to be sneezed at. Miss Day is really a find and is excellent as was she in "Sergeant Madden." A good picture that should draw them in but not an extended run nor did we feel it worth Sunday opening. Running time, 86 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

HONOLULU: Eleanor Powell, Robert Young, George Burns and Gracie Allen—Music and dancing was swell. The story was rotten. Box office worse. Played June 25-26.—Edward Malone, Jr., Cozy Theatre, Colfax, Wis. Rural patronage.

IT'S A WONDERFUL WORLD: Claudette Colbert, James Stewart—Here is a picture that will please in any town. It is fast, furious and funny. We did an average business but it is certainly not the fault of the picture! It had the "It Happened One Night" flavor and never a dull moment! Play it by all means. —Mrs. W. A. Wight, Rex Theatre, Konawa, Okla. Small town patronage.

KID FROM TEXAS, THE: Dennis O'Keefe, Florence Rice—Here was a nice little program picture which did extra business for us on Saturday. Nothing extra big in box office but still a little increase. Was entertainment from the start. Running time, 71 minutes. Played June 30-July 1.—Horn and Moragn, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

LUCKY NIGHT: Robert Taylor, Myrna Loy—Seemed to please the majority. So I guess that's what they want. Personally, I thought it was silly. Running time, 81 minutes. Played July 13-14.—Pruitt Simms, Dale Theatre, Ozark, Ala. General patronage.

MAISIE: Robert Young, Ann Sothern—We did above average "summer slump" business on this and it pleased 100 per cent. Ann Sothern is tough and rough but she has the heart of "our little Nell." Everyone enjoyed it so everyone was happy. Played June 25-26.—Mrs. W. A. Wight, Rex Theatre, Konawa, Okla. Small town patronage.

PARADISE FOR THREE: Robert Young, Florence Rice, Frank Morgan, Mary Astor, Edna May Oliver, Reginald Owen—A very fine comedy that didn't make film rental.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

6,000 ENEMIES: Walter Pidgeon, Rita Johnson—We ran this on Saturday much to our discomfort. It has plenty of action but not the type for Saturday business in a small town. Poorest business in many moons. Our Saturday crowd craves the outdoor "shoot 'em up" westerns. This picture would click on bargain night or a double bill. But I am inclined to believe people are getting tired of these "big house" and gangster films. Give us good clean fun and comedy and let our patrons laugh! Played June 24.—Mrs. W. A. Wight, Rex Theatre, Konawa, Okla. Small town patronage.

STAND UP AND FIGHT: Wallace Beery, Robert Taylor, Florence Rice, Helen Broderick, Barton MacLane—This picture drew very well in spite of a bad rain storm on Sunday night. A good show for any small town. Played June 18-19.—Edward Malone, Jr., Cozy Theatre, Colfax, Wis. Rural patronage.

STRONGER THAN DESIRE: Virginia Bruce, Walter Pidgeon—This is a very smooth running and interesting picture that did above average business on Sunday. The story is a "run through the mill" affair but the acting is good and we heard favorable comments. Above average "B" picture that should please small town patrons. Running time, 87 minutes. Played July 9-10.—Mrs. W. A. Wight, Rex Theatre, Konawa, Okla. Small town patronage.

SWEETHEARTS: Jeanette MacDonald, Nelson Eddy, Florence Rice, Frank Morgan, Mischa Auer—Say there! Repeat this smash hit instead of playing any other new one. It means a lot more dollars in the B. O. and 100 per cent satisfied patrons. Playing two French pictures and two English pictures each week. Closed Sunday and Church holidays. I think I'm the only one doing this. Is it true?—U. S. Allaire, Victoria Theatre, Victoriaville, P.Q., Canada. General patronage.

TARZAN FINDS A SON: Johnny Weissmuller, Maureen O'Sullivan—Very good picture which did above average business. This picture should draw and please anywhere. Played July 10-11.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Monogram

SALESLADY: Anne Nagel, Weldon Heyburn—Very good picture. Business only fair. Played on a dual bill.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Paramount

BACK DOOR TO HEAVEN: Wallace Ford, Patricia Ellis—They had me looking for another picture to replace this as the reports were very bad. Ran it anyway and our audience seemed to enjoy it. Not good but not bad. Running time, 84 minutes. Played July 11-13.—A. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

CAFE SOCIETY: Madeleine Carroll, Fred MacMurray, Shirley Ross—Pleased all who saw it. The name held it back. People here don't go for that society stuff. Madeleine is a beaut and can act too. Carroll and MacMurray make an excellent starring team. Running time, 76 minutes. Played June 27.—Pruitt Simms, Dale Theatre, Ozark, Ala. General patronage.

DISBARRED: Gail Patrick, Otto Kruger, Robert

(*Continued on page 63*)

Sandy Works the Heartstrings of Your Patrons!



He did it in Universal's "East Side of Heaven" to the tune of the greatest raves recorded this season!

Baby— Is He Working the Strings in This One!

"... as grand an infant actor as has ever before appeared on the screen ..."
—Motion Picture Daily

"Swell comedy certain to score at the B.O. introduces new baby 'find'..." *—Film Daily*

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JOY HODGES · DONALD BRIGGS · ANNE NAGEL
DOROTHY ARNOLD · ANNE GWYNNE

Original screenplay by LEONARD SPIGELGASS and CHARLES GRAYSON
Directed by CHARLES LAMONT • Asso. Producer: KEN GOLDSMITH







Preston—Just a run of the mill picture. Miss Patrick deserves better material than this. So does Preston. Running time, 60 minutes. Played June 14.—Pruitt Simms, Dale Theatre, Ozark, Ala. General patronage.

GRACIE ALLEN MURDER CASE: Gracie Allen, Warren William, Kent Taylor, Ellen Drew—They laughed, they howled, they roared, they rolled in the aisle, they tore up ten rows of seats. If they love something completely crazy, tell 'em about this one. I suggest you run it as a midnite show. Running time, 80 minutes. Played June 24.—Pruitt Simms, Dale Theatre, Ozark, Ala. General patronage.

GRACIE ALLEN MURDER CASE: Gracie Allen, Warren William, Kent Taylor, Ellen Drew—Fair picture, fair business. Neither picture nor business as good as I expected. Played July 9.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HEART OF ARIZONA: William Boyd, Russell Hayden, George Hayes—Another good "Hoppy." He's tops in this town. Plenty action as always. "Lucky" and "Windy" blend together just like corn beef and cabbage. Viva Hopalong. Running time, 68 minutes. Played July 1.—Pruitt Simms, Dale Theatre, Ozark, Ala. General patronage.

Republic

RHYTHM OF THE SADDLE: Gene Autry, Smiley Burnette, Peggy Moran—Better than average Autry. Maybe it was the songs or maybe the refreshing personality of Miss Moran. Republic, she deserves bigger and better parts. Give her a break and watch her go. Running time, 55 minutes. Played July 15.—Pruitt Simms, Dale Theatre, Ozark, Ala. General patronage.

RKO Radio

KING KONG: (reissue) Robert Armstrong, Fay Wray, Bruce Cabot—Well received. Still a lot of thrills left. Business normal due to heat wave.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

STORY OF VERNON AND IRENE CASTLE, THE: Fred Astaire, Ginger Rogers, Walter Brennan, Edna Mae Oliver—The title seemed to keep them out. Too bad as the picture was enjoyed by those who attended. Running time, 93 minutes. Played July 14-15. —A. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

Twentieth Century-Fox

DOWN ON THE FARM: Jed Prouty, Spring Byington, Louise Fazenda—The best Jones Family picture to date. Played July 5-6.—Edward Malone, Jr., Cozy Theatre, Colfax, Wis. Rural patronage.

JESSE JAMES: Tyrone Power, Nancy Kelly, Henry Fonda, Randolph Scott—Business best in months. Definitely Class A production. Power and Fonda were excellent. Good enough for preferred time and extended runs in any town. Running time, 106 minutes. Played February 24-28.—Earl E. Bower, Orpheum Theatre, Connellsville, Penna. General patronage.

JESSE JAMES: Tyrone Power, Henry Fonda, Nancy Kelly, Randolph Scott—This picture is a money maker anywhere. Fonda did exceptionally well. If it weren't for Zanuck, there would be a lot more poor showmen. Played June 7-8.—Edward Malone, Jr., Cozy Theatre, Colfax, Wis. Rural patronage.

JONES FAMILY IN HOLLYWOOD: Jed Prouty, Spring Byington—Best Jones Family picture we have ever had. Patrons enjoyed it very much and had plenty of laughs. Used it on a double bill mid-week to fair business. Running time, 62 minutes. Played June 7-8.—Earl F. Bower, Orpheum Theatre, Connellsville, Penna. General patronage.

KENTUCKY: Loretta Young, Richard Greene, Walter Brennan—A wonderful picture with beautiful scenery. Pleased everyone but business wasn't so good. Played June 14-15.—Edward Malone, Jr., Cozy Theatre, Colfax, Wis. Rural patronage.

MR. MOTO IN DANGER ISLAND: Peter Lorre, Jean Hersholt, Amanda Duff—One of the best Motos. Entertaining and fast. Good second half. Enjoyed generally.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

MY LUCKY STAR: Sonja Henie, Richard Greene, Joan Davis, Cesar Romero, Bubby Ebsen—Did the Norweigians in this town go for this one. I wish they would make more pictures with Sonja. Played June 21-22.—Edward Malone, Jr., Cozy Theatre, Colfax, Wis. Rural patronage.

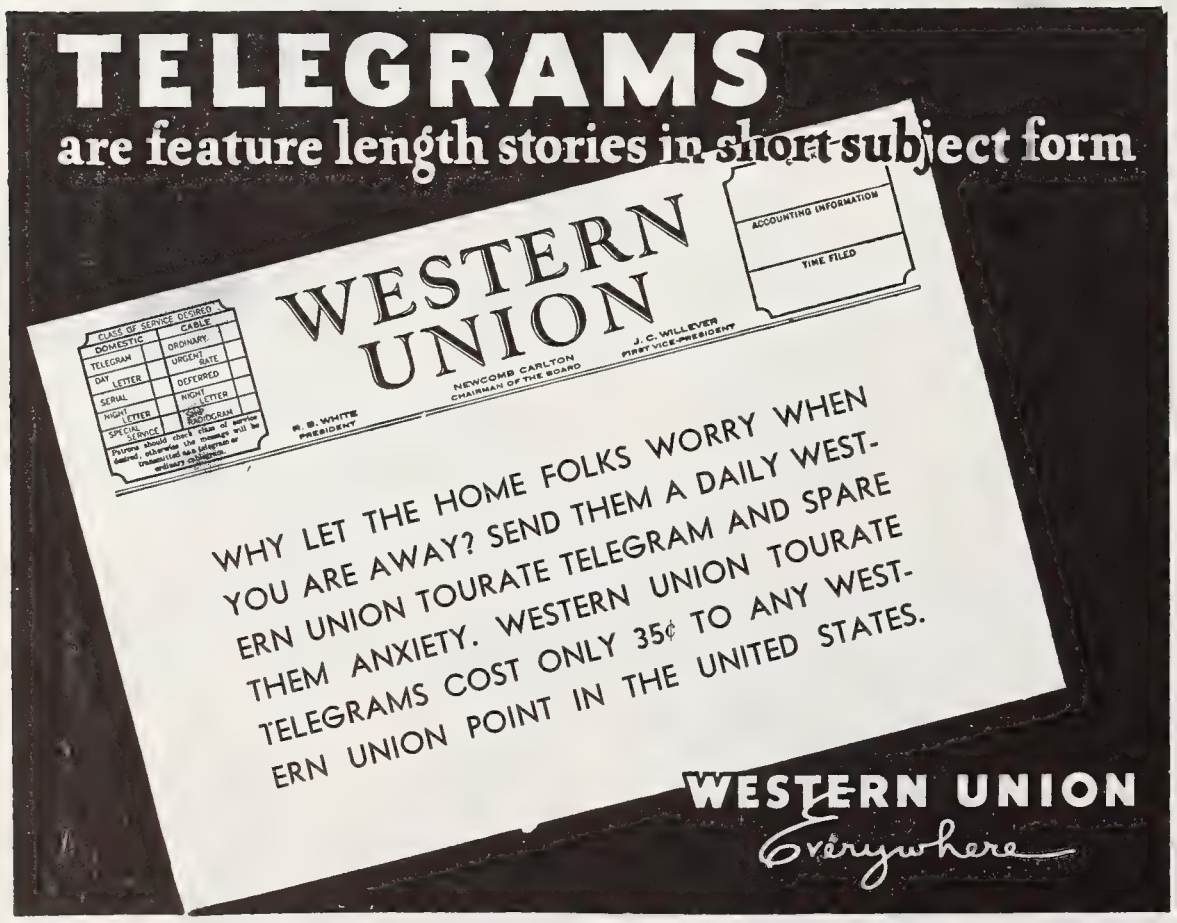
RETURN OF THE CISCO KID, THE: Warner Baxter, Lynn Bari, Henry Hull, Cesar Romero—Good "B" product. Not extended runs. Entertains all the way. Running time, 70 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

STORY OF ALEXANDER GRAHAM BELL, THE: Don Ameche, Loretta Young, Henry Fonda, Young Sisters—Ameche and Young make a good team. Fonda as usual gave a good performance. Patrons enjoyed the picture. Comments were good. Running time, 97 minutes. Played May 6-9.—Earl F. Bower, Orpheum Theatre, Connellsville, Penna. General patronage.

STORY OF ALEXANDER GRAHAM BELL, THE: Don Ameche, Loretta Loung, Henry Fonda, Young Sisters—Swell picture which did the biggest flop at the box office of any big picture in months. We cannot understand it! Running time, 97 minutes. Played July 2-3.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

SUSANNAH OF THE MOUNTIES: Shirley Temple, Randolph Scott, Margaret Lockwood—Not the best Temple but good and does business. Enjoyed generally and big enough for any spot. Extended runs.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

TAIL SPIN: Nancy Kelly, Alice Faye, Constance Bennett, Charles Farrell, Joan Davis—Pleased everybody. Little Nancy was the shining star. Seeing her is worth two bits of anybody's money. She is a coming winner of an "Oscar." Running time, 84 minutes. Played June 29-30.—Pruitt Simms, Dale Theatre, Ozark, Ala. General patronage.



YOUNG MR. LINCOLN: Henry Fonda, Marjorie Weaver, Alice Brady, Arleen Whelan, Eddie Quillan—Business better than average. Fonda turns in another good performance. Some of the patrons remarked about Quillan, asking why they don't see more of him. First time we have had Quillan on our screen since "Mutiny on the Bounty." Here's hoping we see more of him soon. Running time, 104 minutes. Played June 30-July 3.—Earl F. Bower, Orpheum Theatre, Connellsville, Penna. General patronage.

United Artists

CAPTAIN FURY: Brian Aherne, Victor McLaglen, Paul Lukas, June Lang—They don't make any better action pictures than this one. The entire cast is excellent including lovely little June Lang. Running time, 91 minutes. Played June 8-9.—Pruitt Simms, Dale Theatre, Ozark, Ala. General patronage.

Warner Brothers

DEVIL'S ISLAND: Boris Karloff, Nedda Harrigan —A dandy picture. Karloff drew very well. Played June 23-24.—Edward Malone, Jr., Cozy Theatre, Colfax, Wis. Rural patronage.

FOUR DAUGHTERS: Lane Sisters, Gale Page, John Garfield, Jeffrey Lynn, Claude Rains, May Robson—This is a good one. It's not so much for box office but if you want a picture that will satisfy everyone grab it while there is still prints on it. Business fair. Played June 4-5.—Edward Malone, Jr., Cozy Theatre, Colfax, Wis. Rural patronage.

HEART OF THE NORTH: Dick Foran, Gloria Dickson, Gale Page, Allen Jenkins, Patrick Knowles, Janet Chapman—Boy, did this bring them in. It just came a few dollars under "Jesse James." But the print was in terrible shape. The story itself was pretty weak. Played July 2-4.—Edward Malone, Jr., Cozy Theatre, Colfax, Wis. Rural patronage.

JUAREZ: Paul Muni, Bette Davis, Brian Aherne, Claude Rains, John Garfield—Very good picture which did above average business. Being a historical drama, I did not expect much business in this small town but was pleasantly surprised. Running time, 127 minutes. Played July 12-13.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

JUAREZ: Paul Muni, Bette Davis, Brian Aherne, Claude Rains, John Garfield—An excellent picture that has everything it takes to make an outstanding production that hit a new low for us at the box office. The only comment we can give you is that it is, if your situation is an average small town community, definitely not a small town production. Skip it. Running time, 127 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

NANCY DREW, TROUBLE SHOOTER: Bonita Granville, Frankie Thomas, John Litel—We ran this on bargain night to above average business. We have run all the "Nancy Drew" series and our patrons enjoy them. It drew better than "Confessions of a Nazi Spy" on a "2 for One" night and is my face red! It has plenty of comedy situations and lots of laughs. In fact these series are improving all along. Running time, 70 minutes. Played July 4-5.—Mrs. W. A. Wight, Rex Theatre, Konawa, Okla. Small town patronage.

NAUGHTY BUT NICE: Dick Powell, Gale Page, Ann Sheridan, Donald Reagan—I don't know what did it but we had better business on this picture than anything we have run in quite a spell. Picture is just average and impossible in spots. Guess the title did it. It sure took the kink out of our stooped shoulders. Played July 2-3.—Mrs. W. A. Wight, Rex Theatre, Konawa, Okla. Small town patronage.

OKLAHOMA KID, THE: James Cagney, Rosemary Lane, Humphrey Bogart—What more could you ask for? Cagney really plays his part. Let's have more like it. Running time, 80 minutes. Played June 13.—Pruitt Simms, Dale Theatre, Ozark, Ala. General patronage.

THEY MADE ME A CRIMINAL: John Garfield, Ann Sheridan, Claude Rains, "Dead End Kids"—Just what the doctor ordered. Garfield is a sensation, the greatest discovery in a decade. Entire cast outstanding. Don't pass it up. Running time, 92 minutes. Played June 17.—Pruitt Simms, Dale Theatre, Ozark, Ala. General patronage.

VALLEY OF THE GIANTS: Wayne Morris, Claire Trevor, Frank McHugh, Alan Hale, Charles Bickford—Brought this one back and did it go over. We had to put up our S.R.O. signs. Played June 11-12.—Edward Malone, Jr., Cozy Theatre, Colfax, Wis. Rural patronage.

Short Features

Columbia

GOLF CHUMPS: Krazy Kat Cartoons—Very good. —Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

HOUSE THAT JACK BUILT, THE: Color Rhapsodies—Just fair.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

TWO CONTRIBUTORS JOIN DEPARTMENT

Two new contributors this week join the ranks of the exhibitors sending reports to the What the Picture Did for Me department. They are:

EARL F. BOWER, Orpheum Theatre, Connellsville, Pa.

EDWARD MALONE, JR., Cozy Theatre, Colfax, Wis.

Returning after an absence of some months is:

U. S. ALLAIRE, Victoria Theatre, Victoriaville, P. Q., Canada.

Read these exhibitors' reports in these columns.

LUCKY PIGS: Color Rhapsodies—Just a fair cartoon. O.K. for a fill in. Running time, seven minutes. —A Goldson, Plaza Theatre, Chicago, Ill. General patronage.

NAVY CHAMPIONS: Special Sport Thrills—Very good. Worth playing.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

PEST FROM THE WEST: Buster Keaton—Here is a comedy that is a comedy. Why not give us more of this type. Has anything skinned a mile that Columbia has made this season. Just a knockout that had them in stitches the entire performance. Excellent. Running time, 18 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

VIOLENT IS THE WORD FOR CURLY: Three Stooges—Excellent for our farm lads.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Metro-Goldwyn-Mayer

ANGEL OF MERCY: Passing Parade, No. 5—Entertaining one reeler dealing with birth of the Red Cross.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

ART GALLERY: Cartoons—Very good cartoon in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

COUSIN WILBUR: Our Gang—Very good comedy. —E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HAPPILY BURIED: Musical Comedies—Average two reel musical.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

LITTLE GOLDFISH, THE: Cartoons—A crackerjack cartoon. A bit different and enjoyed by all. Running time, eight minutes.—A. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

MONEY TO LOAN: Crime Doesn't Pay Series—Another very good Crime Does Not Pay short. Running time, two reels.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

SINGAPORE AND JAHORE: FitzPatrick Travel Talks—Very good with wonderful color. All FitzPatrick's work is tops. Running time, nine minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

YANKEE DOODLE GOES TO TOWN: Passing Parade, No. 6—Fair short but not quite so good as Metro thinks it is. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

Paramount

DEATH VALLEY THRILLS: Grantland Rice Sportlights—Entertaining.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

REPUBLIC OF PANAMA: Color Cruises—Average travel talk in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

RKO Radio

DONALD'S BETTER SELF: Walt Disney Cartoons —Certainly was one grand little cartoon.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

Twentieth Century-Fox

THEIR LAST BEAN: Terry-Toons—Only fair. Very few good cartoons from Terry-Toons. Running time, seven minutes.—A. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

Universal

ONE ARMED BANDIT: Lantz Cartunes—Just a fair black and white cartoon. Nothing to write about. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

WITH BEST DISHES: Mentone Musical Comedies —Just fair. Several of the acts have been seen here in other musicals and that does not help matters. Running time, 18 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Vitaphone

BARS AND STRIPES FOREVER: Merrie Melodies —Good color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

CHAINED: Floyd Gibbons' "Your True Adventure" Series—As usual this short has plenty of audience appeal. Very good. Running time, 11 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

DECLARATION OF INDEPENDENCE, THE: Historical Technicolor Featurettes—A very fine short and were we lucky to have it booked on July 4th. Had many fine comments on it.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

HOME CHEAP HOME: Henry Armetta—Terrible! Where did anyone get the idea that this was a comedy?—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

National Decency Legion Classifies Seven Films

Of seven pictures reviewed this week by the National Legion of Decency, three were approved for general patronage, three were listed as unobjectionable for adults and one was condemned. The pictures and their classification follow.

Class A-1, Unobjectionable for General Patronage: "Andy Hardy Gets Spring Fever," "The Cowboy Quarterback," "Range War." Class A-2, Unobjectionable for adults: "Indianapolis Speedway," "Way Down South," "A Woman Is the Judge." Class C, Condemned: "Human Wreckage."

The listing of "Bachelor Mother" has been changed from A-1 to A-2, following receipt of additional reviews which changed the consensus of opinion on the rating, according to the Legion of Decency.

Suit Filed by Radtke

Radtke Patents Corporation this week filed a patent infringement suit in the United States district court in New York against Blue Seal Sound Devices, Inc., Motion Picture Camera Supply, Inc., Ernest St. George, Chester Tappan, and J. Burger Contner. The plaintiff claims infringement of a patent on a method of and means for optically reproducing sound, issued to Albert Radtke, in 1922. The complaint charges the defendants with making and dealing in 16 mm. sound projectors which, it is charged, infringe on the patent. An injunction, accounting of profits, and damages are asked.

Simplifies Corporate Structure

Columbia Pictures Corporation of California, Ltd., studio subsidiary, and Columbia Pictures Distributing, with Columbia Pictures Corporation, parent company, have been merged in Albany, N. Y. The mergers were undertaken to simplify the corporate structure. The legal work was handled by Schwartz and Frohlich, counsel for Columbia.



The World has never seen a patron persuading attraction like

MET-ROSE

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METRO PREMIUM CO.
THEATRE DIVISION
Offices and Warehouses in all Principal Cities

Judell Forms Distributing Unit

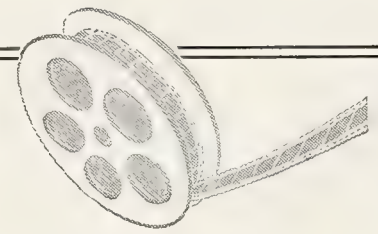
Producers Distributing Corporation has been formed to handle the distribution of Producers Pictures, the recently-formed producing company headed by Ben N. Judell, president, with its contributed product released through franchised exchanges in all parts of the country.

"Wanted for Murder" will be the first picture to be released by the new company and will have September 17th as its release date. Thereafter one feature a week will follow.

Harry Rathner will continue to act as eastern representative for Producers Pictures and in addition will function as eastern district manager for Producers Distributing.

Abe Fischer, former sales head for Gaumont-British in the middle west and before that with Metro-Goldwyn-Mayer, has been appointed general manager of Mr. Judell's exchanges in Chicago and the middle west

After long-distance telephone conversations with his affiliated exchanges, Mr. Judell says he will shortly issue a formal announcement as to the number, type and titles of the pictures which will comprise the 1939-1940 program to be distributed by his company. He has signed Bobby Clark, 13, "world's champion junior cowboy," to star in a series of eight western, the first to go into production August 14th. Clark, who is holder of junior trick riding and roping championships, has been starred in rodeos.



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RAILWAY EXPRESS AGENCY INC.

NATION-WIDE RAIL-AIR SERVICE

Ripps, of MGM, Honored at Albany

Albany, N. Y., district exhibitors and branch office workers turned out Monday for a testimonial to Herman Ripps, MGM salesman who was recently promoted to the New Jersey territory. Mr. Ripps was presented with a watch by Chairman Arthur Newman of the Republic exchange.

At the speaker's table were Ralph Pielow, MGM branch manager, who also acted as toastmaster, William Stockton, who succeeded Mr. Ripps, and Louis R. Golding, Fabian Circuit district manager.

Attending were:

Joe Shure, booker, and Larry Cowan, manager, Fabian Circuit; Charles A. Smakwitz, district manager, Max Friedman, Julius Curley, Jim Faughan, Warner Theatres; Paul Krumenacker, Vitagraph manager, and salesmen George Goldberg and Dick Struwe; Ralph Pielow, MGM manager, Gene Vogel, Art Horn, Bill Williams, salesmen, Ralph Ripps, booker, William Gaddoni, chief booker, William Stockton, office manager, and Jack Walsh, exploitation.

Joseph Engel, Universal manager, Al Marchetti, booker, and Tony Ryan and George Jeffreys, salesman; Joseph Miller, Columbia manager, Stanley Goldberg, office manager, Jack Armm, Morris Cohen and Ed Hochstem, salesmen; Bernard G. Kranze, RKO manager, George Tucker and Leon Herman, salesmen; Arthur J. Newman, Republic manager, and Fred Duffy, salesman.

Clayton Eastman, Paramount manager, Schuyler Beatty, office manager, Dick Hayes and Weldon Waters, salesmen; M. N. Grassgreen, Twentieth Century-Fox manager, B. J. Dare and Donald Remer, salesmen.

Theatre owners present included Robert Yates, Lake theatre, Lake George; Harry Hellman and Neil Hellman, Royal and Paramount theatres; Abraham Stone, Eagle, Albany; Dayton LaPointe, Chatham and Percy Quigley, Coxsackie.

FN Files Surrender

First National Pictues, Inc., has filed a surrender of authority to do business in New York State with the secretary of state at Albany. Friedman, Bareford and Hazen, attorneys who filed the surrender, in explanation said that Warner Brothers is dispensing with surplus corporations and that the move is routine. First National is a Maryland corporation and its corporate existence will be continued in the latter state.

Schedule Indianapolis Golf

The annual outing and golf tournament of the Indianapolis Variety Club will be held July 31st at the Broadmoor Country Club there. Delegations from tents in Chicago, Cincinnati, Fort Wayne and Louisville are expected and an impressive array of prizes has been assembled. George Landis, Twentieth Century-Fox branch manager, is head of the committee on arrangements.

Set Managers Meeting

Fox Midwest Theatres, Inc., have set their annual managers' convention for August 15th and 16th at Excelsior Springs, Mo. Spyros Skouras of National Theatres will attend one day of the sessions, it was announced.

Buy Davidson Stories

The New York Daily News-Chicago Tribune Syndicate has purchased a series of 15 stories by Louis Davidson of the Twentieth Century-Fox publicity department.

SHORT PRODUCT PLAYING BROADWAY

Week of July 22

CAPITOL

Miracles of Modernization . . Pathe Commercial
Kennel King . . . . . RKO Radio
Story That Couldn't Be Printed . . . . . MGM
Feature: Andy Hardy Gets Spring Fever . . . . . MGM

CRITERION

Feathered Pests . . . . . RKO Radio
Watch Your Step . . . . . Paramount
Feature: This Man Is News . Paramount

MUSIC HALL

Donald's Cousin Gus . . . . . RKO Radio
Feature: The Man in the Iron Mask . . . . . United Artists

PARAMOUNT

Footsteps . . . . . American Red Cross
Popular Science, No. 6 . . . . . Paramount
Hello, How Am I . . . . . Paramount
Feature: The Magnificent Fraud . . . . . Paramount

ROXY

Tempest Over Tunis . . . . . 20th Cent.-Fox
Fashion Forecast, No. 4 . . . . 20th Cent.-Fox
Feature: Second Fiddle . . . . . 20th Cent.-Fox

STRAND

Mechanix Illustrated, No. 5. Vitaphone
Snow Man's Land . . . . . Vitaphone
Feature: Each Dawn I Die . . First Nat'l

Golden Jubilee Boosted By Short Wave Broadcasts

The industry's Golden Jubilee, observance of which will start early in August, has been publicized over the Columbia Broadcasting System's short wave in six different languages. The broadcast was sponsored by the industry.

It is expected that theatre and film men will organize local committees to sponsor the event. The 300 newspaper and fan magazine writers in Hollywood are being given full information regarding the event.

Stockholders Actions Against Columbia Pictures Merged

An application by Columbia Pictures to consolidate the stockholders' suits of Benedetto LaPresti, Betty Davis and Samuel Shatse was granted last Friday by New York Supreme Court Justice Edward J. McGoldrick.

The suits charge payment of excessive salaries and bonuses, mismanagement and improper use of stock warrants, and seek the appointment of a receiver and an accounting by Columbia officials.

Joseph Burstyn, associated with Arthur Mayer in the importing and distribution of foreign films, arrived Wednesday from Europe after an eight week trip abroad buying product.

Dr. J. B. Fishman of Fishman Theatres, New Haven, has been reappointed honorary research fellow in physiological chemistry at the Yale Medical School for 1939-40.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor GERTRUDE MERRIAM, Associate Editor

AN OPEN LETTER

MR. JOHN COWLES, President,
The Star Company, Minneapolis, Minn.
Sir:

The writer calls your attention to the two items reproduced on this page, taken from the amusement page of the Minneapolis *Star*, issue of June 8th. One is an advance ad taken by the State Theatre to announce the motion picture, "Invitation to Happiness". The other, with a Hollywood dateline, is the head of a three-column story which has to do with criticism of various Hollywood stars—most importantly, Irene Dunne, star of the picture advertised immediately above.

Whether or not Miss Dunne is "chilly", as described, is beyond the point, as is the seeming lack of journalistic enterprise on the part of your Hollywood correspondent who picks up his material from a national magazine. Nor is there need to defend the star, who, according to those who should know, is cordial and helpful to all with whom she comes in contact.

Miss Dunne's role in the picture is entirely a sympathetic one. Her performance has been widely enjoyed, perhaps also in Minneapolis.

The questions raised are: Why should you allow this negative and hardly fair criticism to be published at all, and especially on the day before opening?

Should not the motion picture theatres of Minneapolis enjoy the same journalistic consideration given department stores, automobile agencies and other heavy advertisers?

A-Mike Vogel



AFTER AN INTERVIEW, THEY KNOW FOR SURE—

'IRENE DUNNE IS CHILLY'

****** ****** ******

Sparks Fly as Two Reporters Let Their Hair Down

Round Table In Pictures

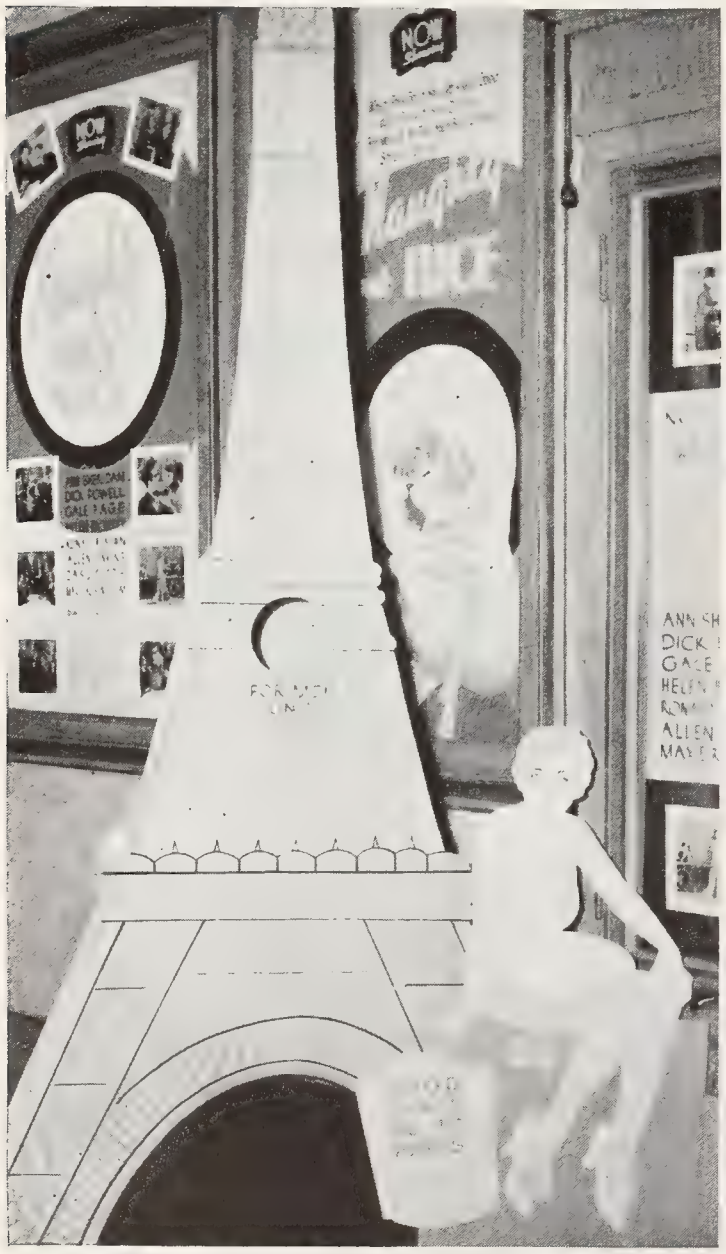
Illustrated at right is the eye-arresting lobby setpiece conceived and constructed for "The Kid from Kokomo" date at the Princess Theatre, in Shelbyville, Tenn., by Manager Joe Baily. Across the chest of Wayne Morris, depicted as he appeared in the film as the gullible fighter, were title cutout letters with star photos.

Arranged by Manager Charlie Bierbauer and his assistant, Nick Todorov, at the W. & V. Colonial, in Allentown, Pa., was lobby setpiece of the Eiffel Tower created for an advance on "Good Girls Go to Paris". Provided with peephole marked "For Men Only", the curious on inspection were confronted with cutout of Joan Blondell.





An attractive and colorful animated jungle scene was arranged for in the lobby of Loew's State, in Cleveland, by Publicist Milt Harris for "Tarzan Finds a Son". Set against a background of tropical foliage, papier-mache lion, tiger and elephant were planted, the latter providing animation by trunk, ears and head moving constantly. . . . Louie Charninsky at the Capitol, in Dallas, Texas, comes to the fore again with one of his typical fronts for "Wolf Call". Giant cutouts of Carroll and Movita were planted atop marquee; stuffed wolf in cage at boxoffice attracted plenty of attention.







Residents of Louisville were greeted one morning recently by Messrs. Chips, Chips and Chips in full graduate regalia escorting three attractive campus co-eds in shorts, all carrying back and chest banners as a visual bit of evidence for an advance on that picture. Stunt which provided much word-of-mouth comment was arranged for the date by Manager George Hunt at Loew's State.

Roy Moulton, managing director of the Hotel Piccadilly, welcomes Rodney Collier, Warners' Stanley, in Baltimore on his visit to New York. Collier's trip here was his Award for winning last year's July-August exploitation contest sponsored by Managers' Round Table. Unable to make use of his Award last year, Rodney took a raincheck on the prize and came up to do the Fair.





Three wise men covering the streets of Hamilton, Ont., Canada, and each carrying an imprinted umbrella drew attention for C. T. Spencer's advance bally on "Clouds Over Europe". Gag copy with playdates, etc., was featured on the trio's bumbershoots.



Attention attractor was the lobby setpiece constructed for the opening of "Man About Town" by Manager Paul Ketchum at Schine's State, in Hamilton, N. Y., featuring cutouts of Benny and one of the glamour girls. Title letters in flitter stood out in relief.



In advance of opening of "Young Mr. Lincoln" at the Paramount Theatre, in Anderson, Indiana, was street bally illustrated above and used by Round Tabler Harry Van Noy. Properly bannered with title and playdates, man rode nag about town heralding opening.

AWARDS JUDGES BESTOW SECOND QUARTER HONORS

Fifty-four Fortnight Winners in Second Quarterly Period Voted Added Distinctions by Majority Vote of Committee

by A-MIKE VOGEL

With the findings of the Judging Committee in the Second Quarter of the Quigley Awards, the important halfway mark in the 1939 Competitions is reached as the voting for the Quarter-Master Plaques, Medals and Citations is announced. Selected for these honors from among entrants who had earned Fortnight Appointments in the preliminary periods of the Second Quarter, 54 winners in all were designated by the judges: Arthur Mayer, of the New York Rialto Theatre, Oscar A. Doob, of Loew's Theatres, and Dan Michalove, of National Theatres.

Again three Quarter-Master Plaques and five Quarter-Master Medals were awarded as were Quarter-Master Citations, the detailed listing appearing elsewhere on this page. In addition, a Special Quarter-Master Silver Citation was voted to Harry Shaw, New England Loew's division.

No Repeaters for Plaques, Medals

That the race has tightened up considerably is indicated in the selections of the Plaque and Medal winners, none of those who scored similarly in the First Quarter repeating in the Second. However, a goodly number of these high scorers clicked for Second Quarter Citations and thus remain as strong contenders for the annual honors.

The judges' findings again emphasize that preference for the highest listings were given to those entrants who had scored more than one Fortnight Appointment during the two-week preliminary periods of the Quarter. It was felt that a winner of one Fortnight should be able to repeat since there were many opportunities to do so. In all cases, nevertheless, the greatest consideration was given to individual effort showing a greater degree of showmanship excellence. It may be observed that quite a few of the finalists had taken down from three to four Fortnight Appointments in the Quarter.

Third Quarter Important

The Awards now enter perhaps their most important Quarter, important to those who have already scored before and to those who have yet to hit for high honors. The race is still wide open for all. What entrants do from now on to the end of the Awards year will have much to do with the winners of the year's top prizes. It is again suggested that interested theatremen forward entries in as many of the two-week preliminary Fortnight periods as possible to insure top consideration from the Judging Committees.

A continued cross-section of showmanship displayed by winning entrants is offered in the promotions of Appointment winners in the last Fortnight of the Second Quarter which follow. Others were detailed in last week's issue.

Realizing the potentialities of "Invitation to Happiness" for woman appeal, Walter Van Camp and Don Alexander at the Paramount, in St. Paul, Minn., aimed their ad campaign mostly at female trade, plugging the romance and emotional drama, while for the men, they concentrated on the action element. Art in the ads got across the "happiness" implication with heads of Dunne, MacMurray, Ruggles and Billy Cook featured in layouts with each wearing a smile.

Special screening was held for women's clubs, business and professional women, sports editors, radio commentators, etc., at which comment cards were distributed. These later were used in ads on newspapers' amusement and society pages.

Three Are Voted Quarter-Master Plaques

HARRY GREENBERG
State, Virginia, Minn.

TED EMERSON
Omaha, Omaha, Neb.

MARLOWE CONNER
Rhodes, Chicago, Ill.

Five Are Voted Quarter-Master Medals

RAY BELL
Loew's Washington, D. C.

E. R. BRENNAN
Orpheum, Green Bay, Wis.

HOBSON JOHNSON
Pal, Millen, Ga.

FRANCIS DEERING
Loew's, Houston, Tex.

GLENN NELSON
Harris, Findlay, Ohio

Forty-five Are Voted Quarter-Master Citations

GEORGE BANNAN
VanWert, VanWert, O.

BILL HARWELL
Ohio, Canton, Ohio

MORRIS ROSENTHAL
Majestic, Bridgeport, Conn.

A. L. BARBER
Cameo, So. Orange, N. J.

MILT HARRIS
Loew's, Cleveland, Ohio

JOE SAMARTANO
Palace, Meriden, Conn.

LOU BROWN
Loew's, Boston, Mass.

SID HOLLAND
Elco, Elkhart, Ind.

E. M. SCOTT
Grand, Columbus, Ga.

JOHN BURHORN
Gayety, Chicago

C. L. HOLLISTER
Babcock, Wellsville, N. Y.

MATT SAUNDERS
Poli, Bridgeport, Conn.

BEN COHN
Frolic, Chicago

JOHN HOWE
Olympia, Portsmouth, Ohio

W. CLYDE SMITH
Paramount, Hot Springs, Ark.

MOON CORKER
Georgia, Athens, Ga.

BILL JOHNSON
Opera House, Millinocket, Me.

TOM SORIERO
United Artists, Los Angeles

BOB COX
Park, Dexter, Maine

PAUL O. KLINGLER
Rialto, Lewistown, Pa.

F. TICKELL
Capitol, Calgary, Canada

BEN FELDMAN
United Artists, Chicago

GUS LAMPE
Keith, Syracuse, N. Y.

STUART TOMBER
Fargo, Sycamore, Ill.

ED FITZPATRICK
Poli, Waterbury, Conn.

ELIAS LAPINERE
MGM, Paris, France

RALPH TULLY
Central, Biddeford, Me.

E. V. DINERMAN
RKO, Cincinnati, Ohio

P. E. McCOY
Georgia, Athens, Ga.

BOB UNGERFELD
Proctors, Newark, N. J.

BOB FULTON
Paramount, Waterloo, Ia.

ED MILLER
MANNY PEARLSTEIN
Hippodrome, Cleveland, O.

WALTER VAN CAMP
DON ALEXANDER
Paramount, St. Paul, Minn.

ED GIDLEY
Loew's, Washington, D. C.

JIM O'DONNELL
Opera House, Millinocket, Me.

ART WARTHA
Roxy, LaPorte, Ind.

KEN GRIMES
Warner's, Erie, Pa.

LES POLLOCK
Loew's, Rochester, N. Y.

FRED WEIMAR
Orpheum, Sioux Falls, S. D.

HAROLD GROTT
Met. Baltimore, Md.

JIMMY REDMOND
Bonham, Fairbury, Neb.

ERLE WRIGHT
Paramount, Syracuse, N. Y.

ROY HANSON
Jefferson, Goshen, Ind.

MORE "FORTNIGHTERS"

Harwell Ties "Juarez" Engagement To National Flag Week Observance

Playing "Juarez" during National Flag Week, Bill Harwell, at the Ohio, Canton, promoted Station WHBC for a 30-minute program. From the story synopsis, studio prepared a script for short dramatization of the picture, parts being played by members of the local Theatre Guild, which with an excellent musical background proved very effective. Also received by the theatreman and read by Harwell during the program was a wire from Major Albert Warner urging him to cooperate with the various civic committees, etc., toward making Flag Week the success it deserved.

Smith Ushers In "Honolulu" Date With Premiere and Dance Contest

A typical Hollywood premiere was accorded the opening of "Honolulu" at the Paramount in Hot Springs, Ark., through the efforts of Round Tabler W-Clyde Smith who staged a broadcast from his lobby opening night. As guests alighted from their cars they were introduced over the air, theatreman in addition reading congratulatory wires received for the occasion. Highlight of the campaign was a citywide "Honolulu" dance contest with finals held night before opening at local dance club, which paid all expenses in connection with the contest. Winner also attended the premiere and danced for the aggregation. Street serenade bally was arranged for with band playing and rotating at various cafes. Entire staff was dressed in Hawaiian costumes during run, theatre and front appropriately dressed for the occasion, heralds were distributed, window displays planted and cooperative ads secured.

Soriero Usherettes Cover City With Car Strips for "Susannah"

Blondes, brunettes and redhead usherettes dressed in attractive costumes covered various parking lots about city as part of Tom Soriero's advance on "Susannah of the Mounties" at the United Artists Theatre, in Los Angeles. Supplied with car bumper strips carrying copy "Warning, drive fast and see our jail, drive slow and see Susannah" etc., etc., girls pasted these on cars with Scotch cellulose tape. Wherever possible girls asked permission, however, if car owner was not in evidence, they went to it anyway since they were within the law.

" 'True' or 'False'?" Asks Dowdle With "Nazi Spy" Shadow-Box

Built entirely from scrap material lying about the theatre, was the lie detector constructed by George A. Dowdle at the Luna, in Deming, New Mexico, for "Confessions of a Nazi Spy". The words "true" and "false" were shadow-box illuminated and both gag and serious questions were put to patrons seated in the detector. Through a clever conglomeration of wiring and contacts, different weights and seated postures would turn on either the "true" or "false" lights. Copy on panel read: "Lie detectors played an important part in uncovering information about Nazi spy activities in this country. Learn the truth about Nazi activities in our Free America."

Also secured by the theatreman was a double truck carrying merchants' endorsements of the picture. These were also made into herald form and distributed house-to-house within a radius of 50 miles.

Syracuse Men About Town Witness Lampe Beauty Contest

In conjunction with the largest department store in Syracuse, Gus Lampe engineered a bathing beauty contest on the stage of the Keith Theatre for "Man About Town." All prizes and corsages for the entire affair were promoted from the store and cooperating florist. Trailers were run on theatre screen for three weeks preceding the event, advising where to get the entry blanks, etc. Spot radio announcements were planted and department store featured the event storewide and in their advertising. Syracuse *Herald* used an eight column streamer across top of movie page with story and art on Dorothy Lamour, other papers came through with nice breaks and the RCA Victor Radio dealers broke with a full page tied to picture in the *Journal-American*.

Martin Ties Local Air Service To Banner Stunt for "Angels"

One of the outstanding stunts engaged in by Guy Martin to put over "Only Angels Have Wings" at the Colfax, in South Bend, Ind., was the tieup between the Indiana Air Service and the theatre whereby a huge title banner was towed by plane for two 45-minute periods opening day, covering entire city and surrounding towns. Theatre organist featured "And the Angels Sing" in his solos two weeks ahead, following which he announced opening of the picture. Excellent tieup was effected with the telephone company which has an alarm ring covering most of the outlying territory surrounding South Bend. Twice preceding the opening the operator gave the alarm and when all phones had responded, she made an announcement concerning the picture.

(*Continued on page 72*)

"SPOT YOUR PICTURE AND SEE THE SHOW"

New club inaugurated by Ted DeGrazia at the Lyric, in Bisbee, Ariz., is what he calls his Junior Screen Club which meets each Saturday. With a 35mm. camera at his disposal, Ted takes pictures of kids at random and projects 20 of these on his screen each week. If the child whose picture is flashed on the screen is in the theatre, he receives a pass. Showman reports cost of 100 feet of film which takes 1,600 pictures, at four dollars, cost of developing and printing another four dollars for the hundred feet of film, or a total of eight dollars for the whole stunt.



A woman patron is like a wife! She'll stand for anything except a humdrum life in your theatre. Any dumb cluck can win 'em once but it takes a guy with change of pace to keep 'em satisfied.

MET-ROSE

COPYRIGHT 1939 M.P. CO.

The new and novel attraction provides that fresh, alluring appeal that will keep all your women from straying elsewhere and bring new ones to your box office.

METRO
PREMIUM CO.
THEATRE DIVISION
Offices and Warehouses
in all Principal Cities

Schine Brothers Convention Marks Rise of Circuit to 150 Theatres

Growth of Operations Credited to Selection by Executives of Top Manpower

TO those who know, and they are many who claim to know, no small part in the progress of the Schine circuit is the recognition given by J. Myer Schine, president, and Louis W. Schine, vice-president, to the excellence of the organization's manpower in home office and field, and the cooperation of the personnel in building the circuit from one house to 150 in 20 years of operation.



JOHN A. MAY



GEORGE V. LYNCH



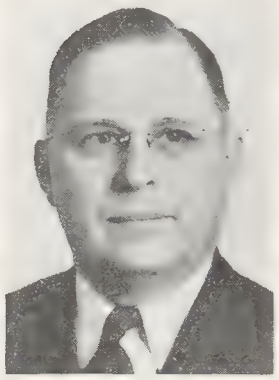
HAROLD SLITER



DOUG. LEISHMAN



LOU LAZAR



CLINT YOUNG



LOUIS GOLDSTEIN



GUS LAMPE

Emphasized at the circuit's recent convention, in Gloversville, New York, was the smooth functioning of the operating departments, each headed by a leader carefully selected by the brothers and highly trained as an expert in his particular line.

Many executives in the home office and in the field, have grown up with the company, but the organization is essentially young in spirit and personnel. Department heads and theatre managers are mostly young men with a preponderance of college graduates. Each home office department functions independently, but all are tied together by weekly meetings of department heads at which time general problems are discussed and policies formulated.

Typical of the Schine home office procedure, is their method of screening all features and shorts for the benefit of the operating, booking and publicity departments, with the heads and assistants of these departments present at the screenings. Immediately after each picture has been viewed, each person who has seen it, fills out a screening report that includes his opinion of the picture's boxoffice possibilities and playing time as well as his thoughts on the sales angles and exploitation possibilities. After the independent opinions are secured, a round table discussion is held by all concerned, and a complete plan of campaign is outlined.

Started Operations in 1918

The Schine brothers went to Gloversville in 1918 when they acquired the old Hippodrome which was an upstairs theatre. Formerly a roller skating rink, it had been converted into a theatre but had been unsuccessfully operated by a series of owners and managers. When they acquired the Hippodrome, it was one of three theatres operating in Gloversville. Within two years after taking over the Gloversville Hippodrome, the Schines acquired the two other Gloversville theatres and the new Glove which had been erected only three years before.

It was in Gloversville that the Schines first tested their theories. With these theatres as a nucleus, they put into actual practice the cardinal principles of giving the public the best and most in entertainment at reasonable prices and in comfortable and pleasant surroundings—ideals upon which they reasoned they could build the chain of theatres they have today and those they may operate in the future.

Keenly alive to the boxoffice possibilities of sustained showmanship, the Schines have always encouraged spirited exploitation in the field, evidences of which are indicated by the great number of the circuit's managers who are active members of the Round Table and frequent winners of Quigley Award honors.

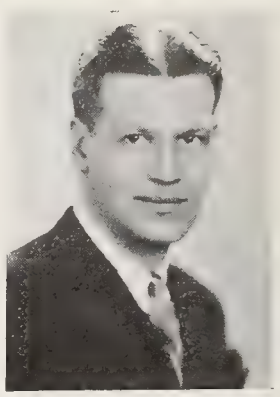
Group insurance for employees, bonuses for managers, social organizations for the personnel have long been policies of the company.



J. MYER SCHINE



LOUIS W. SCHINE



GENE CURTIS



FRANK BOUCHER

THE SCHINE CIRCUIT "WHO'S WHO"

The Schine executive staff is headed by J. Myer Schine, who devotes the major part of his time to company policies, and Louis W. Schine, general manager in charge of theatre operations.

In addition to those brought into the expanding organization, there are many home office executives, managers and other employees with long records with the company. Pointed out is that the original home office staff of seven, 15 years ago, are still with the circuit in executive positions. It is also said that as theatres were acquired, managers and staffs usually have been retained under the new management.

▽

John A. May

While many of the department heads have grown with the company, the rapid expansion occasionally necessitated going outside of the company for executives. One of the first to affiliate himself with the Schines was John A. May, Comptroller of the company and in charge of its finances, in which he has displayed marked ability. He came with the Schines in 1925, having formerly been connected with the Federal Reserve Bank in New York City.

▽

Harold F. Sliter

Executive assistant to Louis W. Schine in charge of theatre operations, has been very instrumental in helping to build the Schine organization since he came with the company in 1933. He is well versed in the essentials of theatre operation, having been with Paramount-Publix and later executive assistant to Charles Cabellero with the Fox and Skouras organizations. With the acquisition of new theatres, he has personally inaugurated the Schine methods of operation and policies in the new territories.

▽

Gene Curtis

Heads the advertising and publicity department. He is a graduate of Stanford University and has a very successful background as a teacher of advertising and in commercial advertising, followed by an enviable record in theatre advertising and operation. In the Quigley Awards, Curtis has won many prizes. His capable staff furnishes the theatres with sales-campaign bulletins on all pictures and outstanding shorts, special activities, edits the weekly house organ, prepares special ad mats and trailers.

▽

Guy Selmser

In charge of construction and maintenance for the entire chain of theatres, is another of the early members of the Schine staff, having been with the company since 1923. He has gone through the training and routine of every department. Assisting Mr. Selmser, and in charge of purchasing is J. Dewey Lederer, a graduate of Yale School of Engineering, with commercial background as plant superintendent and purchasing agent.

CIRCUIT HOME OFFICE OCCUPIES HALF BLOCK

Headquarters of the Schine Theatres is the two-story Schine Building built especially for the purpose and occupying a half-block on the main street of Gloversville. Called complete in every detail, the building has private offices for all department heads, staff and general offices and board room.

Electric kitchen and lunchroom providing for regular meetings of department heads also are available for use of the "Schiners Club", social club of the home office staff which meets monthly in the club's recreation rooms in the building.

Louis Lazar

Well known for his fine record in theatre operation, affiliated himself with the Schines in 1935 to take command of the Ohio division office with supervision over Ohio and Kentucky. His assistant is Saul Silverman who was promoted from district manager.

▽

Gus Lampe

One of the most popular and well-known of the Schine field executives is Gus Lampe who has charge of the very important RKO Schine Theatres in Syracuse. He has been with the Schines for many years and has been very successful as a "theatre doctor," having rare ability to analyze a hard situation and get immediate results. His dynamic personality and ability have won him recognition as one of the most aggressive showman executives in the business.

▽

Clint Young

District manager in central New York, has been with the company for many years, as have other district managers including William Tubbert in northern New York and Louis Levitch in the Rochester territory. Seymour Morris, district manager in southern New York, has been promoted from assistant manager to manager and to his present position. Joe Schwartzwalder, city manager of the Auburn theatres, has held that position since these theatres were acquired by the Schines.

▽

William Heiss

District manager in northern Ohio, has grown with the company and Jim Levine, district manager in southern Ohio was promoted from the management of the Glove Theatre in Gloversville and was at one time director of the Paramount-Publix Managers School. Lew Hensler, district manager in Kentucky, and Marsh Gollner, district manager in Maryland, joined the Schine interests when those theatres were acquired by the company, as did Lee Insley, home office representative in Maryland.

Frank Boucher, another well-known Round Tabler, is also a home-office representative.

George V. Lynch

Is the chief film buyer who has grown up with the Schine Company and has been connected with their film buying and booking department for a number of years. A keen judge of pictures and their boxoffice potentialities, he has been a valuable asset to the Schines and his personality and reputation for fair dealing have made him popular throughout the industry.

Louis Goldstein is chief booker and is assisted by William Kraemer, Joel Golden, Harry Thompson and Seth Field.

▽

E. Douglas Leishman

Is head of the personnel department. Under his direction, the company has a systematic schedule of training in theatre management. Many present managers are young men who started in Schine theatres in subordinate positions and who have been developed until they were capable of taking charge of a theatre.

▽

Al Marqusee

Assistant to Mr. Leishman, is head of the statistical department. This department conducts a thorough analysis of all receipts and expenditures. Although the theatre managers are not hampered in their efforts by inflexible budgets, the results are all carefully scrutinized with the thought of thorough cost control without effecting the boxoffice receipts. This department also conducts a unique method of checking ticket sales and receipts which efficiently controls any possible irregularities.

▽

Francis Barter

Head of the insurance department, has also grown up with the organization. Originally personal secretary to Louis W.Schine, he became familiar with many phases of theatre operation and step by step has learned various home office routines until today he is in charge of his very important department.

▽

Maurice Glockner

Formerly a member of the faculties of New York University and Columbia, heads the real estate department, which has charge of the various rentals and many commercial properties which, in addition to the theatres, include more than one hotel, office buildings, stores, apartments, parking lots, etc.

The legal department is headed by Willard S. McKay as General Counsel, assisted by Howard Antevil in the home office and Peter Klein, and William H. Townsend.

▽

Florence D. Thompson

Office manager, was one of the first employees ever to be engaged by the Schines in Gloversville. As the company has grown, her capable administration within the office has been an important part in its smooth functioning and growth. Endowed with a pleasant personality and a happy faculty of organization and administration, she is a very important wheel in the home office machinery.

personalities

SID HOLLAND
city manager for the Indiana-Illinois Theatres in Elkhart, Indiana, paid us his annual visit.

▽

HARRY BROWN, JR.
has resigned as manager of the Highland Theatre, Akron, Ohio, and is succeeded by RAY ESSICK.

▽

CHARLES BARNES
and JACK SHALLOW, JR., have opened the Century in Seattle as a foreign film house.

▽

C. W. WEISENBERG
has replaced R. C. MATHENY as manager of the Grand in Tulia, Texas.

▽

REX BALLARD
has assumed his new duties as manager of the Booth, Knoxville, Tenn., succeeding ROBERT WHITSON, who resigned.

▽

GEORGE SETTOS
has purchased the Irving Theatre, in Indianapolis, Ind.

▽

CLARENCE ROBSON
eastern division manager of Famous Players Canadian, Toronto, has been placed in charge of the eastern Ontario division in addition to the Maritime region, succeeding MORRIS STEIN, Ontario district manager, who has been given the Niagara and Hamilton territory in addition to central and northern Ontario.

▽

GLENN GROVE
who has been assistant manager of the Carolina, Charlotte, N. C., has been promoted to manager of the new Dilworth.

▽

BOB MARHENKE
manager of the Broadway Theatre, in Baltimore, was another guest in our offices.

▽

ART WARTHA
of the Indiana-Illinois Circuit, managing the Roxy, in LaPorte, Ind., paid us that long anticipated visit.

▽

GEORGE KEENAN
formerly manager of the Ambassador, is now managing the Avalon, Avalon, N. J.

▽

LES SOLBERG
is managing the new DeAnza, in Riverside, Cal.

▽

FRED HORN
Grand National exchange manager has joined Columbia in Omaha as salesman. LOU LEVY succeeds him.

▽

BILLY PRATT
manager of the L & J Paramount Theatre in Atlanta, Ga., and Mrs. Pratt, visited Round Table headquarters, during their stay in New York to see the World's Fair.

▽

ART COOPER
manager of the Prince Edward, in Prince Edward Island, dropped in for a visit.



SHERYL—weight, seven pounds—born July 4th to Mr. and Mrs. B. E. Schreiber. Father manages the Rivoli Theatre in Broklyn, N. Y.

▽

WILLIAM EXTON
has resigned as manager of the Kenosha, Kenosha, Wis., and is succeeded by FOSTER NORTON, who will manage the Kenosha and Vogue jointly.

▽

HARRY UNTERFORT
of Keith's Theatre, in Syracuse, dropped in to Round Table offices to pay his respects.

Showmen's Calendar

SEPTEMBER

1st	First Air Express Service—1927 Richard Arlen's Birthday
2nd	U. S. Treasury Department Established—1789
4th	Labor Day Hendrick Hudson Sails Up the Hudson—1609
6th	President McKinley Assassinated—1901
9th	California Admitted to Union—1850 Colorado Admitted to Union—1850
10th	Perry's Victory on Lake Erie—1813
11th	Schools Open in New York Paul Muni's Birthday
12th	New York State's 162nd Birthday
13th	Star Spangled Banner Written in 1814 General Pershing's Birthday Claudette Colbert's Birthday
14th-15th	Rosh Hashonnah (Hebrew New Year)
15th	William Howard Taft (27th President) Born—1857 Jackie Cooper's Birthday Fay Wray's Birthday
17th	Constitution Day (Constitution of United States Adopted—1787)
18th	Greta Garbo's Birthday
21st	First Day of Autumn
22nd	Emancipation Proclamation Issued by President Lincoln—1862
23rd	Yom Kippur
24th	Daylight Saving Time Ends
27th	George Raft's Birthday
29th	Virginia Bruce's Birthday

Further Reports On "Fortnighters"

(Continued from page 69)

The effective tiein to find the most popular local policeman on "Sergeant Madden" was given an unusual twist by Moon Corker at the Palace, in Athens, Ga., who discovered that the cop chosen for the honors had been on the local police force for 43 years. During that time he had never been reprimanded, never faced a charge of any sort, never had taken a vacation out of the city and was considered one of the most beloved citizens. Medal from Beery presented by Mayor A. G. Dudley for "distinguished service to the citizens of Athens" was awarded the 73-year-old copper.

Mayor officially declared Beery an honorary citizen and suggested that the City Civil Service Commission bestow title of Honorary Sergeant of Athens Police Department upon the star. This done, sheepskin copies of the proclamation and resolution were mailed to Beery who upon receipt posed with the Mayor and Police Chief of Hollywood making the presentation. This photo planted in the Athens papers.

Movie Star Day Co-op. Page Aids Wartha on "Angels" Date

Outstanding in his "Only Angels Have Wings" exploitation at the Roxy, in LaPorte, Indiana, was the full co-op page promoted by Round Tabler Art Wartha. Called "Movie Star Days," each merchant's ad in addition to carrying picture plug, featured a cut of various of the stars appearing in the film. Also stressed was a contest angle whereby readers were required to go to each of the cooperating stores, make a purchase of any amount and receive a star photo. When the entire set was secured from each of the stores and presented at boxoffice, guest ticket was awarded. Another angle used by Wartha was the distribution of four-page colored heralds, entire cost met by merchant's ad on back page.

Schlax Promotes Department Store To Sponsor "Lone Ranger" Shows

With the new "Lone Ranger" serial set to open right at the start of the summer, with children's minds away from attending theatres, F. B. Schlax, at the Bay, in Green Bay, Wis., sold local department store on the idea of sponsoring the entire run to be started off with a special morning show for which tickets were distributed by the store ten days ahead. For this special show the merchant paid Schlax a flat price in return for which he furnished him with 4,000 tickets.

Special "Ranger Club" was formed, officers elected and weekly prizes to all were guaranteed in addition to main prize of a 16 mm. movie camera to winner of a "Lone Ranger" Quiz Contest with lesser prizes to runnersup. Merchant set up a "trading post" in theatre lobby, displaying the various "Ranger" merchandise which was available at the store.

THE RELEASE CHART

INDEX

On this and the following page appears an alphabetical index to the titles of all features listed in this week's Release Chart, with additional information for the exhibitor.

The number immediately following the title is the production number. Also given is information regarding the classification of the subject matter. A melodrama is denoted by the abbreviation Mel., Comedy by Com., Comedy-Melodrama by Com.-Mel., Musical by Mus., Musical Comedy by Mus.-Com., Western by West. If the production is made in color, the letter "C" appears in parenthesis after the classification. Thus: Com.-Mel. (C) denotes a Comedy-Melodrama in Color.

At the extreme right of the line containing the title of the production is the name of the distributor.

A

Across the Plains, 3855, West.....Mono
Adventure of Giacomo Casanova, Mel..Amerital
Adventures of Huckleberry Finn, The, 923 Com.-Mel. .....MGM
Adventures of Jane Arden, 321, Mel.....WB
Adventures of Sherlock Holmes, The, Mel. 20th-Fox
Alla en la Rancho Grande, Mus.....Foreign
Allegheny Frontier, Mel.....RKO
All This and Heaven Too, Mel.....WB
Almost a Gentleman, 920, Mel.....RKO
Ambush, 3820, Mel.....Para
Andy Hardy Gets Spring Fever, 944, Com. MGM
Angels Wash Their Faces, The, 367, Mel..FN
Angels With Dirty Faces, 351, Mel.....FN
Annie Laurie, Mel.....Foreign
Another Thin Man, Com.-Mel.....MGM
Are Husbands Necessary, Com.....Para
Argentina, West. .....Para.
Arizona Legion, 982, West.....RKO
Arizona Wildcat, 929, Com.....20th-Fox
Army Girl, 7002, Mel.....Rep
Artists and Models Abroad, 3817, Com....Para
Ask a Policeman, Com.....Foreign
At Your Age, Com.....GN

B

Babes In Arms, Mus.-Com.....MGM
Bachelor Mother, 932, Mel.....RKO
Back Door to Heaven, 3833, Mel.....Para
Bad Company, Mel.....Univ
Bad Lands, 933, West.....RKO
Balalaika, Mus. .....MGM
Ballerina, Mel. .....Foreign
Beachcomber, The, 3863, Mel.....Para
Beau Geste, Mel.....Para
Beauty for the Asking, 915, Com.....RKO
Behind the Facade, Mel.....Foreign
Behind Prison Gates.....Col
Big Town Czar, 3018, Mel.....Univ
Bizarre Bizarre, Com.....Foreign
Billy the Kid Returns, 851, West.....Rep
Blackmail, Mel. .....MGM
Blackwell's Island, 361, Mel.....FN
Blind Alley, Mel.....Col
Blondie Meets the Boss, Com.....Col
Blondie Takes a Vacation, Com.....Col
Blue Montana Skies, 844, West.....Rep
Booloo, Mel. .....Para
Bouquets from Nicholas, Com.....Foreign
Boy Friend, 943, Com.....20th-Fox
Boy's Reformatory, 3823, Mel.....Mono
Boy Slaves, 911, Mel.....RKO
Boy Trouble, 3824, Mel.....Para
Bridal Suite, 937, Com.-Mel.....MGM
Broadway Serenade, 931, Mus.....MGM
Bronze Buckaroo, Mel.....St. Rts.
Brother Orchid, Mel.....WB
Burn 'Em Up O'Connor, 919, Com.-Mel..MGM
Bulldog Drummond's Secret Police, 3831, Mel. .....Para
Bulldog Drummond's Bride, Mel.....Para

C

Cabira, Mel. .....Foreign
Cafe Society, 3826, Mel.....Para
California Frontiers, West.....Col
Calling Dr. Kildare, 932, Mel.....MGM
Captain Fury, Mel.....UA
Captain Scorpion, Com.....Foreign
Career, 930, Mel.....RKO
Career Man, Mel.....WB
Cat and the Canary, The, Mel.....Para
Charlie Chan at Treasure Island, Mel. 20th-Fox
Charlie Chan in Honolulu, 928, Mel..20th-Fox
Charlie Chan in Reno, 948, Mel.....20th-Fox
Chalked Out, Mel.....FN
Champ, The, Mel.....MGM
Champs Elysees, Com-Mel.....Foreign
Chasing Danger, 941, Mel.....20th-Fox
Chicago Ben, Mel.....GB
Chicken Wagon Family, Com.....20th-Fox
Child Is Born, A, Mel.....WB
Christmas Carol, 917, Com.-Mel.....MGM
Chump at Oxford, Com.....UA
Cisco Kid, No. 1, Mel.....20th-Fox
City in Darkness, Mel.....20th-Fox
Climbing High, 8072, Com.....GB
Clouds Over Europe, Mel.....Col
Coast Guard, Mel.....Col
Code of the Cactus, West.....St. Rts.
Code of the Fearless, West.....St. Rts.
Code of the Secret Service, 374, Mel.....FN
Code of the Streets, 3019, Mel.....Univ
Colorado Sunset, West.....Rep
Comet Over Broadway, 370, Mel.....WB
Conspiracy, Mel. .....RKO
Convict's Code, 3822, Mel.....Mono
Convicts at Large, Mel.....St. Rts.
Coral Rocks, The, Mel.....Foreign
Cowboy Quarterback, The, 366, Com.....WB
Crossroads, Mel. .....Foreign
Curtain Rises, The, Mel.....Foreign

D

Dancing Co-ed, Com. .....MGM
Dark Eyes, Mel.....Foreign
Dark Sands, Mel.....Foreign
Dark Victory, 354, Mel.....FN
Daughters Courageous, 360, Mel.....WB
Dawn Patrol, 303, Mel.....WB
Day the Bookies Wept., The, Com.....RKO
Dead End Kids In Military School, Com.-Mel. Mel. .....WB
Death of a Champion, Mel.....Para
Desperate Trails, The, West.....Univ
Devil's Island, 313, Mel.....WB
Diamonds Are Dangerous, Mel.....Para
Disbarred, 3818, Mel.....Para
Disputed Passage, Mel.....Para
Dock on the Havel, Mel.....Foreign
Dr. Cyclops, Mel.....Para
Dodge City, 304, Mel. (C).....WB
Double Crime In the Maginet Line, Mel. Foreign
Down on the Farm, 920, Com.....20th-Fox
Down the Wyoming Trail, 3864, West....Mono
Dramatic School, 915, Mel.....MGM
Drifting Westward, 3853, West.....Mono
Drums Along the Mohawk, Mel.....20th-Fox
Duke of West Point, Mel.....UA
Dust Be My Destiny, Mel.....WB

E

Each Dawn I Die, Mel.....FN
East Side of Heaven, Mus.-Com.....Univ
Elsa Maxwell's Hotel for Women, Mel.20th-Fox
Empty World, Mel.....GB
Escape from Yesterday, Mel.....Foreign
Escape, The, Mel.....20th-Fox
Eternally Yours, Mel. .....UA
Everybody's Baby, 931, Com.....20th-Fox
Everything's on Ice, Mel.....RKO
Ex Champ, 3010, Mel.....Univ
Exile Express, 301, Mel.....GN

F

Family Next Door, 3020, Com.....Univ
Fast and Loose, 924, Mel.....MGM
Federal Man Hunt, 820, Mel.....Rep
Federal Offense, Mel.....Para
Feud of the Range, West.....St. Rts.
Fighting Gringo, West.....RKO
Fighting Thoroughbreds, 821, West.....Rep
First Love, Mus.....Univ
First Offenders, Mel.....Col
Fisherman's Wharf, 844, Mus.....RKO
Five Came Back, 927, Mel.....RKO
Five Little Peppers and How They Grew, Com. .....Col
Fixer Dugan, 922.....RKO
Flight at Midnight, Mel.....Rep
Flirting with Fate, 914, Com.-Mel.....MGM
Flying Irishman, 919, Mel.....RKO
Foggy Quay, Mel.....Foreign
Forged Passport, 823, Mel.....Rep
Forgotten Woman, The, 3031, Mel.....Univ
For Love or Money, 3030, Mel.....Univ
40 Little Mothers, Mel.....Foreign
Four Feathers, Mel. (C).....UA
Four Girls in White, 921, Mel.....MGM
Frog, The, Mel.....GB
Frontier Marshal, West.....20th-Fox
Frontier Pony Express, West.....Rep
Frontiersman, 3856, West.....Para
Frontiers of '49, West.....Col
Fugitive at Large.....Col
Full Confession, Mel.....RKO
Full Speed Ahead, Mel.....GN

G

Gambling Ship, 3023, Mel.....Univ
Gang, The, Mel.....St. Rts.
Gang's All Here, The, Com.-Mel.....Foreign
Gang Smashers, Mel.....St. Rts.
Geronimo, Mel. .....Para
Ghost Town Riders, 3054, West.....Univ
Girl and the Gambler, 926, Mel.....RKO
Girl Downstairs, The, 916, Com.-Mel....MGM
Girl from Mexico, 928, Com.-Mel.....RKO
Girl from Rio, Mel.....Mono
Girl Must Live, Com.....20th-Fox
Give Us This Night, Com.-Mel.....Univ
Going Places, 359, Com.-Mel.....FN
Golden Boy, Mel.....Col
Gold Is Where You Find It, Mel. (C).....FN
Goodbye, Mr. Chips, 945, Com.-Mel.....MGM
Good Girls Go to Paris, Com.-Mel..... Col
Gorilla, The, 944, Com.-Mel.....20th-Fox
Gracie Allen Murder Case, Com.-Mel.....Para
Grand Jury's Secrets, Mel.....Para
Great Man Votes, 913, Com.....RKO
Gunga Din, 912, Mel.....RKO
Gunsmoke Trail, West.....Mono

H

Happy Ending, Mel.....Para
Hard to Get, 310, Com.-Mel.....WB
Hardys Ride High, 934, Com.-Mel.....MGM
Harlem Rides the Range, West.....St. Rts.
Harmony at Home, Com.....20th-Fox
Hatred, Mel. .....Foreign
Hawaiian Nights, Mus.....Univ
Heart of the North, 362, Mel. (C).....FN
Heart of Paris, Mel.....Foreign
Heaven with a Barbed Wire Fence, Mel. 20th-Fox
Hell's Kitchen, 312, Mel.....WB
Henry Goes Arizona, Com.....MGM
Herbst Manover, Com.....Foreign
Here I Am a Stranger, Mel.....20th-Fox
Heritage of the Desert, Mel.....Para
Hero for a Day, Mel.....Univ
Heroes of the Desert, 7118, West.....Rep
Heroes of the Marne, Mel.....Foreign
Hidden Power, Mel.....Col
Hobby Family, The, 376, Com.....FN
Hollywood Cavalcade, Mel. (C).....20th-Fox
Home from Home, Com.....Foreign
Home on the Prairie, 842, West.....Rep
Homicide Bureau, Mel.....Col
Honolulu, 922, Mus.-Com.....MGM
Honor of the West, 3055, West.....Univ
Hostages, The, Mel.....Foreign
Hotel Imperial, 3836, Mel.....Para
Hounds of the Baskerville, 936, Mel..20th-Fox
Housekeepers' Daughter, Com.....UA
House of Fear, The, 3038, Mel.....Univ
Human Beast, The, Mel.....Foreign
Hunchback of Natre Dame, Mel.....RKO

I

I Am a Criminal, 3812, Mel.....Mono
Ice Follies of 1939, 925, Com.-Mel.....MGM
Idiot's Delight, 920, Com.-Mel.....MGM
I'm from Missouri, 3830, Com.....Para
Indianapolis Speedway, The, 315, Mel....WB
Indiscretions, Mel. .....Foreign
In Old Caliente, West.....Rep
In Old Montana, West.....St. Rts.
In Old Monterey, West.....Rep
Inside Information, 3039, Mel.....Univ
Inside Story, 934, Mel.....20th-Fox
Inspector Hornleigh, 945, Mel.....20th-Fox
Intermezzo, Mel.....UA
International Crime, Mel.....GN
Invitation to Happiness, Com.-Mel.....Para
Irish Luck, Mel.....Mono
I Stole a Million, Mel.....Univ
Island of Lost Men, Mel.....Para
It Could Happen to You, 950, Mel...20th-Fox
It's a Wonderful World, 936, Mel.....MGM
Itto, Mel. .....Foreign
I Was Made a Convict, 824, Mel.....Rep

J

Jamaica Inn, Mel.....Para
Jesse James, 921, Mel. (C).....20th-Fox
Jones Family in Quick Millions, Com. 20th-Fox
Jones Family in Hollywood, 946, Com.20th-Fox
Juarez, 301, Mel.....WB
Juarez and Maximilian, Mel.....St. Rts.

K

Kentucky, 923, Mel. (C).....20th-Fox
Kid from Kokomo, The, 363, Mel.....FN
Kid Nightingale, Mel.....WB
Kid from Texas, Mel.....MGM
Kind Men Marry, The, 936, Mel.....RKO
King of Chinatown, 3827, Mel.....Para
King of the Turf, Mel.....UA
King of the Underworld, 317, Mel.....WB
Konga, Mel.....Col
Kreutzer Sonata, Mel.....Foreign

L

Lady and the Knight, The, Mel. (C).....WB
Lady and the Mob, The, Com.....Col
Lady Detective, Mel. .....WB
Lady of the Tropics, 947, Mel.....MGM
Lady's from Kentucky, The, 3834, Mel....Para
Lady Takes a Chance, The, Com.-Mel.....GN
Lady Vanishes, 8011, Mel.....GB
La Immaculada, Mel. .....Foreign
Lambeth Walk, The, Mus.-Com.....Foreign
Last Express, 3028, Mel.....Univ
La Vierge Folle, Mel.....Foreign
Law Comes to Texas, The, West.....Col
Lawful Outlaws, West.....Para

(Continued on following page)

[THE RELEASE CHART--INDEX CONT'D]

(Continued from preceding page)

Law of the Texan, West.....Col
Let Freedom Ring, 926, Mus.....MGM
Let Us Live, Mel.....Col
Liebe Im ¾ Takt, Com.....Foreign
Light That Failed, The, Mel.....Para
Little Miss Broadway, Mus.....20th-Fox
Little Princess, The, 932, Mel. (C)..20th-Fox
Little Orphan Annie, 3814, Mel.....Para
Llamo Kid, Mus.....Para
Lone Star Pioneers, West.....Col
Lone Wolf Spy Hunt, The Mel.....Col
Long Shot, The, 313, Mel.....GN
Lost Patrol, 991, Mel.....RKO
Lost Squadron, The, 994, Mel.....RKO
Love Affair, 916, Mel.....RKO
Lucky Night, 933, Com.....MGM

M

Made for Each Other, Mel..... .....UA
Magnificent Fraud, The.....Para
Maisie, Com.-Mel. .....MGM
Mamele, Com. .....Foreign
Man About Town, Com.....Para
Man and His Wife, A, Mel.....Foreign
Man from Sundown, The, West.....Col
Man in the Iron Mask, Mel.....UA
Man's Country, 3742, West.....Mono
Man of Conquest, 801, Mel.....Rep
Man They Could Not Hang, The, Mel.....Col
Man Who Dared, 375, Mel.....FN
Mars Attacks the World, 3042, Mel.....Univ
Marseillaise, Mel. .....Foreign
Marusia, Mus. .....Foreign
Marx Brothers at the Circus, Com. Mus.-Com.
Medicine Show, West.....Para
Men of the Frontier, West.....Mono
Mexicali Kid, 3741, West.....Mono
Mickey the Kid, 814, Mel.....Rep
Midnight, 3828, Mel.....Para
Mikado, The, Mus. (C).....Univ
Million Dollar Legs, Mel.....Para
Mind of Mr. Reeder, The, Mel.....Foreign
Miracle on Main Street, Mel.....GN
Miracles for Sale, 946, Mel.....MGM
Missing Daughters, Mel.....Col
Missing Evidence, Mel.....Univ
Mr. Moto in Danger Island, 937, Mel.20th-Fox
Mr. Moto's Last Warning, 926, Mel..20th-Fox
Mr. Moto Takes a Vacation, 952, Mel. 20th-Fox
Mr. Smith Goes to Washington, Com.....Col
Mr. Wong at Headquarters, Mel.....Mono
Mr. Wong in Chinatown, Mel.....Mono
Mothers of Today, Mel.....Apex
Mountain Rhythm, 845, West.....Rep
Murder in the Big House, Mel.....Mono
Murder in Soho, Mel.....Foreign
Mutiny on the Blackhawk, Mel.....Univ.
Mutiny on the Bounty, 536, Mel.....MGM
My Song of Love, Mel.....Foreign
My Son is a Criminal, Mel.....Col
Mysterious Miss X, 809, Mel.....Rep
Mystery of Mr. Wong, The, 3806, Mel....Mono
Mystery of the White Room, 3037, Mel...Univ
Mystery Plane, 3809, Mel.....Mono
My Fifth Avenue Girl, Com.....RKO
My Wife's Relatives, 810, Com.-Mel.....Rep

N

Nancy Drew and the Hidden Staircase, Mel. WB
Nancy Drew, Detective, 318, Mel.....WB
Nancy Drew, Reporter, 372, Mel.....FN
Nancy Drew, Trouble Shooter, 324, Mel...WB
Naughty But Nice, 311, Com.-Mel.....WB
Navy Secrets, 3805, Mel.....Mono
Never Mind the Guard.....GN
Never Say Die, 3832, Com.....Para
New Frontier, West.....Rep
Newsboys Home, 3015, Mel.....Univ
News is Made at Night, 953, Mel....20th-Fox
Next Time I Marry, 910, Com.....RKO
Night in Ghost Town, A, West.....RKO
90 Degrees South, Mel.....Foreign
Night on the Danube, Com.-Mel.....Foreign
Night Work, Com.....Para
Nimotschka, Mel. .....MGM
North of Shanghai, Mel.....Col
North of the Yukon, Mel.....Col
Northwest Passage, Mel.....MGM
Not Wanted, Mel.....WB
Nurse Edith Cavell, Mel.....RKO

O

Off the Record, 314, Com.-Mel.....WB
Of Human Bondage, 993, Mel.....RKO
Oklahoma Kid, 308, Mel.....WB
Oklahoma Terror, West.....Mono
Old Bones of the River, Com.....Foreign
Old Maid, The, Mel.....WB
On Borrowed Time, Com.-Mel.....MGM
On Your Toes, Mus.....WB
One Hour to Live, Mel.....Univ
One Third of a Nation, 3825, Mel.....Para
$1,000 a Touchdown, Com.....Para
One Wild Night, Mel.....20th-Fox
Only Angels Have Wings, Mel.....Col
On Trial, 323, Mel.....WB
Orage, Mel. .....Foreign
Orphans of the Street, 819, Mel.....Rep
Our Leading Citizen, Com.....Para
Our Neighbors— the Carters, Com.....Para
Outlawed Marshal, West.....Univ
Outpost of the Mounties.....Col
Outside These Walls, Mel.....Col
Outsider, The, Mel.....Foreign
Overland Mail, West.....Mono
Overland Stage Raiders, West.....Rep
Over the Moon, Mel. (C).....UA

P

Pacific Liner, 914, Mel.....RKO
Panama Lady, 925, Mel.....RKO
Panama Patrol, 314, Mel.....GN
Pardon Our Nerve, 931, Mel.....20th-Fox
Parents on Trial, Mel.....Col
Paris Honeymoon, 3821, Mus.-Com.....Para
Peasant Wedding, Mel. (C).....Foreign
Persons in Hiding, 3823, Mel.....Para
Phantom Stage, 3056, West.....Univ
Pirates of the Skies, 3033, Mel.....Univ
Playing with Dynamite, 326, Mel.....WB
Poisoned Pen, Mel.....Foreign
Port of Hate, Mel.....St. Rts.
Pride of the Navy, 822, Mel.....Rep
Prison Nurse, Mel.....Rep
Prison Surgeon, Mel.....Col
Prison Without Bars, Mel.....UA
Pygmalion, 980, Com.-Mel.....MGM

Q

Queen of Destiny, Mel. (C).....RKO
Queer Money, Mel.....WB

R

Racketeers on the Range, 984, West.....RKO
Radio Troubadour, Mus.....Foreign
Rains Came, The, Mel.....20th-Fox
Real Glory, The, Mel.....UA
Red River Range, 864, West.....Rep
Reform School, Mel.....St. Rts.
Renegade Trail, West.....Para
Return of Dr. X, Mel.....WB
Return of the Cisco Kid, Mel.....20th-Fox
Return of the Frog, Mel.....Foreign
Ride a Crooked Mile, 3815, Mel.....Para
Ride 'Em Cowgirl, W1-2, West.....GN
Riders of the Frontier, West.....Mono
Rio, Mel. .....Univ
Rio Grande, West.....Col
Risky Business, 3029, Mel.....Univ
Road Demon, 918, Mel.....20th-Fox
Roaring Nineties, The, Mel.....WB
Rolling Westward, 3863, West.....Mono
Romance of the Redwoods, Mel.....Col
Rookie Cop, Mel.....RKO
Rose Marie, 643, Mus.....MGM
Rose of Washington Square, 942, Mus.-Com. 20th-Fox
Rough Riders Round-up, 853, West.....Rep
Rulers of the Sea, Mel.....Para

S

Saint in London, 929, Mel.....RKO
Saint Strikes Back, 918, Mel.....RKO
St. Louis Blues, 3822, Mel.....Para
Santa Fe Stampede, 863, West.....Rep
San Francisco, 936, Mel.....MGM
School for Husbands, Com.-Mel.....Foreign
Second Fiddle, 949, Com.-Mel.....20th-Fox
Secret Service of the Air, 320, Mel.....WB
Secrets of a Nurse, 3022, Mel.....Univ
Sergeant Madden, 927, Mel.....MGM
Seventeen, Com. .....Para
She Married a Cop, Mel.....Rep
Shine On Harvest Moon, 852, West.....Rep
Should a Girl Marry? Mel.....Mono
Should Husbands Work? 816, Com.....Rep
Silver on the Sage, 3858, Mel.....Para
Singing Charro, The, West.....Foreign
Singing Cowgirl, The, W1-3, West.....GN
Sin of Lena Rivers, Mel.....St. Rts.
Six-Gun Rhythm, W1-19, West.....GN
Sky Patrol, Mel.....Mono
Slalom, Mel. .....Foreign
Smashing the Spy Ring, Mel.....Col
Smiling Along, 300, Com.....20th-Fox
Smuggled Cargo, Mel.....Rep
Society Lawyer, 930, Mel.....MGM
Society Smugglers, 3024, Mel.....Univ
Some Like It Hot, 3837, Mus.....Para
Song of the Buckaroo, 3861, West.....Mono
Son of Frankenstein, 3004, Mel.....Univ
Sorority House, 924, Mel.....RKO
S.O.S.-Tidal Wave, 813, Mel.....Rep
So This is London, Com.....Foreign
Southward Ho! 855, West.....Rep
Spellbinder, The, 931, Mel.....RKO
Spies of the Air, Mel.....Foreign
Spirit of Culver, 3014, Mel.....Univ
Spoilers of the Range, West.....Col
Spy in Black, Mel.....Col
Stagecoach, Mel. .....UA
Stand Up and Fight, 918, Com.-Mel.....MGM
Stanley and Livingstone, Mel.....20th-Fox
Star Maker, The, Mus.....Para
Star of Midnight, 990, Mel.....RKO
Star Reporter, 3821, Mel.....Mono
Steeplechase, Mel. .....WB
Stolen Life, 3864, Mel.....Para
Story of Alexander Graham Bell, The, 938, Mel. 20th-Fox
Story of Vernon and Irene Castle, The, 838, Mus. .....RKO
Straight to Heaven, Mel.....St. Rts.
Strange Case of Dr. Meade, Mel.....Col
Strange Faces, 3035, Com.-Mel.....Univ
Street of Missing Men, 811, Mel.....Rep
Street Without a Name, Mel.....Foreign
Streets of New York, 3802, Mel.....Mono
Stronger Than Desire, Mel.....MGM
Student Nurse, Mel.....WB
Stunt Pilot, Mel.....Mono
Sudden Money, 3829, Com.-Mel.....Para
Sundown on the Prairie, 3862, West.....Mono
Sun Never Sets, Mel.....Univ
Sunset Trail, 3857, West.....Para
Susannah of the Mounties, 954, Com.-Mel. 20th-Fox
Sweepstake Winner, Com.....FN
Sweethearts, 910, Mus. (C).....MGM
Swing, Sister, Swing, 3021, Mus.....Univ.

T

Tail Spin, 925, Mel.....20th-Fox
Tarzan Finds a Son! Mel.....MGM
Tell No Tales, 35, Mel.....MGM
Terror of Tiny Town, Mel.....Col
Texas Stampede, West.....Col
Texas Wildcats, West.....St. Rts.
Thanks for Everything, 917, Mus.-Com. 20th-Fox
There's That Woman Again, Com.....Col
They All Come Out, 943, Mel.....MGM
These Glamour Girls, 948, Mel.....MGM
They Asked for It, 3040, Mel.....Univ
They Can't Hang Me, Mel.....Univ
They Drive by Night, Mel.....Foreign
They Made Me a Spy, 921, Mel.....RKO
They Made Me a Criminal, 307, Mel.....WB
They Shall Have Music, Mel.....UA
Three Musketeers, 927, Mus.-Com.....20th-Fox
3 Smart Girls Grow Up, 3001, Mus.-Com. Univ
Three Sons, Mel.....RKO
Three Texas Steers, 866, West.....Rep
Three Waltzes, Mel.....Foreign
Thunder Afloat, Mel.....MGM
Thundering West, The, West.....Col
Timber Stampede, 985, West.....RKO
Tin Hats, Com.....20th-Fox
Titans of the Deep, 326, Mel.....GN
Tom Sawyer, Detective, 3816, Mel.....Para
Topper Takes a Trip, Com.....UA
Torchy Blane in Chinatown, 371, Mel.....FN
Torchy Gets Her Man, 318, Mel.....WB
Torchy Runs for Mayor, 322, Mel.....WB
Tough Kid, 3819, Mel.....Mono
Trade Winds, Com.-Mel.....UA
Trapped in the Sky, Mel.....Col
Trigger Pals, W1-13, West.....GN
Trigger Smith, 3854, West.....Mono
Tropic Fury, Mel.....Univ
Trouble Brewing, Com.....Foreign
Trouble in Sundown, 893, West.....RKO
Tumbleweeds, West. .....St. Rts.
12 Crowded Hours, 917, Mel.....RKO
20,000 Men a Year, Mel.....20th-Fox
20,000 Years in Sing Sing, Mel.....WB
Two Gun Justice, West.....Mono
Two Gun Troubador, West.....St. Rts.

U

Undercover Agent, 3824, Mel.....Mono
Undercover Doctor, Mel.....Para
Underpup, Mel. .....Univ
Unexpected Father, Com.....Univ
Union Pacific, 3835, Mel.....Para
Unmarried .....Para
Untamed, Mel.....Para
Untitled, West. .....Col
Up the River, 924, Com.....20th-Fox

W

Wall Street Cowboy, West.....Rep
Wanted by Scotland Yard, 3829, Mel.....Mono
Ware Case, Mel.....20th-Fox
Waterfront, 325, Mel.....WB
Water Rustlers, W1-1, West.....GN
Way Down South, 947, Mus.....RKO
We Are Not Alone, Mel.....WB
Western Caravans, West.....Col
Western Jamboree, 841, West.....Rep
What a Man! Com.....Foreign
When the Husband Travels, Mus.-Com..Foreign
While New York Sleeps, 922, Mel....20th-Fox
Whispering Enemies, Mel.....Col
Wife, Husband and Friend, 930, Com.20th-Fox
Wild Horse Canyon, 3852, West.....Mono
Wings of the Navy, 309, Mel.....WB
Wings Over the Andes, Mel.....Mono
Wings Over the Pacific, Mel.....GN
Winner Take It, 939, Mus.-Com.....20th-Fox
Winter Carnival, Mel.....UA
Witch Night, Mel.....Foreign
With a Smile, Mus.-Com.....Foreign
Within the Law, 928, Mel.....MGM
Wizard of Oz, 949, Mus. (C).....MGM
Wolf Call, 3827, Mel.....Mono
Woman Doctor, 808, Mel.....Rep
Woman is the Judge, A, Mel.....Col
Women, The, Com.-Mel.....MGM
Women in the Wind, 316, Mel.....WB
Wonder World, Mel.....GN
World Moves On, The, Mel.....WB
World on Parade, The, Mel.....Para
Wuthering Heights, Mel.....UA
Wyoming Outlaw, 867, West.....Rep

Y

Yes, Madam? Com.....Foreign
Yes, My Darling Daughter, 357, Com.....FN
You Can't Cheat An Honest Man, 3005, Com. .....Univ
You Can't Get Away with Murder, 364, Mel. .....FN
Young Dr. Kildare, 907, Com.-Mel.....MGM
Young Mr. Lincoln, 947, Mel.....20th-Fox
Youth in Revolt, Mel.....Foreign

Z

Zaza, 3819, Mel.....Para
Zenobia, Com. .....UA
Zero Hour, The 812, Mel.....Rep

(THE RELEASE CHART--CONT'D)

THE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1938-39 season. Asterisk (*) after title of feature denotes first appearance of picture in Release Chart.

NOTE: The totals for running time are the official figures announced by the home offices of the distributing companies.

When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk (*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Behind Prison Gates	Brian Donlevy-Jacqueline Wells	July 28,'39†		
Blind Alley (G)	Chester Morris-Ralph Bellamy-Joan Perry-Rose Stradner	May 11,'39†	71	Apr. 29,'39
Blondie Meets the Boss (G) (Exploitation: May 13,'39, p. 66.)	P. Singleton-A. Lake-L. Simms	Mar. 8,'39†	74	Feb. 25,'39
Blondie Takes a Vacation (G)	P. Singleton-A. Lake-L. Simms	July 20,'39†	*68	July 22,'39
California Frontier	Buck Jones-Carmen Bailey	Dec. 15,'38†	54	
Clouds Over Europe (G) (Reviewed under the title, "Q Planes.")	Laurence Olivier-Valerie Hobson	June 20,'39†	79	Mar. 11,'39
First Offenders	W. Abel-B. Roberts-J. Downs	Apr. 12,'39†	62	
Frontiers of '49 (See "California Cavalcade," "In the Cutting Room," Nov. 19,'38.)	Bill Elliott-Luana De Alcaniz	Jan. 19,'39†	54	
Good Girls Go to Paris (G)	Joan Blondell-Melvyn Douglas-Walter Connolly	June 30,'39†	78	June 24,'39
Homicide Bureau (G)	Bruce Cabot-Rita Hayworth	Jan. 5,'39†	59	Feb. 11,'39
Lady and the Mob, The (G)	F. Bainter-I. Lupino-L. Bowman	Apr. 3,'39†	66	Mar. 11,'39
Law Comes to Texas, The	Bill Elliott-Veda Ann Borg-Dorothy Faye	Apr. 16,'39†	58	
Let Us Live (G)	Henry Fonda-Maureen O'Sullivan-Ralph Bellamy	Feb. 28,'39†	69	Feb. 18,'39
Lone Star Pioneers	Bill Elliott-Dorothy Gulliver	Mar. 16,'39†	56	
Lone Wolf Spy Hunt, The (G)	Warren William - Ida Lupino - Virginia Weidler	Jan. 27,'39†	71	Jan. 28,'39
Man from Sundown, The	Chas. Starrett - Iris Meredith - Sons of the Pioneers	July 15,'39†	59	
Missing Daughters (A)	R. Arlen-R. Hudson-M. Marsh	May 22,'39†	59	June 24,'39
My Son Is a Criminal	Alan Baxter-Jacqueline Wells	Feb. 22,'39†	59	
North of Shanghai (See "In the Cutting Room," Nov. 12,'38.)	Betty Furness-James Craig	Feb. 10,'39†	59	
North of the Yukon	Chas. Starrett-Linda Winters	Mar. 30,'39†	64	
Only Angels Have Wings (G) (Exploitation: June 24,'39; p. 75; July 15,'39, p. 62.)	Cary Grant - Jean Arthur - Richard Barthelmess - Thos. Mitchell	May 25,'39†	121	May 20,'39
Outside These Walls	Dolores Costello - M. Whalen - Virginia Weidler	May 4,'39†	59	
Parents on Trial (See "In the Cutting Room," May 27,'39.)	Jean Parker - Johnny Downs - Noah Beery, Jr.	June 29,'39†	58	
Rio Grande	Charles Starrett-Ann Doran	Dec. 8,'38†	59	
Romance of the Redwoods	Joan Parker-Chas. Bickford	Mar. 30,'39†	67	
Smashing the Spy Ring (See "International Spy," "In the Cutting Room," Dec. 3,'38; exploitation: Jan. 28,'39, p. 60.)	Fay Wray-Ralph Bellamy	Dec. 29,'38†	62	
Spoilers of the Range	Charles Starrett-Iris Meredith	Apr. 27,'39†	58	
Strange Case of Dr. Meade	J. Holt-B. Roberts-N. Beery, Jr.	Dec. 15,'38†	67	Oct. 29,'38
Terror of Tiny Town, The (G) (Exploitation: Feb. 25,'39, p. 68.)	Billy Curtis	Dec. 1,'38†	63	July 23,'38
Texas Stampede	Chas. Starrett-Iris Meredith	Feb. 9,'39†	57	
There's That Women Again (G)	Melvyn Douglas-Virginia Bruce-Margaret Lindsay	Dec. 24,'38†	74	Dec. 17,'38
Thundering West, The	Chas. Starrett - Iris Meredith - Sons of the Pioneers	Jan. 12,'39†	57	
Trapped in the Sky (G)	Jack Holt-Katherine DeMille	June 1,'39	61	Feb. 18,'39
Western Caravans	Chas. Starrett - Iris Meredith - Sons of the Pioneers	June 15,'39†	58	
Whispering Enemies (G)	Jack Holt-Dolores Costello	Mar. 24,'39†	61	Feb. 18,'39
Woman Is the Judge, A	Frieda Inescort-Rochelle Hudson-Otto Kruger	July 10,'39†	62	

Coming Attractions

Coast Guard	Randolph Scott-Ralph Bellamy-Frances Dee-Walter Connolly	Aug. 4,'39†	
Five Little Peppers and How They Grew	Edith Fellows-Dorothy Peterson	Aug. 22,'39	
Fugitive at Large	Jack Holt-Patricia Ellis		
Golden Boy	Wm. Holden-Barbara Stanwyck-Adolphe Menjou-Jos. Calleia	Aug. 31,'39	
Hidden Power (G)	Jack Holt-Gertrude Michael	*60.	May 27,'39
Konga	Fred Stone Rochelle Hudson	Aug. 30,'39†	
Man They Could Not Hang, The	B. Karloff-R. Pryor-R. Wilcox	Aug. 17,'39†	
Mr. Smith Goes to Washington	Jean Arthur-Jas. Stewart-Edw. Arnold - Claude Rains - Guy Kibbee-Eugene Pallette		
Outpost of the Mounties	Chas. Starrett-Iris Meredith		
Prison Surgeon	Walter Connolly-Iris Meredith		
Spy In Black (G)	C. Veidt-S. Shaw-V. Hobson	82.	Apr. 15,'39
Untitled	Chas. Starrett - Iris Meredith - Sons of the Pioneers	Aug. 21,'39†	

FIRST NATIONAL

(See Warner Brothers)

GB PICTURES

(Distributed in part by 20th Century-Fox)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Climbing High (G) 8012	Jessie Matthews-Michael Redgrave-Noel Madison	Apr. 28,'39†	71	Dec. 17,'38
Lady Vanishes, The (A) 8011 (Exploitation: June 10,'39, p. 60.)	Margaret Lockwood-Paul Lukas-Michael Redgrave-Dame May Whitty	Jan. 6,'39†	88	Sept. 3,'38

Coming Attractions

Chicago Ben				
Empty World	Nova Pilbeam			
Frog, The	Noah Beery-Gordon Harker			

GRAND NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Exile Express 301 (See "In the Cutting Room," Dec. 10,'38.)	Anna Sten-Alan Marshal	May 27,'39†	71	
Long Shot, The (G) 313	Marsha Hunt-Gordon Jones	Jan. 6,'39†	60	Dec. 31,'38
Panama Patrol (G) 314	Leon Ames-Charlotte Wynters	May 20,'39†	69	Feb. 25,'39
Ride 'Em Cowgirl (G) WI-2	Dorothy Page	Jan. 20,'39†	53	Jan. 21,'39
Singing Cowgirl, The WI-3	Dorothy Page	May 31,'39†	57	
Six-Gun Rhythm (G) WI-19	Tex Fletcher-Joan Barclay	May 13,'39†	57	Feb. 18,'39
Titans of the Deep (G) 328 (Short version—running time, 38 minutes.)	Dr. Wm. Beebe-O. Barton	Oct. 28,'38†	47	Nov. 19,'38
Trigger Pals (G) WI-13	Art Jarrett-Lee Powell-Al St. John	Jan. 13,'39†	55	Jan. 21,'39
Water Rustlers WI-1	Dave O'Brien-Dorothy Page	Jan. 6,'39†	56	

Coming Attractions

At Your Age				
Full Speed Ahead				
Isle of Destiny	W. Ford-J. Lang-W. Gargan			
Lady Takes a Chance, The (See "Everything Happens to Ann," "In the Cutting Room," Mar. 25,'39.)	Heather Angel-John King			
Miracle on Main Street	Margo-W. Abel-L. Talbot			
Never Mind the Guard				
Wonder World				

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Huckleberry Finn, The (G) 923 (Exploitation: Mar. 18,'39, p. 72; Apr. 7,'39, p. 73; Apr. 29,'39, pp. 74, 75; June 24,'39, p. 77; July 1,'39, p. 63.)	Mickey Rooney - Walter Connolly - Lynne Carver - Rex Ingram	Feb. 10,'39†	92	Feb. 11,'39
Andy Hardy Gets Spring Fever (G) 944 (Exploitation: July 8,'39, p. 52.)	M. Rooney-L. Stone-C. Parker-F. Holden-A. Rutherford	July 21,'39†	85	July 15,'39
Bridal Suite (G) 937	R. Young-Annabella-W. Connolly	May 26,'39†	70	May 27,'39
Broadway Serenade (G) 931 (Exploitation: Apr. 15,'39, p. 81.)	Jeannette MacDonald-Lew Ayres-Ian Hunter-Frank Morgan	Apr. 7,'39†	113	Apr. 8,'39
Born 'Em Up O'Connor (G) 919	Dennis O'Keefe-Cecilia Parker-Harry Carey-Nat Pendleton	Jan. 13,'39†	86	Apr. 29,'39
Calling Dr. Kildare (G) 932	Lionel Barrymore-Lew Ayers	Apr. 28,'39†	86	Apr. 29,'39
Christmas Carol, A (G) 917 (Exploitation: Jan. 7,'39, p. 53; Jan. 21,'39, p. 54.)	Terry Kilburn-Reginald Owen-Lynne Carver-Ann Rutherford	Dec. 16,'38†	68	Dec. 17,'38
Champ, The (reissue) (G) 201	W. Berry-J. Cooper-I. Rich	June 2,'39	86	Oct. 17,'31
Dramatic School (G) 915	Luise Rainer-Paulette Goddard-Alan Marshal - Ann Rutherford-Lana Turner	Dec. 9,'38†	80	Dec. 10,'38
Fast and Loose (G) 924	Robt. Montgomery-R. Russell	Feb. 17,'39†	79	Feb. 18,'39
Flirting with Fate (G) 914	Joe E. Brown-Leo Carrillo	Dec. 2,'38†	70	Dec. 3,'38

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Four Girls in White (G) 921	Florence Rice-Kent Taylor-Ann Rutherford	Jan. 27,'39†	73.	Feb. 4,'39
(Exploitation: Mar. 11,'39, p. 54; Apr. 22,'39, p. 61; May 13,'39, p. 66.)				
Girl Downstairs, The (G) 918	Franchot Tone-Franciska Gaal-R. Gardner-W. Connolly	Dec. 23,'38†	77.	Dec. 24,'38
(Exploitation: May 20,'39, p. 63.)				
Goodbye, Mr. Chips (G) 945	Robert Donat-Greer Garson	July 28,'39†	114.	May 20,'39
(Exploitation: July 1,'39, p. 59; July 22,'39, p. 80.)				
Hardys Ride High, The (G) 934	M. Rooney-L. Stone-F. Holden-C. Parker-A. Rutherford	Apr. 21,'39†	81.	Apr. 22,'39
(Exploitation: May 20,'39, p. 64; June 3,'39, p. 65; June 24,'39, p. 76.)				
Honolulu (G) 922	Eleanor Powell-Robert Young-Burns and Allen	Feb. 3,'39†	83.	Feb. 4,'39
(Exploitation: Mar. 25,'39, p. 82; Apr. 15,'39, p. 84; May 6,'39, pp. 61, 64; May 13,'39, p. 67; June 24,'39, pp. 74, 77; July 1,'39, p. 62; July 8,'39, p. 52; July 22,'39, p. 82.)				
Ice Follies of 1939 (G) 925	Original Ice Follies Cast—Joan Crawford-James Stewart-Lew Ayres	Mar. 10,'39†	82.	Mar. 11,'39
(Exploitation: Apr. 29,'39, p. 76; May 20,'39, p. 61; June 10,'39, p. 60.)				
Idiot's Delight (A) 920	Norma Shearer - Clark Gable - Edw. Arnold-Burgess Meredith	Jan. 27,'39†	109.	Jan. 28,'39
It's a Wonderful World (G) 936	James Stewart-Claudette Colbert	May 19,'39†	86.	May 6,'39
(Exploitation: Mar. 11,'39, p. 56.)				
Kid from Texas, The (G) 929	Dennis O'Keefe-Florence Rice	Apr. 14,'39†	71.	Apr. 1,'39
Let Freedom Ring (G) 926	N. Eddy-V. Bruce-L. Barrymore - E. Arnold - G. Kibbee-V. McLaglen	Feb. 24,'39†	87.	Feb. 18,'39
(Exploitation: Apr. 8,'39, p. 79; Apr. 29,'39, p. 74; May 27,'39, p. 68.)				
Lucky Night (G) 933	Robert Taylor-Myrna Loy	May 5,'39†	81.	Apr. 29,'39
Maisie (A)	R. Young-A. Sothern-R. Hussey	June 23,'39†	74.	July 1,'39
(Exploitation: July 1,'39, p. 61; July 8,'39, p. 51; July 15,'39, p. 61; July 22,'39, p. 80.)				
Mutiny on the Bounty (reissue) (G) 536	C. Laughton-C. Gable-F. Tone	May 5,'39	133.	Nov. 9,'35
On Borrowed Time (G) 942	Lionel Barrymore-Sir C. Hardwicke-B. Watson-U. Merkel-Beulah Bondi	July 7,'39†	99.	July 1,'39
Pygmalion (A) 980	Leslie Howard-Wendy Hiller	Mar. 3,'39†	87.	Sept. 10,'38
(Exploitation: Feb. 18,'39, pp. 68, 70; Feb. 25,'39, p. 67; Mar. 4,'39, p. 70; Mar. 25,'39, p. 83; Apr. 1,'39, p. 76; Apr. 22,'39, p. 64; May 6,'39, p. 62; May 13,'39, pp. 68, 70; July 8,'39, p. 51.)				
San Francisco (reissue) (G) 638	C. Gable-J. MacDonald-S. Tracy	May 27,'39	115.	July 4,'36
Sergeant Madden (G) 927	Wallace Beery - Tom Brown - Alan Curtis-Laraine Day	Mar. 24,'39†	83.	Mar. 18,'39
(Exploitation: Apr. 22,'39, p. 60; Apr. 29,'39, p. 72; May 6,'39, p. 63; May 20,'39, p. 62; May 27,'39, p. 65; June 10,'39, p. 59; July 8,'39, p. 51.)				
8,000 Enemies (G)	Walter Pidgeon-Rita Johnson	June 9,'39†	62.	May 27,'39
Society Lawyer (A) 930	W. Pidgeon-V. Bruce-L. Carrillo	Mar. 31,'39†	78.	Apr. 1,'39
Stand Up and Fight (G) 918	Robert Taylor-Wallace Beery-Florence Rice - Helen Broderick - Barton MacLane	Jan. 6,'39†	97.	Jan. 7,'39
(Exploitation: Jan. 21,'39, p. 52; Jan. 28,'39, p. 60; Feb. 4,'39, p. 85; Feb. 18,'39, pp. 68, 70.)				
Stronger Than Desire (A) 941	Virginia Bruce-Walter Pidgeon	June 30,'39†	78.	June 4,'39
Sweethearts (G) 910	Jeanette MacDonald - Nelson Eddy - Florence Rice - Frank Morgan - Mischa Auer	Dec. 30,'38†	114.	Dec. 24,'38
(Exploitation: Dec. 31,'38, p. 66; Jan. 21,'39, p. 54; Feb. 4,'39, pp. 82, 85; Feb. 18,'39, pp. 70, 71; Feb. 25,'39, p. 66; Apr. 1,'39, p. 75.)				
Tarzan Finds a Son! (G)	J. Weissmuller-M. O'Sullivan	June 16,'39†	82.	June 3,'39
(Exploitation: July 1,'39, p. 49.)				
Tell No Tales (G) 935	Melvyn Douglas-Louise Platt	May 12,'39†	69.	May 13,'39
They All Come Out (G) 943	Rita Johnson-Tom Neal	July 14,'39†	70.	July 8,'39
Within the Law (G) 928	Ruth Hussey-Paul Kelly	Mar. 17,'39†	65.	Mar. 18,'39
Young Dr. Kildare (G) 907	Lew Ayres-Lionel Barrymore	Oct. 14,'38†	81.	Oct. 15,'38
(Exploitation: July 1,'39, p. 60.)				

Coming Attractions

Another Thin Man	Myrna Loy - William Powell - Ruthy Hussey-Virginia Grey		
Babes in Arms	Mickey Rooney-Judy Garland-Charles Winninger-Henry Hull		
(See "In the Cutting Room," July 1,'39.)			
Balalaika	Nelson Eddy-Ilona Massey-Chas. Ruggles - Ray Bolger - Edna Mae Oliver		
Blackmail	Edw. G. Robinson-Ruth Hussey		
(See "In the Cutting Room," July 22,'39.)			
Dancing Co-ed*	Lana Turner-Richard Carlson		
Henry Goes Arizona*	F. Morgan-G. Murphy-A. Morriss		
Lady of the Tropics 947	Robert Taylor-Hedy Lamarr	Aug. 11,'39†	
(See "In the Cutting Room," June 3,'39.)			
Marx Brothers at the Circus	Marx Bros.-F. Rice-K. Baker		
(See "Day at the Circus," "In the Cutting Room," July 15,'39.)			
Mireles for Sale 946	R. Young-F. Rice-H. Hull	Aug. 4,'39†	
(See "In the Cutting Room," June 17,'39.)			
Ninotschka	G. Garbo-M. Douglas-I. Claire		
(See "In the Cutting Room," July 8,'39.)			
Northwest Passage*	Spencer Tracy-Robert Young		
Rose Marie (reissue) (G) 643	Jeanette MacDonald - Nelson Eddy		112. Jan. 18,'35
These Glamour Girls 948	L. Ayres-L. Turner-A. Louise	Aug. 8,'39†	
(See "In the Cutting Room," July 1,'39.)			
Thunder Afloat	W. Berry-C. Morris-V. Grey		
(See "In the Cutting Room," July 1,'39.)			
Wizard of Oz 949	Judy Garland - Frank Morgan - R. Bolger-B. Lahr-B. Burke	Aug. 25,'39†	
(See "In the Cutting Room," Dec. 3,'38.)			
Women, The	Norma Shearer-Joan Crawford-Rosalind Russell-Mary Boland		
(See "In the Cutting Room," June 10,'39.)			

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Across the Plains (G) 3855	Jack Randall	Apr. 30,'39†	59.	May 27,'39
Boy's Reformatory (G) 3828	Frankie Darro-Grant Withers	May 1,'39†	61.	May 13,'39
Convicts' Code (G) 3822	R. Kent-A. Nagel-S. Blackmer	Jan. 18,'39†	62.	Feb. 11,'39
Down the Wyoming Trail (G) 3864	Tex Ritter-Mary Brodell	May 18,'39	62.	June 24,'39
Drifting Westward 3853	Jack Randall-Edna Duran	Jan. 25,'39†	55.	
I Am a Criminal (G) 3812	John Carroll-Mary Kornman	Dec. 7,'38†	73.	Dec. 10,'38
Mystery of Mr. Wong, The (G) 3806	Boris Karloff-Dorothy Tree	Mar. 8,'39†	66.	Mar. 18,'39
Mystery Plane (G) 3809	John Trent-Marjorie Reynolds	Mar. 8,'39†	60.	Feb. 25,'39
(Reviewed under the title, "Sky Pirate"; exploitation: Apr. 29,'39, p. 72.)				
Navy Secrets (G) 3805	Fay Wray-Grant Withers	Feb. 8,'39†	60.	Feb. 18,'39
Rolling Westward (G) 3823	Tex Ritter	Mar. 1,'39†	55.	Apr. 1,'39
Should a Girl Marry? 3830	Anne Nagel-Warren Hull	June 10,'39†	61	
(See "Girl from Nowhere," "In the Cutting Room," June 17,'39.)				
Song of the Buckaroo (G) 3861	Tex Ritter-Jinx Falkenberg	Dec. 7,'38†	56.	Jan. 14,'39
Star Reporter (G) 3821	Warren Hull-Marsha Hunt	Feb. 22,'39†	62.	Apr. 15,'39
Streets of New York (G) 3802	Jackie Cooper-Marjorie Reynolds-Dick Purcell-Martin Spellman	Apr. 12,'39†	73.	Apr. 8,'39
(Exploitation: Apr. 22,'39, p. 62.)				
Stunt Pilot (G) 3814	J. Trent-M. Reynolds-M. Stone	July 1,'39†	61.	July 1,'39
Sundown on the Prairie 3862	Tex Ritter	Feb. 8,'39†	59.	
Tough Kid (G) 3819	F. Darro-D. Purcell-J. Allen	Dec. 28,'38†	59.	Jan. 7,'39
Trigger Smith 3854	Jack Randall	Mar. 22,'39†	60.	
Undercover Agent 3824	Russell Gleason-Shirley Deane	Apr. 5,'39†	64.	
(See "In the Cutting Room," Apr. 8,'39.)				
Wanted by Scotland Yard 3829	James Stephenson-Betty Lynne	Apr. 19,'39†	65.	
Wild Horse Canyon (G) 3852	Jack Randall-Dorothy Short	Dec. 21,'38†	50.	Jan. 7,'39
Wolf Call (G) 3827	Movita-John Carroll	May 18,'39†	67.	May 20,'39

Coming Attractions

Girl from the Rio 3825	Movita-Warren Hull	Aug. 7,'39†	
(See "In the Cutting Room," July 15,'39.)			
Irish Luck 3826	Frankie Darro-Dick Purcell	Aug. 22,'39†	
Men of the Frontier	Tex Ritter-Jean Joyce		
Mr. Wong at Headquarters	Boris Karloff	Nov. 7,'39	
Mr. Wong in Chinatown (G) 3807	Boris Karloff-Marjorie Reynolds	Aug. 1,'39†	*68. July 22,'39
Murder in the Big House	Chas. Bickford-Barton MacLane	Sept. 20,'39	
Oklahoma Terror 3856	Jack Randall-Virginia Carroll	Aug. 25,'39†	
Overland Mail	Jack Randall	Oct. 17,'39†	
Riders of the Frontier 3866	Tex Ritter	Augf. 9,'39†	
Sky Patrol	J. Trent-M. Reynolds-M. Stone	Sept. 9,'39	
Wings Over the Andes	J. Trent-M. Reynolds-M. Stone	Oct. 4,'39†	

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ambush (G) 3820	Gladys Swarthout-Lloyd Nolan	Jan. 20,'39†	62.	Jan. 21,'39
Artists and Models Abroad (G) 3817	Jack Benny-Joan Bennett-Yacht Club Boys-Mary Boland	Dec. 30,'28†	90.	Oct. 29,'38
Back Door to Heaven (G) 3833	Patricia Ellis-Wallace Ford	Apr. 21,'39†	85.	Apr. 15,'39
Beachcomber, The (A) 3863	Chas. Laughton-Elsa Lanchester	Mar. 10,'39†	88.	Nov. 26,'38
(Exploitation: Jan. 14,'39, p. 65.)				
Boy Trouble 3824	Charles Ruggles-Mary Boland	Feb. 17,'39†	74.	Feb. 4,'39
Bulldog Drummond's Bride (G) 3844	John Howard-Heather Angel	June 30,'39†	*55.	July 8,'39
Bulldog Drummond's Secret Police (G) 3831	John Howard-Heather Angel	Apr. 14,'39†	55.	Apr. 8,'39
Cafe Society (G) 3826	Fred MacMurray - Madeleine Carroll - Shirley Ross	Mar. 3,'39†	76.	Feb. 11,'39
(Exploitation: Mar. 11,'39, p. 57; Apr. 22,'39, p. 60.)				
Disbarred (G) 3818	Gail Patrick - Otto Kruger - Robert Preston	Jan. 1,'39†	60.	Jan. 14,'39
Frontiersman (G) 3856	Wm. Boyd-R. Hayden-G. Hayes	Dec. 16,'38†	74.	Nov. 26,'38
Gracie Allen Murder Case (G) 3839	Gracie Allen-Warren William-Kent Taylor-Ellen Drew	June 2,'39†	74.	May 20,'39
Grand Jury's Secrets (G) 3842	John Howard-Gail Patrick	June 23,'39†	68.	June 10,'39
Heritage of the Desert (G) 3843	Evelyn Venable-Donald Woods	June 23,'39†	74.	Mar. 18,'39
Hotel Imperial 3836	Isa Miranda-Ray Milland	May 12,'39†	80.	May 13,'39
I'm from Missouri (G) 3830	Bob Burns-Glayds George	Apr. 7,'39†	80.	Mar. 25,'39
(Exploitation: May 13,'39, p. 66; June 10,'39, p. 55.)				
Invitation to Happiness (G) 3841	Irene Dunne-Fred MacMurray	June 16,'39†	95.	May 13,'39
Island of Lost Men	Anna May Wong-Anthony Quinn	July 28,'39†		
King of Chinatown (G) 3827	Anna May Wong-A. Tamiroff	Mar. 17,'39†	57.	Mar. 18,'39
Lady's from Kentucky, The (G) 3834	George Raft-Ellen Drew-Hugh Herbert-Zasu Pitts	Apr. 28,'39†	77.	Apr. 15,'39
Little Orphan Annie (G) 3814	Ann Gillis - Robert Kent - June Travis	Dec. 2,'38†	58.	Dec. 3,'38
Magnificent Fraud, The (A)	A. Tamiroff-L. Nolan	July 21,'39†	78.	July 22,'39
Man About Town (G)	J. Benny-D. Lamour-E. Arnold	July 7,'39†	85.	June 17,'39
Midnight (G) 3828	Claudette Colbert-Don Ameche-Francis Lederer - John Barrymore - Mary Astor	Mar. 24,'39†	94.	Mar. 18,'39
(Exploitation: May 27,'39, p. 68; June 3,'39, p. 66; July 1,'39, p. 58.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Million Dollar Legs (G)	Betty Grable - John Hartley - Donald O'Connor-Jackie Coogan	July	14,'39†...*65. July	8,'39
Never Say Die (G) 3832	Bob Hope-Martha Raye	Apr.	14,'39†....82. Mar.	11,'39
One Third of a Nation (A) 3825	Sylvia Sidney-Leif Erikson	Feb.	24,'39†....76. Feb.	18,'39
Paris Honeymoon (G) 3821	Bing Crosby - Franciska Gaal - E. E. Horton - Shirley Ross - Akim Tamiroff	Jan.	27,'39†....85. Dec.	17,'38
(Exploitation: Apr. 1,'39, p. 73.)				
Persons in Hiding (G) 3823	L. Overman-Patricia Morison	Feb.	10,'39†....70. Jan.	28,'39
Ride a Crooked Mile (G) 3815	Akim Tamiroff-Frances Farmer-Leif Erikson	Dec.	9,'38†....78. Dec.	3,'38
St. Louis Blues (G) 3822	L. Nolan-D. Lamour-T. Guizar	Feb.	3,'39†....87. Jan.	28,'39
(Exploitation: June 17,'39, p. 76.)				
Silver on the Sage (G) 3858	Wm. Boyd-Geo. Hayes	Mar.	31,'39†....68. Feb.	11,'39
(Exploitation: Jan. 7,'39, p. 53.)				
Some Like It Hot (G) 3837	Gene Krupa and Orch.-Shirley Ross-Bob Hope-Una Merkel	May	19,'39†....64. May	13,'39
(Exploitation: June 10,'39, p. 54; June 17,'39, p. 77.)				
Stolen Life (A) 3864	Elisabeth Bergner - Michael Redgrave	May	26,'39†....92. Feb.	18,'39
Sudden Money (G) 3829	B. Lee-M. Rambeau-C. Ruggles	Mar.	31,'39†....62. Mar.	25,'39
Sunset Trail (G) 3857	Wm. Boyd-R. Hayden-G. Hayes	Feb.	24,'39†....68. Oct.	22,'38
Tom Sawyer, Detective (G) 3816	Donald O'Connor-Billy Cook	Dec.	23,'38†....68. Dec.	24,'38
Undercover Doctor (G) 3840	L. Nolan-J. C. Naish-H. Angel	June	9,'39†....65. June	3,'39
Union Pacific (G) 3835	Joel McCrea-Barbara Stanwyck-Akim Tamiroff-Robt. Preston	May	5.'39†...125. Apr.	29,'39
(Exploitation: Feb. 18,'39, p. 72; Mar. 11,'39, p. 57; Mar. 18,'39, p. 73; May 27,'39, p. 64; June 3,'39, p. 65; June 10,'39, pp. 54, 59, 60; June 17,'39, p. 75; June 24,'39, p. 76; July 8,'39, pp. 50, 51; July 15,'39, p. 61.)				
Unmarried G) 3838	Buck Jones-Helen Twelvetrees	May	26,'39†....65. May	27,'39
Zaza (A) 3819	C. Colbert-H. Marshall-B. Lahr	Jan.	13,'39†....86. Jan.	7,'39
(Exploitation: July 15,'39, p. 62.)				

Coming Attractions

Argentina	W. Boyd-R. Hayden-S. Duna	Nov.	3,'39	
Are Husbands Necessary	F. MacMurray - M. Carroll - H. Broderick	Sept.	29,'39	
Beau Geste (G)	Gary Cooper - Ray Milland - Robert Preston-Brian Donlevy-Donald O'Connor	Sept.	15,'39...*115. July	22,'39
Cat and the Canary, The	Bob Hope-Paulette Goddard	Nov.	10,'39	
Death of a Champion	Lynne Overman-Susan Paley	Sept.	1,'39	
Diamonds Are Dangerous*	Isa Miranda-George Brent			
Disputed Passage	Dorothy Lamour-Akim Tamiroff-John Howard	Oct.	27,'39	
(See "In the Cutting Room," May 20,'39.)				
Dr. Cyclops	Albert Dekker-Janice Logan			
Geronimo	P. Foster-A. Devine-E. Drew	Oct.	20,'39	
(See "In the Cutting Room, Apr. 15,'39.)				
Happy Ending	P. O'Brien-O. Bradna-R. Young			
(See "Heaven on a Shoestring," "In the Cutting Room," June 24,'39.)				
Jamaica Inn (A)	Charles Laughton-Leslie Banks-Maureen O'Hara - Emlyn Williams	May	27,'39	
Lawful Outlaws	William Boyd-Russell Hayden			
Light that Failed, The	R. Coleman-W. Huston-I. Lupino			
Llamo Kid	Tito Guizar-Gale Sondergaard	Nov.	17,'39	
Medicine Show*	William Boyd-Russell Hayden			
Night Work	Mary Boland-Charles Ruggles	Aug.	4,'39	
$1,000 a Touchdown	Joe E. Brown-Martha Raye	Sept.	22,'39	
(See "In the Cutting Room," July 22,'39.)				
Our Leading Citizen	Bob Burns-Susan Hayward	Aug.	11,'39†	
(See "In the Cutting Room," July 1,'39.)				
Our Neighbors—the Carters	Fay Bainter-Frank Craven			
Renegade Trail	W. Boyd-R. Hayden-G. Hayes	Aug.	4,'39†	
(See "Arizona Bracelets," "In the Cutting Room," Dec. 31,'38.)				
Rulers of the Sea	Douglas Fairbanks, Jr. - Mar't Lockwood-Will Fyffe	Nov.	24,'39	
(See "Ruler of the Seas," "In the Cutting Room," July 15,'39.)				
Seventeen	J. Cooper-B. Field-O. Kruger			
Star Marker, The	Bing Crosby-Louise Campbell-Ned Sparks	Aug.	25,'39	
(See "In the Cutting Room," June 17,'39.)				
Untamed	R. Milland - P. Morison - A. Tamiroff			
What a Life	Jackie Cooper - Betty Field - Lionel Stander - John Howard	Oct.	13,'39	
(See "In the Cutting Room," May 20,'39.)				
World on Parade, The	William Henry-Judith Barrett	Sept.	8,'39	

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blue Montana Skies (G) 844	G. Autry-S. Burnette-J. Storey	May	4,'39†....56. May	6,'39
Federal Man Hunt (G) 820	Robt. Livingsten-June Travis	Dec.	26,'38†....64. Jan.	14,'39
Fighting Thoroughbreds (G) 821	R. Byrd-M. Carlisle-R. Allen	Jan.	6,'39†....65. Jan.	21,'39
Forged Passport (G) 823	P. Kelly-L. Talbot-J. Lang	Feb.	24,'39†....61. Feb.	11,'39
Frontier Pony Express (G) 854	Roy Rogers-Mary Hart	Apr.	19,'39†....58. Apr.	15,'39
Home on the Prairie (G) 842	Gene Autry-Smiley Burnette	Feb.	3,'39†....58. Feb.	11,'39
I Was a Convict (G) 824	Barton MacLane-Beverly Roberts	Mar.	6,'39†. ..65. Feb.	25,'39
In Old Caliente (G) 856	R. Rogers-M. Hart-G. Hayes	June	19,'39.....57. July	22,'39
Man of Conquest (G) 801	Richard Dix-Gail Patrick-Edward Ellis-Joan Fontaine	May	15,'39†....97. Apr.	15,'39
(Exploitation: May 27,'39, pp. 64, 68; July 15,'39, pp. 60, 66.)				
Mexicali Rose (G) 843	Gene Autry-Smiley Burnette	Mar.	27,'39†....58. Apr.	1,'39
Mickey the Kid (G) 814	Bruce Cabot-Ralph Byrd-Zasu Pitts-Tommy Ryan	July	3,'39†....65. July	1,'39
Mountain Rhythm (G) 845	G. Autry-S. Burnette-J. Storey	June	9,'39†....59. July	1,'39
Mysterious Miss X (G) 809	M. Whalen-M. Hart-C. Chandler	Jan.	10,'39†....65. Jan.	14,'39
My Wife's Relatives (G) 810	Gleasons, Jas., Lucille, Russell	Mar.	20,'39†....65. Mar.	4,'39
Night Riders, The (G) 865	Three Mesquiteers-Ruth Rogers	Apr.	12,'39†....58. Apr.	8,'39
Orphans of the Street (G) 819	Robt. Livingston - June Storey - Tommy Ryan	Dec.	5,'38†....64. Dec.	17,'38
Pride of the Navy (G) 822	J. Dunn-R. Hudson-G. Oliver	Jan.	23,'39†....65. Jan.	21,'39
Red River Range 864	Three Mesquiteers-Lorna Gray-Polly Moran	Dec.	22,'38†....56	
(See "In the Cutting Room," Nov. 19,'38.)				
Rough Riders' Round-up (G) 853	Roy Rogers-Mary Hart	Mar.	13,'39†....58. Mar.	25,'39
She Married a Cop (G) 815	Phil Regan-Jean Parker	July	12,'39†....66. June	24,'39
Shine On Harvest Moon 852	Roy Rogers-Mary Hart	Dec.	23,'38†....57	
(See "In the Cutting Room," Dec. 3,'38.)				
Should Husbands Work? (G) 816	Gleasons, James, Lucille, Russell - Marie Wilson - Tommy Ryan	July	26,'39†....65. July	15,'39
S.O.S.-Tidal Wave (G) 813	Ralph Byrd-Kay Sutton	June	2,'39†....61. June	3,'39
Southward Ho! (G) 855	Roy Rogers-Mary Hart	May	19,'39†....58. June	10,'39
Street of Missing Men (G) 811	Charles Bickford-Nana Bryant	Apr.	28,'39†....65. Apr.	29,'39
Three Texas Steers (G) 866	Three Mesquiteers-Carole Landis	May	12,'39†....57. June	17,'39
Western Jamboree (G) 841	Gene Autry - Smiley Burnette - Jean Rouverol	Dec.	2,'38†....56. Dec.	24,'38
Woman Doctor (G) 808	Frieda Inescort-Henry Wilcoxon-Claire Dodd-Sybil Jason	Feb.	6,'39†....65. Feb.	4,'39
Wyoming Outlaw (G) 867	Three Mesquiteers	June	27,'39†....56. July	15,'39
Zero Hour, The (G) 812	Frieda Inescort-Otto Kruger	May	26,'39†....65. May	27,'39

Coming Attractions

Colorado Sunset	Gene Autry-Smiley Burnette-June Storey-Buster Crabbe			
Flight at Midnight	Col. Roscoe Turner-Phil Regan-Jean Parker-Robt. Armstrong			
In Old Monterey	G. Autry-S. Burnette-G. Hayes			
New Frontier	J. Wayne-R. Corrigan-R. Hatton			
Smuggled Cargo	Rochelle Hudson-Barry MacKay			
Wall St. Cowboy*	R. Rogers-G. Hayes-R. Hatton			

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Almost a Gentleman (G) 920	James Ellison-Helen Wood	Mar.	31,'39†....65. Mar.	25,'39
Arizona Legion (G) 982	George O'Brien-Laraine Johnson	Jan.	20,'39†....58. Jan.	14,'39
Beauty for the Asking (G) 915	L. Ball-D. Woods-P. Knowles	Feb.	24,'39†....68. Jan.	28,'39
Boy Slaves (G) 911	Anne Shirley-Roger Daniel	Feb.	10,'39†....72. Jan.	14,'39
Career (G) 930	Anne Shirley-Edward Ellis	July	7,'39†....80. July	8,'39
Fisherman's Wharf (G) 844	B. Breen-H. Armetta-L. Carrillo	Feb.	3,'39.....72. Jan.	28,'39
Five Came Back (G) 927	C. Morris-W. Barrie-L. Ball	June	23,'39†...*75. June	10,'39
Fixer Dugan (G) 922	Lee Tracy-Virginia Weidler	Apr.	21,'39†....68. Jan.	28,'39
Flying Irishman, The (G) 919	Douglas Corrigan - Paul Kelly - Robert Armstrong	Apr.	7,'39†....72. Mar.	4,'39
(Exploitation: May 20,'39, pp. 61, 62; June 24,'39, p. 72.)				
Girl and the Gambler (G) 926	S. Duna-L. Carrillo-T. Holt	June	16,'39†...*63. June	10,'39
Girl from Mexico, The (G) 928	Lupe Velez-Leon Errol	June	2,'39†....71. May	20,'39
Great Man Votes, The (G) 913	John Barrymore - Katharine Alexander - Peter Holden - Virginia Weidler	Jan.	13,'39†....72. Jan.	14,'39
Gunga Din (G) 912	Cary Grant - Victor McLaglen - D. Fairbanks, Jr.-J. Fontaine	Feb.	17,'39†...107. Jan.	28,'39
(Exploitation: Feb. 18,'39, p. 72; Mar. 11,'39, p. 57; Mar. 25,'39, p. 84; Apr. 8,'39, p. 82; Apr. 15,'39, p. 80; Apr. 22,'39, p. 60; Apr. 29,'39, p. 77; May 6,'39, p. 61; May 13,'39, p. 65; May 27,'39, p. 66; June 3,'39, p. 68; June 10,'39, p. 60; July 1,'39, p. 62; July 22,'39, p. 80.)				
Lost Patrol (re-issue) (A) 991	V. McLaglen-B. Karloff-W. Ford	Feb.	17,'39†....73. Feb.	3,'34
Lost Squadron, The (re-issue) (G) 994	J. McCrea-R. Dix-M. Astor	July	14,'39†....79. Mar.	5,'32
Love Affair (G) 916	I. Dunne-C. Boyer-L. Bowman	Apr.	7,'39†....89. Mar.	18,'39
(Exploitation: Apr. 8,'39, p. 80; Apr. 15,'39, p. 82; Apr. 29,'39, pp. 72, 74; June 3,'39, p. 68.)				
Next Time I Marry (G) 910	Lucille Ball-James Ellison	Dec.	9,'38†....75. Dec.	31,'38
Of Human Bondage (re-issue) (A) 993	L. Howard-B. Davis-F. Dee	July	14,'39†....83. July	7,'34
Pacific Liner (G) 914	Victor McLaglen-Chester Morris-Wendy Barrie	Jan.	6,'39†....59. Aug.	6,'38
Panama Lady (G) 925	Lucille Ball-Allan Lane	May	12,'39†....65. May	13,'39
Racketeers of the Range (G) 984	George O'Brien - Marjorie Reynolds - Ray Whitley	May	26,'39†....62. June	3,'39
Rookie Cop (G) 923	T. Holt-V. Weidler-F. Thomas	Apr.	28,'39†....60. May	13,'39
Saint in London (G) 929	George Sanders-S. Grey	June	30,'39†....72. July	1,'39
Saint Strikes Back, The (G) 918	George Sanders-Wendy Barrie	Mar.	10,'39†....64. Feb.	18,'39
Sorority House (G) 924	Anne Shirley-James Ellison	May	5.'39† ...64. Apr.	22,'39
Spellbinder, The 931	L. Tracy-B. Read-P. Knowles	July	28,'39†	
(See "In the Cutting Room," June 17,'39.)				
Star of Midnight (re-issue) (G) 990	Ginger Rogers-William Powell	Feb.	17,'39†....90. Apr.	6,'35
Story of Vernon and Irene Castle, The (G) 938	Fred Astaire - Ginger Rogers - Edna Mae Oliver - Walter Brennan	Apr.	28,'39.....93. Apr.	1,'39
(Exploitation: Apr. 8,'39, p. 81; May 13,'39, p. 68; June 17,'39, p. 76.)				
They Made Her a Spy (G) 921	Sally Eilers-Allan Lane	Apr.	14,'39†....69. Mar.	25,'39
Timber Stampede (G) 985	Geo. O'Brien-Marjorie Reynolds	June	30,'39†....59. June	24,'39
Trouble in Sundown (G) 893	G. O'Brien-R. Keith-R. Whitley	Mar.	24,'39.....60. Mar.	18,'39
Twelve Crowded Hours (A) 917	Richard Dix-Lucille Ball	Mar.	.3,'39†....64. Feb.	18,'39
Way Down South (G) 947	B. Breen-S. Blane-A. Mowbray	July	21,'39†...*63. July	22,'39

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Coming Attractions				
Allegheny Frontier	John Wayne-Claire Trevor-Brian Donlevy-George Sanders			
Bachelor Mother (A) 932	G. Rogers-D. Niven-C. Coburn	Aug. 4,'39†	*80.	July 1,'39
Bad Lands 933	Robert Barrat-Noah Beery, Jr.-Andy Clyde	Aug. 11,'39†		
(Exploitation: June 3,'39, p. 66.)				
Conspiracy	Allan Lane-Linda Hayes			
Day the Bookies Wept, The	Joe Penner-Betty Grable			
(See "In the Cutting Room," July 22,'39.)				
Full Confession	Victor McLaglen-Sally Eilers			
(See "In the Cutting Room," July 22,'39.)				
Fighting Gringo	George O'Brien-Dick Lane			
Hunchback of Notre Dame, The	C. Laughton-M. O'Hara-Sir C. Hardwicke-W. Hampden-T. Mitchell-B. Rathbone			
Kind Men Marry, The 936	C. Lombard-C. Grant-K. Francis	Sept. 5,'39†		
(See "Memory of Love," "In the Cutting Room," May 20,'39.)				
My Fifth Avenue Girl	Ginger Rogers - James Ellison - Tim Holt-Walter Connolly			
(See "In the Cutting Room," July 1,'39.)				
Nurse Edith Cavell	Anna Neagle-Edna Mae Oliver-M. Robson-G. Sanders-Z. Pitts			
(See "In the Cutting Room," June 17,'39.)				
Queen of Destiny (G)	Anna Neagle-Anton Walbrook-C. Aubrey Smith		95.	Oct. 29,'38
(Reviewed under the title, "Sixty Glorious Years.")				
Three Sons*	E. Ellis-W. Gargan-K. Taylor			

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona Wildcat, The (G) 929	Jane Withers - Lee Carrillo - Pauline Moore-H. Wilcoxon	Feb. 3,'39†	69.	Nov. 19,'38
Boy Friend (G) 943	Jane Withers - Richard Bond - Arleen Whalen	May 19,'39†	72.	May 13,'39
Charlie Chan in Honolulu (G) 928	Sidney Toler-Phyllis Brooks	Jan. 13,'39†	68.	Dec. 24,'38
Charlie Chan in Reno (G) 948	S. Toler-P. Brooks-R. Cortez	June 16,'39†	71.	June 3,'39
Chasing Danger (G) 941	Preston Foster-Lynn Bari	May 5,'39†	60.	Jan. 14,'39
Down on the Farm (G) 920	Jed Prouty - Spring Byington - Louise Fazenda	Dec. 16,'38†	61.	Oct. 15,'38
Everybody's Baby (A) 935	J. Prouty-S. Byington-S. Deane	Mar. 24,'39†	62.	Nov. 26,'38
Frontier Marshal, The 951	Randolph Scott - Nancy Kelly - Cesar Romero-Binnie Barnes	July 28,'39†		
Gorilla, The (G) 944	Ritz Bros - Anita Louise - Bela Lugosi - Patsy Kelly	May 26,'39†	66.	May 27,'39
Hound of the Baskervilles, The (G) 936	Richard Greene-Basil Rathbone-Wendy Barrie-Nigel Bruce	Mar. 31,'39†	80.	Apr. 1,'39
(Exploitation: June 17,'39, p. 75; July 1,'39, p. 60.)				
Inside Story (G) 934	Michael Whelan-Jean Rogers	Mar. 10,'39†	61.	Oct. 22,'38
Inspector Hornleigh (A) 945	Gordon Harker-Alistair Sim	Apr. 21,'39†	76.	Apr. 22,'39
It Could Happen to You (G) 950	Gloria Stuart-Stuart Erwin	June 30,'39†	65.	June 17,'39
Jesse James (G) 921	Tyrone Power - Henry Fonda - Nancy Kelly-Randolph Scott	Jan. 27,'39†	106.	Jan. 14,'39
(Exploitation: Jan. 14,'39, p. 63; Jan. 21,'39, pp. 52, 54; Feb. 4,'39, p. 83; Feb. 11,'39, pp. 58, 61; Feb. 25,'39, pp. 69, 70; Mar. 4,'39, p. 70; Mar. 11,'39, p. 56; Apr. 1,'39, p. 76; Apr. 29,'39, pp. 75, 76; May 6,'39, p. 65; June 24,'39, p. 74.)				
Jones Family "In Hollywood" (G) 946	Jed Prouty-Spring Byington	June 2,'39†	60.	May 27,'39
Kentucky (G) 923	Loretta Young-Richard Greene-Walter Brennan	Dec. 30,'38†	96.	Dec. 24,'38
(Exploitation: Dec. 17,'38, p. 75; Jan. 7,'39, p. 53; Feb. 11,'39, p. 58; Feb. 25,'39, p. 67; Mar. 18,'39, p. 76; Mar. 25,'38, p.. 80, 85; Apr. 29,'39, p. 77; June 17,'39, p. 74; July 1,'39, p. 59.)				
Little Princess, The (G) 932	Shirley Temple-Richard Greene-Anita Louise - Ian Hunter - Cesar Romero-Arthur Treacher	Mar. 17,'39†	93.	Feb. 25,'39
(Exploitation: Apr. 15,'39, pp. 84, 85.)				
Mr. Moto in Danger Island (G) 937	P. Lorre-J. Hersholt-A. Duff	Apr. 7,'39†	70.	Mar. 18,'39
(Reviewed under the title, "Danger Island.")				
Mr. Moto's Last Warning 926	Peter Lorre - Geo. Sanders - R. Cortez - Virginia Field	Jan. 20,'39†	71.	
(See "In the Cutting Room," Dec. 24,'38.)				
Mr. Moto Takes a Vacation (G) 952	Peter Lorre - Virginia Field - John King-Joseph-Schildkraut	July 7,'39†	68.	Nov. 19,'38
News Is Made at Night (G) 953	Preston Foster-Lynn Bari	July 21,'39†	73.	July 15,'39
Pardon Our Nerve (G) 931	Michael Whalen-Lynn Bari	Feb. 24,'39†	68.	Nov. 19,'38
Return of the Cisco Kid, The (G) 940	Warner Baxter-Lynn Bari-Henry Hull-Cesar Romero	Apr. 28,'39†	71.	Apr. 22,'39
Road Demon (G) 918	Henry Arthur-Joan Valerie	Dec. 2,'38†	70.	Aug. 27,'38
Rose of Washington Square (G) 942	T. Power-A. Faye-A. Jolson	May 12,'39†	86.	May 13,'39
(Exploitation: Apr: 22,'39, p. 62; May 6,'39, p. 64; June 24,'39, p. 73.)				
Second Fiddle (G) 949	S. Henie-T. Power-R. Vallee	July 14,'39†	87.	July 8,'39
Smiling Along (G) 933	Gracie Fields-Mary Maguire Roger Livesey	Jan. 20,'39†	83.	Oct. 22,'38
Story of Alexander Graham Bell, The (G) 938	Don Ameche - Henry Fonda - Loretta Young-Young Sisters	Apr. 14,'39†	97.	Apr. 8,'39
(Exploitation: Apr. 22,'39, p. 60; May 6,'38, p. 60; May 13,'39, p. 64; May 27,'39, pp. 64, 68; June 17,'39, p. 75; July 1,'39, p. 59.)				
Susannah of the Mounties (G) 954	Shirley Temple-Randolph Scott	June 23,'39†	78.	June 24,'39
Tail Spin (G) 925	A. Faye - C. Bennett - Nancy Kelly-J. Davis-Chas. Farrell	Feb. 10,'39†	84.	Feb. 4,'39
(Exploitation: Feb. 18,'39, p. 69; Mar. 18,'39, pp. 73, 74; Apr. 1,'39, p. 76; Apr. 8,'39, pp. 80, 82.)				
Thanks for Everything (G) 917	J. Haley-A. Menjou-A. Whelan-J. Oakie-T. Martin	Dec. 23,'38†	73.	Dec. 10,'38
(Exploitation: Dec. 17,'38, p. 75.)				
Three Musketeers, The (G) 927	Ritz Brothers - D. Ameche - G. Stuart-Binnie Barnes	Feb. 17,'39†	73.	Feb. 11,'39
Up the River (G) 924	Preston Foster-Phyllis Brooks-Tony Martin-Arthur Treacher	Dec. 9,'38†	77.	Nov. 5,'38
(Exploitation: Feb. 18,'39, p. 69.)				
Ware Case, The (A) 8014	Clive Brook-Jane Baxter	July 21,'39†	72.	Dec. 31,'38
While New York Sleeps (G) 922	Michael Whalen-Joan Woodbury	Jan. 6,'39†	61.	Aug. 27,'38
Wife, Husband and Friend (G) 930	Loretta Young-Warner Baxter-Binnie Barnes-Cesar Romero	Mar. 3,'39†	80.	Feb. 18,'39
Winner Take All (G) 939	Tony Martin-Gloria Stuart-Slim Summerville-Henry Armetta	Apr. 21,'39†	62.	Feb. 25,'39
Young Mr. Lincoln (G) 947	Henry Fonda-Marjorie Weaver-Arleen Whelan-Alice Brady	June 9,'39†	101.	June 3,'39
Coming Attractions				
Adventurer of Sherlock Holmes, The 005	B. Rathbone-I. Lupino-N. Bruce	Sept. 1,'39		
Charlie Chan at Treasure Island 006	S. Toler-C. Romero-P. Moore	Sept. 8,'39		
Chicken Wagon Family 002	Jane Withers - Lee Carrillo - Marjorie Weaver	Aug. 11,'39		
(See "In the Cutting Room," July 15,'39.)				
Cisco Kid No. 1		Oct. 20,'39		
City of Darkness	Sidney Toler			
Drums Along the Mohawk	Henry Fonda-Claudette Colbert-Linda Darnell - Edna May Oliver			
Elsa Maxwell's Hotel for Women 001	Linda Darnell - Jas. Ellison - Ann Sothern - Elsa Maxwell - Lynn Bari	Aug. 4,'39		
(See "Hotel for Women," "In the Cutting Room," July 1,'39.)				
Escape, The 010	Amanda Duff-Kane Richmond	Oct. 6,'39		
(See "East Side, West Side," "In the Cutting Room," Apr. 22,'39.)				
Girl Must Live, A (A)	Lilli Palmer-Margaret Lockwood		92.	May 13,'39
Harmony at Home	Jean Rogers-Robert Kellard			
Heaven with a Barbed Wire Fence	Jean Rogers-Glen Ford			
Here I Am a Stranger 009	Richard Greene-Brenda Joyce-R. Dix-R. Young-G. George	Oct. 27,'39		
Hollywood Cavalcade 007	Alice Faye - Don Ameche - Stuart Erwin-Buster Keaton	Sept. 15,'39		
Jones Family in Quick Millions 004	Jed Prouty-Spring Byington	Aug. 25,'39		
(See "Quick Millions," "In the Cutting Room," July 22,'39.)				
Rains Came, The 011	T. Power-M. Loy-G. Brent	Oct. 13,'39		
Stanley and Livingstone 003	S. Tracy-R. Greene-N. Kelly-W. Brennan - C. Coburn - H. Hull - Sir C. Hardwicke	Aug. 18,'39		
(See "In the Cutting Room," July 8,'39.)				
Tin Hats	J. Withers-Ritz Brothers-Lynn Bari-Stanley Fields			
20,000 Men a Year		Sept. 29,'39		

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Captain Fury (G)	Brian Aherne-Victor McLaglen-Paul Lukas-June Lang	May 26,'39†	91.	May 6,'39
Duke of West Point (G)	Louis Hayward-Joan Fontaine-Richard Carlson	Dec. 29,'38†	109.	Dec. 17,'38
(Exploitation: Jan. 14,'38, p. 64; Feb. 4,'39, pp. 82, 84; Feb. 11,'39, p. 59; Feb. 25,'39, p. 68; Mar. 4,'39, pp. 70, 72.)				
King of the Turf (G)	A. Menjou-R. Daniel-D. Costello	Feb. 17,'39†	88.	Feb. 11,'39
Made for Each Other (G)	Carole Lombard-James Stewart-Lucille Watson-Chas. Coburn	Feb. 10,'39†	94.	Feb. 4,'39
(Exploitation: May 6,'39, p. 60.)				
Prison Without Bars (A)	Corinne Luchaire-Edna Best	Mar. 10,'39†	79.	Apr. 15,'39
(See "In the Cutting Room," May 13,'39.)				
Stagecoach (G)	Claire Trever - Andy Devine - John Wayne-George Bancroft	Mar. 3,'39†	96.	Feb. 11,'39
(Exploitation: Mar. 25,'39, p. 81; Apr. 1,'39, pp. 72, 75; Apr. 15,'39, p. 80; May 13,'39, p. 67; May 20,'39, p. 60; July 15,'39, p. 60; July 22,'39, p. 82.)				
Topper Takes a Trip (G)	Constance Bennett-Roland Young-Billie Burke-Alan Mowbray	Jan. 12,'39†	80.	Dec. 31,'38
(Exploitation: Feb. 4,'39, p. 82; Mar. 18,'39, p. 73.)				
Trade Winds (G)	Fredric March - Joan Bennett - Ralph Bellamy-Ann Sothern	Dec. 22,'38†	95.	Dec. 24,'38
(Exploitation: Jan. 21,'39, p. 54; Feb. 18,'39, p. 69; Apr. 8,'39, p. 79.)				
Winter Carnival (G)	Ann Sheridan-Richard Carlson-Helen Parrish-R. Armstrong	July 28,'39	100.	July 22,'39
Wuthering Heights (A)	Merle Oberon-Laurence Olivier-Flora Robson-David Niven	Apr. 7,'39†	104.	Apr. 1,'39
(Exploitation: Apr. 2,'39, p. 62; May 13,'39, p. 68; May 27,'39, p. 65.)				
Zenobia (G)	Oliver Hardy - Harry Langdon - Billie Burke - Alice Brady - James Ellison - June Lang - Jean Parker	Apr. 21,'39†	73.	Mar. 18,'39

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Coming Attractions				
Chump at Oxford	Laurel and Hardy			
Eternally Yours	Loretta Young - David Niven - H. Herbert-B. Burke-Z. Pitts			
Four Feathers (A)	John Clements - June Duprez - C. Aubrey Smith-Ralph Richardson	Aug. 4,'39	115.	May 6,'39
(Exploitation: July 22,'39, p. 81.)				
Housekeeper's Daughter	Joan Bennett-Adolphe Menjou			
Intermezzo	L. Howard-I. Bergman-E. Best			
Man in the Iron Mask (G)	Louis Hayward - Joan Bennett - Warren William - Joseph Schildkraut - Alan Hale	Aug. 11,'39†	112.	July 1,'39
(Exploitation: July 1,'39, p. 59; July 22,'39, p. 80.)				
Over the Moon	Merle Oberon - Rex Harrison - Louis Borell			
Real Glory, The	G. Cooper-A. Leeds-D. Niven			
(See "In the Cutting Room," July 1,'39.)				
They Shall Have Music (G)	Jascha Heifetz - Andrea Leeds - Joel McCrea	Aug. 18,'39†	101.	July 15,'39
(See Musical Analysis, July 22,'39, p. 54.)				

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Time Czar (G) 3018	Barton MacLane-Tom Brown-Ed. Sullivan	Apr. 21,'39†	66.	Apr. 22,'39
Code of the Streets (G) 3019	Frankie Thomas - Harry Carey - "Little Tough Guys"	Apr. 14,'39†	69.	Feb. 4,'39
East Side of Heaven (G) 3006	B. Crosby-J. Blondell-M. Auer	Apr. 7,'39†	88.	Apr. 8,'39
(Exploitation: June 3,'39, p. 66.)				
Ex Champ (G) 3010	Victor McLaglen - Tom Brown - Nan Grey-Constance Moore	May 19,'39†	72.	May 20,'39
Family Next Door (G) 3020	Hugh Herbert - Joy Hodges - Juanita Quigley-Eddie Quillan	Mar. 31,'39†	61.	Apr. 15,'39
For Love or Money (G) 3030	June Lang-Robert Kent	Apr. 28,'39†	67.	May 6,'39
Forgotten Woman, The (A) 3031	S. Gurie-D. Briggs-E. Arden	July 7,'39†		July 1,'39
Gambling Ship (G) 3023	Robert Wilcox-Helen Mack	Jan. 20,'39†	62.	Aug. 20,'38
Ghost Town Riders 3054	Bob Baker-Fay Shannon	Dec. 16,'38†	54	
Honor of the West 3055	Bob Baker	Jan. 13,'39†	58	
Inside Information (G) 3039	J. Lang-D. Foran-H. Carey	June 2,'39†	62.	June 10,'39
I Stole a Million (G)	George Raft - Claire Trevor - D. Foran-H. Armetta-V. Jory	July 21,'39†	80.	July 22,'39
House of Fear, The (G) 3038	Irene Hervey-William Gargan	June 30,'39†	66.	June 10,'39
Last Warning, The (G) 3027	P. Foster-F. Jenks-F. Robinson	Jan. 6,'39†	63.	Dec. 10,'38
Mars Attacks the World (G) 3042	Larry Crabbe-Jean Rogers	Nov. 18,'38†	68.	Nov. 19,'38
(Exploitation: Dec. 10,'38, p. 62.)				
Mystery of the White Room 3037	B. Cabot-H. Mack-C. Worth	Mar. 17,'39†	57	
(See "In the Cutting Room," Mar. 18,'39.)				
Newsboys Home 3015	Jackie Cooper - Wendy Barrie - Edmund Lowe - "Little Tough Guys"	Dec. 23,'38†	73	
(See "In the Cutting Room," Dec. 17,'38.)				
Phantom Stage, The 3056	Bob Baker-Marjorie Reynolds	Feb. 10,'38†	57	
Pirates of the Skies 3033	Kent Taylor-Rochelle Hudson	Feb. 3,'39†	61	
(See "In the Cutting Room," Dec. 3,'38.)				
Risky Business (G) 3029	George Murphy-Dorothea Kent	Mar. 3,'39†	67½.	Mar. 11,'39
Secrets of a Nurse (G) 3022	E. Lowe-D. Foran-H. Mack	Dec. 9,'38†	75.	Nov. 16,'38
Society Smugglers (G) 3024	Preston Foster-Irene Hervey	Feb. 24,'39†	70.	Mar. 4,'39
Son of Frankenstein, The 3004	Basil Rathbone - Boris Karloff - Bela Lugosi-Josephine Hutchinson	Jan. 13,'39†	94.	Jan. 21,'39
(Exploitation: Feb. 25,'39, p. 67; Mar. 4,'39, pp. 72, 73; Mar. 25,'39, p. 80; Apr. 8,'39, p. 78; Apr. 29,'39, p. 76; May 6,'39, p. 64; June 24,'39, p. 73.)				
Spirit of Culver (G) 3014	Jackie Cooper-F. Bartholomew-A. Devine-H. Hull-J. Moran	Mar. 10,'39†	90.	Mar. 4,'39
(Exploitation: Mar. 11,'39, p. 56.)				
Strange Faces 3035	D. Kent-F. Jenks-A. Devine	Dec. 2,'38†	65.	Nov. 12,'38
Sun Never Sets, The (G) 3009	B. Rathbone-D. Fairbanks, Jr.	June 9,'39†	96.	June 10,'39
Swing, Sister, Swing (G) 3021	Ken Murray - Ernest Truex - Kathryn Kane-Johnny Downs	Dec. 16,'38†	67.	Dec. 17,'38
They Asked for It (G) 3040	Michael Whalen - Joy Hodges - William Lundigan	May 26,'39†	61.	July 15,'39
Three Smart Girls Grow Up (G) 3001	D. Durbin-N. Grey-H. Parrish-C. Winninger-R. Cummings-William Lundigan	Mar. 24,39†	87.	Mar. 25,'39
Unexpected Father (G)	Baby Sandy-Mischa Auer	July 14,'39†	78.	July 15,'39
(Exploitation: July 1,'39, p. 62.)				
You Can't Cheat An Honest Man (G) 3005	W. C. Fields - Edgar Bergen - "Charlie McCarthy"	Feb. 17,'39†	79.	Feb. 18,'39
(Exploitation: May 6,'39, p. 60.)				
Coming Attractions				
Bad Company	Jackie Cooper-F. Bartholomew	Sept. 8,'39		
Desperate Trails, The	John Mack Brown - Bob Baker - Frances Robinson - Fuzzy Knight	Sept. 8,'39		
(See "In the Cutting Room," July 15,'39.)				
First Love	Deanna Durbin-Helen Parrish-R. Stack-E. Pallette-S. Byington	Aug. 25,'39†		
Give Us This Night	Irene Dunn-Charles Boyer	Aug. 11,'39†		
Hero for a Day	Charles Grapewin-Anita Louise-Dick Foran			
Hawaiian Nights	J. Downs-C. Moore-M. Carlisle	Sept. 15,'39		
Mikado, The (G) 0904	Kenny Baker-Jean Colin		91.	May 20,'39
(Exploitation: July 22,'39, p. 82.)				
Missing Evidence*	Preston Foster-Irene Hervey			
Mutiny on the Blackhawk	R. Arlen-A. Devine-C. Moore	Sept. 1,'39		
One Hour to Live	C. Bickford-D. Nolan-J. Litel			
Otulawed Marshal	John Mack Brown-Bob Baker-Fuzzy Knight			
Rio*	Sigrid Gurie-Basil Rathbone-V. McLaglen-R. Cummings-L. Carrillo	Sept. 22,'39		
They Can't Hang Me	Edmund Lowe-Wendy Barrie			
Tropic Fury	R. Arlen-A. Devine-B. Roberts			
Underpup, The	Gloria Jean-N. Grey-R. Cummings-V. Weidler-A. Gillis	Sept. 1,'39		
(See "In the Cutting Room," June 17,'39.)				

WARNER BROTHERS-FIRST NATIONAL

First National Pictures

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angels With Dirty Faces (A) 351	James Cagney - Pat O'Brien - Ann Sheridan-"Crime School Kids"-Humphrey Bogart	Nov. 26,'38†	97.	Oct. 29,'38
(Exploitation: Dec. 24,'38, p. 56; Jan. 7,'39, p. 52; Feb. 4,'39, p. 82; Feb. 25,'39, p. 66; Mar. 11,'39, p. 58; Apr. 8,'39, p. 82.)				
Blackwell's Island (G) 361	J. Garfield-R. Lane-D. Purcell	Mar. 25,'39†	71.	Mar. 11,'39
Code of the Secret Service (G) 374	Ronald Reagan-Rosella Towne	May 27,'39†	58.	May 20,'39
Comet Over Broadway (G) 370	Kay Francis-Ian Hunter	Dec. 3,'38	69.	Dec. 17,'38
Confessions of a Nazi Spy (G) 353	Edw. G. Robinson - Francis Lederer - Paul Lukas	May 6,'39†	102.	Apr. 29,'38
Cowboy Quarterback, The 366	Bert Wheeler - Marie Wilson - Gloria Dickson	July 29,'39†	56	
(See "In the Cutting Room," June 3,'39.)				
Dark Victory (G) 354	Bette Davis - George Brent - Geraldine Fitzgerald - Ronald Reagan - Humphrey Bogart	Apr. 22,'39†	106.	Mar. 11,'39
(Exploitation: June 3,'39, p. 66; June 10,'39, p. 55; June 24,'39, pp. 75, 76; July 1,'39, pp. 61, 62.)				
Daughters Courageous (G) 360	Lane Sisters - John Garfield - F. Bainter - C. Rains - G. Page - J. Lynn-F. McHugh-M. Robson-D. Foran	July 22,'39†	107.	June 24,'39
Going Places (G) 359	D. Powell-A. Louise-A. Jenkins	Dec. 31,'38†	84.	Dec. 24,'38
Heart of the North (G) 362	D. Foran-Gale Page-G. Dickson-J. Chapman-A. Jenkins	Dec. 10,'38†	85.	Dec. 17,'38
(Exploitation: Jan. 21,'39, p. 53; Feb. 4,'39, pp. 83, 84; Feb. 25,'39, p. 70.)				
Kid from Kokomo, The (G) 363	Wayne Morris - Pat O'Brien - Joan Blondell - May Robson	June 24,'39†	92.	May 27,'39
Man Who Dared (G) 375	Chas. Grapewin-Jane Bryan	June 3,'39†	60.	Apr. 8,'39
(Reviewed under the title, "I Am Not Afraid.")				
Nancy Drew, Reporter (G) 372	Bonita Granville-John Litel	Feb. 18,'39†	68.	Feb. 4,'39
Sweepstakes Winner 373	M. Wilson-J. Davis-A. Jenkins	May 20,'39†	59	
Torchy Blane in Chinatown (G) 371	Glenda Farrell-Barton MacLane	Feb. 4,'39†	58.	Feb. 11,'39
Yes, My Darling Daughter (A) 357	Jeffrey Lynn - P. Lane - Fay Bainter-M. Robson-R. Young	Feb. 25,'39†	86.	Feb. 11,'39
(Exploitation: Jan. 14,'39, p. 64; Apr. 15,'39, p. 80; Apr. 29,'39, p. 77.)				
You Can't Get Away with Murder (G) 364	Humphrey Bogart-Gale Page	May 20,'39†	75.	Jan. 21,'39
(Exploitation: June 17,'39, p. 74.)				
Coming Attractions				
Angels Wash Their Faces, The 367	Ronald Reagan - Ann Sheridan - "Dead End Kids"—B. Granville	Aug. 26,'39†		
(See "Battle of City Hall," "In the Cutting Room," May 6,'39.)				
Each Dawn I Die (G) 356	James Cagney - Jane Bryan - George Raft-George Bancroft	Aug. 19,'39†	92.	July 22,'39
Hobby Family, The 376	Henry O'Neill-Irene Rich	Aug. 26,'39†		

Warner Brothers

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Jane Arden, The (G) 321	Rosella Towne-William Gargan	Mar. 18,'39	58.	Feb. 11,'39
Dawn Patrol (G) 303	Errol Flynn - David Niven - Donald Crisp-Basil Rathbone	Dec. 24,'38†	103.	Dec. 17,'38
(Exploitation: Dec. 31,'38, p. 66; Jan. 14,'39, p. 64; Feb. 11,'39, p. 58; Feb. 18,'39, pp. 69, 71; Mar. 4,'39, pp. 69, 70; Mar. 18,'39, p. 74; Apr. 8,'39, p. 82; Apr. 22,'39, p. 64; May 27,'39, p. 67.)				
Devil's Island (G) 313	Boris Karloff-Nedda Harrigan	Jan. 7,'39†	62.	Jan. 7,'39
(Exploitation: Feb. 11,'39, p. 59; Feb. 25,'39, p. 69; Mar. 4,'39, p. 69.)				
Dodge City (G) 304	Errol Flynn-Olivia de Havilland-Ann Sheridan - Bruce Cabot - A. Hale-F. McHugh-V. Jory	Apr. 8,'39†	104.	Apr. 8,'39
(Exploitation: Mar. 25,'39, p. 82; Apr. 22,'39, p. 61; May 20,'39, p. 61; May 27,'39, pp. 65, 68; June 3,'39, p. 64; June 10,'39, p. 59; June 24,'39, p. 76, 77; July 8,'39, pp. 48, 50; July 15,'39, p. 61; July 22,'39, p. 81.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Hard to Get (G) 310	Dick Powell - O. de Havilland - C. Winninger-Allen Jenkins	Nov. 5,'38†	79.	Nov. 12,'38
Hell's Kitchen (G) 312	Margt. Lindsay-Ronald Reagan-"Dead End Kids"	July 8,'39†	81.	July 8,'39
Juarez (G) 301	Paul Muni - Bette Davis - B. Aherne-C. Rains-J. Garfield	June 10,'39†	127.	Apr. 29,'39
(Exploitation: May 13,'39, p. 64; July 1,'39, p. 58; July 15,'39, p. 66; July 22,'39, p. 81.)				
King of the Underworld (A) 317	Kay Francis-Humphrey Bogart	Jan. 14,'39†	69.	Jan. 14,'39
Nancy Drew, Detective 319	Benita Granville-John Litel	Nov. 19,'38†	65.	
(See "In the Cutting Room," Oct. 22,'38.)				
Nancy Drew, Trouble Shooter 324	B. Granville-F. Thomas-J. Litel	June 17,'39†	69.	
Naughty But Nice (G) 311	Dick Powell-Gale Page-Ronald Reagan-Ann Sheridan	July 1,'39†	90.	July 1,'39
Off the Record (G) 314	Pat O'Brien-Joan Blondell	Jan. 21,'39†	71.	Jan. 28,'39
Oklahoma Kid (G) 308	J. Cagney-H. Bogart-R. Lane	Mar. 11,'39†	80.	Mar. 18,'39
(Exploitation: Mar. 11,'39, p. 57; Apr. 1,'39, pp. 74, 75; Apr. 29,'30, pp. 74, 75; May 13,'39, p. 67; June 10,'39, p. 60; July 15,'39, p. 66.)				
On Trial (G) 323	John Litel-Margaret Lindsay	Apr. 1,'39†	61.	Mar. 25,'39
Secret Service of the Air (G) 320	R. Reagan-I. Rhodes-J. Litel	Mar. 4,'39†	61.	Mar. 11,'39
They Made Me a Criminal (G) 307	John Garfield - Ann Sheridan - "Crime School Kids"-C. Rains	Jan. 28,'39†	92.	Jan. 7,'39
Torchy Gets Her Man (G) 318	Glenda Farrell-Barton MacLane	Nov. 12,'38†	62.	Oct. 15,'38
Torchy Runs for Mayor (G) 322	Glenda Farrell-Barton MacLane	May 13,'39†	60.	Apr. 1,'39
Waterfront (G) 325	G. Dickson-D. Morgan-M. Wilson	July 15,'39†	59.	July 22,'39
Wings of the Navy (G) 309	George Brent-O. de Havilland-John Payne-F. McHugh	Feb. 11,'39†	89.	Jan. 21,'39
(Exploitation: Jan. 14,'39, p. 64; Feb. 4,'39, p. 85; Feb. 11,'39, p. 61; Feb. 25,'39, p. 69; Apr. 25,'39, pp. 75, 77; May 20,'39, p. 64.)				
Women in the Wind (G) 316	K. Francis-W. Gargan-V. Joy	Apr. 15,'39†	65.	Feb. 4,'39

Coming Attractions

All This and Heaven Too	
And It All Came True	
Brother Orchid	Edward G. Robinson - Wayne Morris - Gale Page
Career Man	Joel McCrea-Brenda Marshall-Jeffrey Lynn-Frank McHugh
(See "In the Cutting Room," July 22,'39.)	
Child Is Born, A	Geraldine Fitzgerald - Jeffrey Lynn - Gladys George
(See "Give Me a Child," "In the Cutting Room," May 6,'39.)	
Dead End Kids In Military School	Dead End Kids-John Litel
Dust Be My Destiny	John Garfield - Pat O'Brien - Priscilla Lane
(See "In the Cutting Room," June 10,'39.)	
Enemy Agent	Boris Karloff-Margaret Lindsay
Indianapolis Speedway (G) 315	Pat O'Brien - John Payne - Ann Sheridan-Gale Page
Kid Nightingale	J. Payne-J. Wyman-W. Catlett
(See "In the Cutting Room," June 24,'39.)	
Lady and the Knight, The	Bette Davis - Errol Flynn - O. de Havilland-Vincent Price
(See "In the Cutting Room," June 10,'39.)	
Lady Detective*	Jane Wyman-Dick Foran
Nancy Drew and the Hidden Staircase	B. Granville-F. Thomas-J. Litel
Not Wanted	F. Stone-G. Dickson-D. Morgan
Old Maid, The	Bette Davis - Miriam Hopkins - Geo. Brent - Jas. Stephenson
(See "In the Cutting Room," May 6,'39.)	
On Your Toes	Zorina-Eddie Albert-A. Hale-J. Gleason-G. Dickson
(See "In the Cutting Room," July 8,'39.)	
Playing with Dynamite 326	Jane Wyman-Allen Jenkins
Queer Money	R. Reagan-Margot Stevenson
Return of Dr. X	Wayne Morris - H. Bogart - Lya Lys-Rosemary Lane
(See "In the Cutting Room," July 8,'39.)	
Steeplechase	Edith Fellows-James McCallion
Student Nurse	Marie Wilson-Marg't Lindsay-Rosella Towne
20,000 Years in Sing Sing	John Garfield - Pat O'Brien - Ann Sheridan
We Are Not Alone	Paul Muni - Dolly Haas - Flora Robson - Una O'Connor
World Moves On, The	Jas. Cagney-Humphrey Bogart-Priscilla Lane-Jeffrey Lynn

STATE RIGHTS

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
Bronze Buckaroo, The	Negro Cast	Sack	Jan. 1,'39		
Code of the Cactus	Tim McCoy	Victory	Feb. 25,'39		
(See "In the Cutting Room," Jan. 14,'39.)					
Code of the Fearless (G)	Fred Scott	Record	Jan. 5,'39	56.	Jan. 21,'39
Convicts at Large	Ralph Forbes	Spectrum	Dec. 15,'38		
Feud on the Range	Bob Steele	Webb	Jan. 15,'39		
Gang, The	Gino Malo	Record	Dec. 1,'38	55.	
Gang Smashers	Negro Cast	Popkin	Jan. 1,'39		
Harlem Rides the Range	Negro Cast	Sack	Feb. 1,'39		
In Old Montana	Fred Scott	Spectrum	Feb. 5,'39		
Port of Hate	Stock Cast	Webb	Jan. 15,'39		
Reform School (G)	Louise Beavers	Million	Apr. 27,'39	*80.	May 6,'39
Sin of Lena Rivers, The (A) (reissue) (Reviewed under the title, "Lena Rivers.")	Charlotte Henry	Sack	Dec. 1,'38	67.	May 28,'32
Texas Wildcats	Tim McCoy	Victory	Apr. 10,'39		
Tumbleweeds (G) (reissue)	William S. Hart	Astor	May 20,'39	88.	May 13,'39
Two-Gun Troubador	Fred Scott	Spectrum	Mar. 5,'39		

Coming Attractions

Juarez and Maximilian (G)	Conrad Nagel	Torres		*95.	Apr. 22,'39
Lure of the Wasteland (G)	Grant Withers			*55.	Mar. 18,'39
Straight to Heaven (G)	Nina May McKinney	Domino		56.	July 1,'39

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Annie Laurie	Will Fyffe	World	Apr. 15,'39		
Ask a Policeman (G)	Will Hay	MGM		83.	Apr. 29,'39
Ballerina (G)	Janine Charrat	Mayer-Burstyn	Dec. 3,'38	80.	Dec. 3,'38
(Exploitation: Jan. 28,'39, p. 60; Mar. 4,'39, p. 70.)					
Behind the Facade (A)	Lucien Baroux	Francinex		85.	May 27,'39
Bizarre Bizarre (A)	Louis Jouvet	Lenauer-Int'l	Mar. 20,'39	85.	Apr. 1,'39
Black Limelight (A)	Raymond Massey	Alliance	Aug. 15,'39	63.	July 8,'39
Bouquets from Nicholas (G)	Noel-Noel	Walch		72.	Mar. 11,'39
Boys' School	E. Von Stroheim	Columbia	June 5,'39	90.	June 17,'39
Cabiria		Bredie	Feb. 3,'39	85.	
Captain Scorpion	Ecunomou	Brodie	Apr. '39	85.	
Champs Elysees (A)	Sacha Guitry	Tri-National	Feb. 27,'39	89.	Mar. 4,'39
(Exploitation: Apr. 1,'39, p. 74.)					
Coral Rocks, The (A)	Jean Gabin	Alliance		100.	Mar. 11,'39
Crisis (G)		Mayer-Burstyn	Mar. 13,'39	96.	Mar. 25,'39
Crossroads (A)	Charles Vanel	Tri-National		80.	Dec. 31,'38
Curtain Rises, The (G)	Louis Jouvet	Kassler	May 13,'39	85.	Apr. 29,'39
Double Crime in the Maginot Line (A)	Victor Francen	Tower		83.	Apr. 22,'39
Escape from Yesterday (A)	Annabella	Hoffberg	Dec. 23,'38	90.	May 13,'39
Four Just Men, The (A)	Hugh Sinclair	A.B.F.D.		85.	June 24,'39
40 Little Mothers (A)	Lucien Baroux	National	May 2,'39	94.	Dec. 31,'38
Gang's All Here, The (A)	Jack Buchanan	Assoc. British		78.	Apr. 1,'39
Hatred	Harry Baur	World	Feb. 15,'39		
Heart of Paris (A)	Raimu	Tri-National	Jan. 12,'39	85.	Jan. 14,'39
Herbst-Manover (G)	Leo Slezak	Casino	Mar. 17,'39	87.	Apr. 1,'39
Heroes of the Marne (A)	Raimu	Spectrum	Apr. 22,'39	88.	Apr. 29,'39
Home from Home (G)	Sandy Powell	British Lion		73.	June 3,'39
Hostages, The (A)	Annie Vernay	Nero		90.	Apr. 22,'39
Human Beast, The (A)	Simone Simon	Paris Film		110.	Apr. 1,'39
Indiscretions (A)	Sacha Guitry	Tri-National	Apr. 29,'39	80.	May 13,'39
Itto	Native Cast	World	Feb. 30,'39		
Kreutzer Sonata (A)	Gaby Morley	Foreign Cinema Arts	Feb. 1,'39	87.	Jan. 7,'39
La Inmaculada (A)	Fortunio Bonanova	United Artists		95.	July 22,'39
Lambeth Walk, The (G)	Lupino Lane	MGM		84.	Apr. 22,'39
La Vierge Folle (A)	Juliette Faber	Walch	Dec. 28,'38	80.	Jan. 21,'39
Mamele	Molly Picon	Sphinx	Jan. '39	102.	
Man and His Wife, A (A) (Reviewed under the title, "A Man with His Wife.")	Harry Baur	French Film Ex	Mar. 27,'39	80.	Apr. 15,'39
Marsellaise	Pierre Renoir	World	Mar. 30,'39		
Marusia (G)	S. Meinyk	Ukrafilm	Dec. 8,'38	105.	Dec. 31,'38
Mind of Mr. Reader, The (G)	Will Fyffe	Grand National		77.	Mar. 11,'39
Mothers of Today (G)	Esther Field	Apex	Feb. 27,'39	92.	Mar. 11,'39
Murder in Soho (A)	Jack La Rue	Assoc. British		70.	Mar. 4,'39
My Song of Love	Tito Schipa	World			
Night on the Danube, A (G)	Leo Slezak	Casino		*85.	Dec. 3,'38
Ninety Degrees South	Scott Expedition	World	July 1,'39		
Old Bones of the River (G)	Will Hay	G. F. D.		90.	Jan. 21,'39
Orage (A)	Charles Boyer	Tri-Nat'l Films	Dec. 10,'38	105.	Feb. 12,'39
Outside, The (A)	Mary Maguire	Assoc. British		91.	Feb. 25,'39
Peasant Wedding		Amer. Trading			
Poisoned Pen (A)	Flora Robson	Assoc. British		78.	July 15,'39
Puritan, The (A)	Jean-Louis Barrault	Lenaur-Int'l		85.	Mar. 25,'39
Radio Troubadour, The (G)	Tito Guizar	Paramount		*60.	Dec. 3,'38
Return of the Frog (A)	Gordon Harker	British Lion		*75.	Dec. 31,'38
School for Husbands (A)	Rex Harrison	Hoffberg	Feb. 6,'39	70.	Feb. 18,'39
Singing Charro, The (G)	Tito Guizar	Paramount		77.	June 3,'39
Slalom (G)	Hella Hartwich	World	Mar. 1,'39	66.	Jan. 23,'37
Sonadores de la Gloria	M. C. Torres	Atlas	Jan. 24,'39	108.	
So This Is London (A)	Alfred Drayton	20th Cent.-Fox		85.	Feb. 4,'39
Spain in Arms (A)		Film Facts		80.	Mar. 18,'39
Spies of the Air (A)	Barry K. Barnes	Assoc. British		77.	May 6,'39
Street Without a Name	Pola Illery	World	Mar. 15,'39		
There Ain't No Justice (A)	Jimmy Hanley	A.B.F.D.		83.	June 24,'39
They Drive by Night (A)	Emlyn Williams	First National		84.	Jan. 28,'39
This Man in Paris (A)	Barry K. Barnes	Paramount		86.	July 8,'39
Three Waltzes (G)	Yvonne Printemps	Vedis		90.	May 13,'39
Trouble Brewing (G)	George Formby	Assoc. British		87.	Mar. 11,'39
What a Man! (G)	Sydney Howard	British Lion		74.	Feb. 18,'39
When the Husband Travels	M. Philipides	Brodie	Mar. '39	95.	
Witch Night	Gosta Ekman	World			
With a Smile (G)	Maurice Chevalier	Malmar	Feb. 4,'39	79.	Feb. 18,'39
Yes, Madame? (G)	Bobby Howes	Assoc. British		79.	Dec. 31,'38
Youth in Revolt (A)	Jean-Louis Barrault	Columbia	May 15,'39	90.	May 27,'39

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (8-6-38) August 6, 1938. Numerals following review dates are production numbers.]

COLUMBIA

BROADWAY COMEDIES

Title	Rel. Date	Min.
A-Ducking They Did Go (4-22-39) 9406 (3 Stooges)	Apr.	7,'39†16½..
Boom Goes the Groom 9431 Andy Clyde	Mar.	24,'39†17½..
Chump Takes a Bump, The 9433 Charley Chase	May	5,'39.18....
Home on the Rage (12-17-38) 9426 Andy Clyde	Dec.	9,'38†17....
Mutiny on the Body 9429 Smith & Dale	Feb.	10,'39†17½..
Nag in the Bag (12-24-38) 9425 Smith & Dale	Nov.	11,'38†17....
Not Guilty Enough (10-29-38) 9423 Andy Clyde	Sept.	30,'38†17....
Now It Can Be Sold 9434 Andy Clyde	June	2,'39†17....
Pest from the West (6-17-39) 9435 Buster Keaton		18....
Pie a la Maid 9427 Charley Chase	Dec.	28,'38†18....
Rattling Romeo 9436 Charley Chase	July	14,'39.17....
Sap Takes a Wrap, The 9430 Charley Chase	Mar.	10,'39†15½..
Saved by the Bell 9408 (3 Stooges)	June	30,'39.17....
Star Is Shorn, A 9432 (All Star)	Apr.	21,'39†17....
Sue My Lawyer (10-15-38) 9422 Harry Langdon	Sept.	16,'38†17....
Swing, You Swingers 9428 Andy Clyde	Jan.	20,'39†18½..
Three Little Sew and Sews 9404 (3 Stooges)	Jan.	6,'39†16....
Trouble Finds Andy Clyde 9437	July	28,'39.18....
We Want Our Mummy 9045 (3 Stooges)	Feb.	24,'39†17....
Yes, We Have No Bonanza 9407 (3 Stooges)	May	19,'39†16....

COLOR RHAPSODIES

Title	Rel. Date	Min.
Animal Cracker Circus (10-8-38) 9502	Sept.	23,'38†.7....
Gorilla Hunt, The 9507	Feb.	24,'39†.8....
Happy Tots (4-22-39) 9508	Mar.	31,'39†.7....
Horse on the Merry-Go-Round, The (3-26-38) 8505	Sept.	17,'38..8....
Hollywood Sweepstakes 9512	July	28,'39..8....
House That Jack Built, The 9509	Apr.	14,'39†.7....
Kangaroo Kid 9505	Dec.	23,'38†.7½..
Little Match Girl (reissue) (11-27-37) 8502	Dec.	16,'38..8½..
Little Moth's Big Flame (12-31-38) 9503	Nov.	3,'38†.8....
Lucky Pigs (6-17-39) 9510	May	26,'39†.7....
Midnight Frolics	Nov.	24,'38†.7....
Nells Yells 9511	June	30,'39..7....
Peaceful Neighbors (2-18-39) 9506	Jan.	16,'39†.8....

COLUMBIA TOURS

Title	Rel. Date	Min.
Bermuda-Isle of Paradise 9551	Nov.	4,'38†10½..
Big Town Commuters (New York) 9553	Feb.	3,'39†.9....
Provincial Quebec (12-31-38) 9552	Dec.	15,'38†11....
Man-Made Island (6-17-39) 9554 (Frisco Fair)	May	26,'39..9....
Sojourn in India 9555	July	7,'39†.1 rl..

COMMUNITY SING

Title	Rel. Date	Min.
No. 12 8862 (Scotch Songs)	Sept.	15,'38.10....

(New Series)

Title	Rel. Date	Min.
No. 2 (11-12-38) 9652 (South Seas)	Nov.	4,'38†10....
No. 3 9653 (Seasons' Idea)	Dec.	2,'38†11....
No. 4 9654 (Sweetheart Melodies)	Dec.	30,'38†10½..
No. 5 (2-18-39) 9655 (Friendship Songs)	Jan.	27,'39†10....
No. 6 9656 (Moon Songs)	Feb.	24,'39†10½..
No. 7 9657 (Parade of Hits)	Mar.	24,'39†.9½..
No. 8 (4-29-39) 9658 (Strauss Music)	Apr.	21,'39†.8....
No. 9 9659 (Songs of the West)	May	19,'39†10....
No. 10 (6-17-39) 9660 (Romance Songs)	June	16,'39.10....

HAPPY HOUR

Know Your History (Remakes from "March of Years")

Title	Rel. Date	Min.
No. 1 9471	Feb.	22,'39.10½..
No. 2 9472	Mar.	23,'39.10½..
No. 3 9473	Apr.	21,'39.11....

KRAZY KAT CARTOONS

Title	Rel. Date	Min.
28. Lone Mounties, The 9703	Dec.	10,'38†.7....
29. Krazy's Bear Tale 9704	Feb.	17,'39†.7½..
30. Golf Chumps 9705	Apr.	6,'39†.7....
31. Krazy's Shoe Shop 9706	May	12,'39†.6....

MUSIC HALL VANITIES

Title	Rel. Date	Min.
Montmartre Madness (6-3-39)		10....
Night in a Music Hall, A (2-18-39) 9961	Jan.	20,'39†10½..
Night at the Troc 9962	Mar.	2,'39†10½..
Yankee Doodle Home (5-27-39) 9964	May	19,'39†10....

PICTUREGRAPH

Title	Rel. Date	Min.
No. 1 9951	Feb.	10,'39†.....

SCRAPPPY CARTOONS

Title	Rel. Date	Min.
Early Bird (10-1-38) 9751	Sept.	16,'38†.6½..
Scrappy's Added Attraction 9753	Feb.	3,'39†.6½..
Scrappy's Rodeo 9756	June	2,'39..1 rl..
Scrappy's Sideshow 9754	Mar.	3,'39†.7....
Worms Eye View, A (5-20-39) 9755	Apr.	28,'39†.7....

SCREEN SNAPSHOTS

(New Series)

Title	Rel. Date	Min.
No. 3 9853	Nov.	20,'38†10....
No. 4 (2-4-39) 9854	Dec.	15,'38†10....
No. 5 9855	Jan.	3,'39†.9....
No. 6 9856	Feb.	17,'39†10½..
No. 7 9857	Mar.	17,'39†10....
No. 8 (4-29-39) 9858	Apr.	8,'39†.9½..
No. 9 (5-20-39) 9859	May	12,'39†10....
No. 10 9860	May	26,'39..1 rl..
No. 11 9861	June	15,'39..1 rl..
No. 12 9862	July	28,'39†.1 rl..

SPECIAL SPORT THRILLS

Title	Rel. Date	Min.
Diving Rhythm (5-20-39) 9806	Apr.	21,'39†10....
Jockeys Up (6-17-39) 9807	June	2,'39..9½..
King Vulture (1-21-38) 9803	Jan.	6,'39†11....
Navy Champions (4-22-39) 9805	Mar.	17,'39†.9½..
Odd Sports 9804	Feb.	10,'39†10½..
Ski Rhythm (12-24-38) 9802	Nov.	4,'38†10....
Technique of Tennis (6-17-39) 9808	June	30,'39.10....

WASHINGTON PARADE

Title	Rel. Date	Min.
No. 1 (1-7-39) 9901 (Harry Newman)	Nov.	18,'38†10....
No. 2 (2-18-39) 9902 (Inside the White House)	Feb.	21,'39†11....
No. 3 (5-27-39) 9903 (Inside the Capitol)	Apr.	28,'39†10....

EDUCATIONAL

[Distributed through Grand National]

SONG AND COMEDY HITS

Title	Rel. Date	Min.
Cavalcade of Stuff, No. 1 E1-1	Jan.	6,'39†.9....
Cavalcade of Stuff, No. 2 E1-2	Jan.	20,'39†.9....

MGM

CAPTAIN AND THE KIDS

(In Sepia)

Title	Rel. Date	Min.
Captain's Christmas, The (12-24-38) W-692	Dec.	17,'38†.8....
Mama's New Hat W-882	Feb.	11,'39†.9....
Old Smokey W-688	Sept.	3,'38..7....
Petunia Natural Park W-693 (Color)	Jan.	14,'39..9....
Seal Skinners W-881 (Sepia)	Jan.	28,'39†.8....

CARTOONS

Title	Rel. Date	Min.
Art Gallery (6-3-39) W-886 (Color)	May	13,'39†.9....
Bear That Couldn't Sleep (7-15-39) W-887 (Sepia)	June	10,'39..9....
Goldilocks and the Three Bears (7-22-39) W-888	July	15,'39†11....
Jitterbug Follies (3-25-39) W-883 (Sepia)	Feb.	25,'39†.9....
Little Goldfish, The 4-22-39) W-86 (Color)	Apr.	15,'39†.8....
Wanted: No Master W-884	Mar.	18,'39†.8....

CRIME DOESN'T PAY

Title	Rel. Date	Min.
No. 20—"The Wrong Way Out" (1-21-39) Linda Terry-Kenneth Howell	Dec.	24,'38†17....
No. 21—Money to Loan (3-25-39) P-812 Alan Dinehart-Paul Guilfoyle	Mar.	11,'39†21....
No. 22—While America Sleeps (4-22-39) P-813 Dick Purcell	Apr.	15,'39†21....
No. 23——Help Wanted (7-1-39) P-814 Tom Neal-Jo. Ann Sayers	June	10,'39.21....

FITZPATRICK TRAVEL TALKS

Title	Rel. Date	Min.
Ancient Egypt (3-4-39) T-856	Jan.	21,'39†.9....
Colorful Curacao T-862	May	27,'39†.9....
Glimpses of Australia (5-27-39) T-859	Apr.	15,'39†.9....
Imperial Delhi (4-1-39) T-857	Feb.	18,'39†.8....
Java Journey (6-3-39) T-858	Mar.	18,'39†.8....
Picturesque Udaipur (7-15-39) T-861	May	13,'39†.8....
Rural Hungary (6-24-39) T-860	Apr.	29,'39†.9....
Singapore and Jahore	Dec.	31,'39† 9....
Sydney, Pride of Australia (2-4-39) T-854	Dec.	3,'38†.9....

MGM MINIATURES

Title	Rel. Date	Min.
Great Heart, The (2-4-39) M-875 Tom Neal	Dec.	31,'38†11....
Greener Hills, The (7-15-39) M-880 Emmett Vogan-Grace Stafford	May	27,'39†11....
Hollywood Hobbies (6-17-39) M-878 Sally Payne-Joyce Compton	May	13,'39†10....
Ice Antics (2-24-39) M-876 (Sepia)	Feb.	11,'39†.9....
Love on Tap M-877 (Sepia) Mary Howard	Mar.	18,'39†11....
Miracle of Salt Lake (12-31-38) M-874 Holmes Herbert	Nov.	12,'38†11....
Prophet Without Honor (6-17-39) M-879 Tom Neal	May	20,'39†11....

MUSICAL COMEDIES

Title	Rel. Date	Min.
Dream of Love, A (3-4-39) R-803 (Sepia)	Jan.	28,'39†20....
Happily Buried (6-3-39) R-805 Anthony Allen-Rita Oehman	Apr.	15,'39†20....
Men of Steel (1-28-39) R-801 Doris Weston	Dec.	17,'38†21....
Once Over Lightly (2-4-39) R-802 Dixie Dunbar-Johnny Downs	Dec.	17,'38†19....
Somewhat Secret (4-22-39) R-804 Mary Howard-Tom Collins	Mar.	29,'39†21....

OUR GANG

Title	Rel. Date	Min.
Alfalfa's Aunt (2-4-39) C-935	Jan.	7,'39†11....
Auto Antics C-942	July	22,'39†.1 rl..
Clown Princess (6-3-39) C-938	Apr.	15,'39†10....
Cousin Wilbur (6-17-39) C-939	Apr.	29,'39†10....
Dog Daze C-941	July	1,'39†11....
Duel Personalities (4-8-39) C-937	Mar.	11,'39†10....
Football Romeo (1-21-39) C-933	Nov.	12,'38†10....
Joy Scouts	June	24,'39†10....
Party Fever (10-15-38) C-742	Aug.	27,'38.10....
Practical Jokers (2-18-39) C-934	Dec.	17,'38†.9....
Tiny Trouble (3-25-39) C-936	Feb.	18,'39†10....

PASSING PARADE

(Sepia)

Title	Rel. Date	Min.
No. 2—(3-4-39) K-922 (New Roadways)	Jan.	28,'39†10....
No. 3—(2-25-38) K-923 (Story of Alfred Nobel)	Feb.	18,'39†11....
No. 4—(4-22-39) K-924 (Story of Dr. Jenner)	Mar.	18,'39†10....
No. 5—(6-17-39) K-925 (Angel of Mercy) (Sepia)	May	20,'39†10....
No. 6—(6-17-39) K-926 (Yankee Doodle Goes to Town)	June	17,'39†.9....
No. 7—Giant of Norway (7-22-39) K-927	June	24,'39.11....
No. 8—Story That Couldn't Be Printed K-928	July	22,'39†11....

PETE SMITH SPECIALTIES

Title	Rel. Date	Min.
Culinary Carving S-910	July	1,'39..9....
Double Diving (1-28-39) S-904 (Sepia)	Jan.	14,'39†.8....
Heroes at Leisure (3-4-39) S-905	Feb.	11,'39†10....
Man's Greatest Friend (12-31-38) S-902	Nov.	19,'38†10....
Marine Circus (4-22-39) S-906 (Color)	Mar.	11,'39†.9....
Penny's Picnic (1-14-39) S-906 (Color)	Dec.	17,'38†10....
Poetry of Nature (7-8-39) (Sepia)	May	20,'39.10....
Radio Hams (6-17-39) S-908	May	20,'39†10....
Weather Wizards (4-22-39) S-907	Apr.	8,'39†.9....

ROBERT BENCHLEY

Title	Rel. Date	Min.
Dark Magic (5-27-39) F-956	May	13,'39†10....
Home Early (6-17-39) F-957	May	27,'39†.9....
Hour or Lunch, An (4-22-39) F-955	Mar.	18,'39†.9....
How to Eat (7-8-39) F-958	June	10,'39†10....
How to Sublet (2-4-39) F-954	Jan.	28,'39†.8....
Mental Poise (2-4-39) F-953	Dec.	10,'38†.7....
Opening Day (12-10-38) F-952	Nov.	12,'38†.9....

PARAMOUNT

BETTY BOOP CARTOONS

Title	Rel. Date	Min.
Musical Mountaineers (5-27-39) T8-3	May	12,'39†.7....
My Friend the Monkey (2-18-39) T8-6	Jan.	27,'38†.7....
On With the New (12-17-38) T8-3	Dec.	2,'38†.7....
Pudgy in Thrills and Chills (2-4-39) T8-5	Dec.	23,'38†.7....
Rhythm on the Reservation (7-22-39) T8-10	July	7,'39†.7....
Scared Crows, The (7-8-39) T8-9	June	9,'39†.7....
So Does an Automobile T8-7	Mar.	31,'39†.1 rl..
Yip Yip Yippy J8-6	July	28,'39..1 rl..

COLOR CLASSICS

Title	Rel. Date	Min.
Always Kickin' (2-25-39) C8-3	Jan.	27,'39†.7....
Barnyard Brat (7-15-39) C8-5	June	30,'39†.7....
Small Fry (5-6-38) C8-4	Apr.	21,'39†.7....

COLOR CRUISES

Title	Rel. Date	Min.
Colombia K8-7	July	21,'39†.1 rl..
Costa Rica (12-10-38) K8-3	Dec.	2,'38†10....

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Jamaica (7-15-39) K8-6	May	26,'39†10....
Land of the Inca Memories (2-4-39) K8-4	Jan.	27,'39†10....
Republic of Panama K8-5	Mar.	24,'39†.1 rl..
Rio de Janeiro		.....1 rl..
HEADLINERS		
Champagne Music of Lawrence Welk (3-4-39) A8-8	Mar.	3,'39†10....
Hal Kemp and His Orch. A8-5	Dec.	2,'38†.1 rl..
Music Through the Years (2-25-39) A8-7	Feb.	3,'39†11....
Jan Garber and Orch.		
Orrin Tucker and Orch. A8-4	Nov.	4,'38†.1 rl..
Paramount Presents Hoagy Carmichael (6-3-39) A8-10	May	5,'39†10....
Song Is Born, A (12-24-38) A8-6	Jan.	6,'39†10....
Larry Clinton and Orch.		
Sweet Moments	Aug.	11,'39†.1 rl..
Russ Morgan and Orch.		
Tempo of Tomorrow (7-1-39) A8-11	June	2,'39†10....
Richard Himber and Orch.		
Three Kings and a Queen A8-9	Apr.	7,'39†.1 rl..
Vincent Lopez and Orch.		
PARAGRAPHICS		
Circus Co-ed (3-11-39) V8-8	Mar.	10,'39†10....
Farewell Vienna (7-15-39) V8-11	June	23,'39†10....
Fisherman's Pluck V8-9	Apr.	14,'39†.1 rl..
Oh Say, Can You Ski (2-4-39) V8-5	Dec.	16,'38†10....
Raising Canines (11-5-38) V8-4	Nov.	11,'38†10....
Schubert's Unfinished Symphony (11-26-38) V8-6	Jan.	13,'39†10....
Swans (5-27-39) V8-10	May	19,'39†10....
That's Africa (3-4-39) V8-7	Feb.	10,'39†10....
PARAMOUNT PICTORIAL (New Series)		
No. 4—P8-4	Nov.	4,'38†.1 rl..
No. 5—(12-3-38) P8-5	Dec.	9,'38†.1 rl..
No. 6—P8-6	Jan.	6,'39†.1 rl..
No. 7—(2-11-39) P8-7	Feb.	3,'39†.1 rl..
No. 8—(3-11-39) P8-8	Mar.	3,'39†10....
No. 9—(5-20-39) P8-9	Mar.	31,'39†10....
No. 10—P8-10	May	5,'39†.1 rl..
No. 11—(6-3-39) P8-11	June	2,'39†10....
No. 12—(6-24-39) P8-12	July	7,'39†10....
POPEYE THE SAILOR		
Aladdin and His Wonderful Lamp (4-29-39) EE8-1 (special)	Apr.	7,'39†22....
Cops Is Always Right (1-21-39) E8-5	Dec.	30,'38†.7....
Customers Wanted (2-18-39) E8-6	Jan.	27,'39†.7....
Date to Skate, A (12-3-38) E8-4	Nov.	18,'38†.7....
Ghost Is the Bunk (7-22-39) E8-9	June	16,'39†.7....
Hello How Am I E8-10	July	14,'39†.1 rl..
It's the Natural Thing to Do	July	28,'39†.1 rl..
Leave Well Enough Alone (5-13-39)	Feb.	24,'39†.7....
Wotta Nitemare (7-15-39) T8-8	Mar.	24,'39†.7....
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
POPULAR SCIENCE (In Color) (New Series)		
No. 2—J8-2	Nov.	4,'38†.1 rl..
No. 3—J8-3	Jan.	6,'39†.1 rl..
No. 4—J8-4	Mar.	10,'39†.1 rl..
No. 5—(5-27-39) J8-5	May	12,'39†11....
No. 6—J8-6	July	14,'39†.1 rl..
GRANTLAND RICE SPORTLIGHTS		
No. 57—Super Athletes (11-19-38) R8-5	Nov.	25,'38†.1 rl..
No. 58—Frolicking Frogs R8-6	Dec.	23,'38†.1 rl..
No. 59—Two Boys and a Dog (12-31-38) R8-7	Jan.	20,'39†10....
No. 60—Hold Your Breath (2-18-39) R8-8	Feb.	17,'39†10....
No. 61—The Sporting Irish (3-4-39) R8-9	Mar.	17,'39†10....
No. 62—Good Skates (5-6-39) R8-10	Apr.	14,'39†10....
No. 63—Diamond Dust (6-3-39) R8-11	May	12,'39†10....
No. 63—Death Valley Thrills (6-24-39) R8-12	June	9,'39†10....
No. 64—Watch Your Step R8-13	July	7,'39†.1 rl..
UNUSUAL OCCUPATIONS (In Color) (New Series)		
No. 3—(2-4-39) L8-3	Dec.	2,'38†11....
No. 4—(1-28-39) L8-4	Feb.	3,'39†10....
No. 5—(5-6-39) L8-5	Apr.	14,'39.11....
No. 6—L8-6	June	16,'39†.1 rl..

RKO RADIO

Title	Rel. Date	Min.
LEON ERROL COMEDIES		
Crime Rave 93,703	Jan.	13,'39†18....
Home Boner 93,704	Mar.	10,'39†20....
Major Difficulties 93,702	Nov.	18,'38†10....
Moving Vanities (5-6-39) 93,705	May	5,'39†17....
Ring Madness 9370	June	30,'39†19....
HEADLINERS		
No. 2—Romancing Along 93,602	Dec.	30,'38†21....
No. 3—Swing Vacation 93,603	Feb.	24,'39†17....
No. 4—Sales Slips 93,604	June	2,'39†17....
EDGAR KENNEDY COMEDIES		
Baby Daze 93,405	May	19,'39†15....
Clean Sweep, A, 93,402	Dec.	2,'38†17....
Clock Wise (4-1-39) 93,404	Mar.	24,'39†18....
Feathered Pests 93,406	July	14,'39†.2 rls.
Maid to Order 93,403	Jan.	27,'39†18....
MARCH OF TIME 1938-39		
No. 4—Uncle Sam the Good Neighbor (11-26-38) 93,104	Nov.	25,'38†19....
No. 5—The Refugee—Today and Tomorrow (12-24-38) 93,105	Dec.	23,'38†18....
No. 6—State of the Nation (1-28-39) 93,106	Jan.	20,'39†18....
No. 7—Young America—Mexico's New Crisis (2-18-39) 93,107	Feb.	17,'39†19....
No. 8—Background for War: The Mediterranean (3-18-39) 93,108	Mar.	17,'39†18....
No. 9—Japan: Master of the Orient (4-15-39) 93,109	Apr.	14,'39†19....
No. 10—Dixie-U.S.A. (5-13-39) 93,110	May	12,'39.19....
No. 11—War, Peace and Propaganda (6-10-39) 93,111	June	9,'39†19....
No. 12—The Movies March On (7-8-39) 93,112	July	7,'39†22....
NU-ATLAS PRODUCTIONS		
Arcade Varieties (5-20-39) 94,210 Lillian Roth	May	12,'39†11....
Cafe Rendezvous (12-3-38) 94,205	Dec.	23,'38†10....
Hello Mama (4-1-39) 94,209 George Jessel	Apr.	14,'39†11....
Readin' Ritin' and Rhythm 94,207 Lucky Millinder and Orch.	Feb.	17,'39†10....
Samovar Serenade 94,208 Luba Malina	Mar.	17,'39†.1 rl..
Tropical Topics 94,206 Rosita Ortega	Jan.	20,'39†10....
Venetian Moonlight 94,204 Mario Cozzi	Nov.	25,'38..1 rl..
PATHE NEWS		
Released twice a week		
PATHE REVIEWS		
Released once a month		
PATHE TOPICS		
Released seven times a year		
RADIO FLASH COMEDIES		
Hectic Honeymoon 93,201	Nov.	4,'38†17....
Marriage Go-Round 93,204	July	28,'39†18....
Plumb Crazy 93,202	Feb.	3,'39†16....
Dog-Gone 93,208	Apr.	21,'39†16....
RAY WHITLEY COMEDIES		
Prairie Pappas 93,502	Dec.	16,'38†18....
Ranch House Romeo (4-1-38) 93,503	Apr.	7,'39†17....
Sagebrush Serenade 93,504	June	6,'39†19....
REELISMS		
Air Waves (3-17-39) 94,607	Mar.	10,'39†10....
Dude Ranch (12-3-38) 94,603	Nov.	11,'38..9....
Gold 94,606	Feb.	10,'39†.1 rl..
Kennel Kings 94,612	July	12,'39†.1 rl..
Newsreel (12-31-38) 94,604	Dec.	9,'38†10....
Pilot Boat 94,605	Jan.	20,'39†.9....
Soldiers of Sea 94,608	Apr.	7,'39†.9....
Television (5-6-39) 94,609	May	5,'39†.9....
Swinquet (7-15-39) 94,610	May	26,'39†.8....
World of Tomorrow (7-15-39) 94,611	June	23,'39†.9....
RKO PATHE SPORTSCOPE		
Big Leaguers (4-29-39) 64,309	Apr.	21,'39†.9....
Bird Dogs (11-19-38) 94,303	Nov.	4,'38.10....
Blue Grass (12-17-38) 94,304	Dec.	2,'38†10....
Bow Strings 94,306	Jan.	27,'39†.9....
Devil Drivers (7-15-39) 94,311	June	16,'39†.9....
On the Wing 94,305	Dec.	30,'38†10....
Riding the Crest (7-8-39) 94,312	July	14,'39†.9....
Smooth Approach (5-20-39) 94,310	May	19,'39†.9½..
Snow Falls (3-18-39) 94,307	Feb.	24,'39†.1 rl..
Sporting Wings (4-1-39) 94,308	Mar.	24,'39†.9....
WALT DISNEY CARTOONS		
Autograph Hound 94,116	July	21,'39†.8....
Beach Picnic (5-27-39) 94,114	June	9,'39†.8....
Donald's Cousin Gus (5-20-39) 94,113	May	19,'39†.8....
Donald's Golf Game 94,103	Nov.	4,'38..8....
Donald's Lucky Day (10-1-38) 94,107	Jan.	13,'39†.8....
Donald's Penguin (5-27-39) 94,117	Aug.	11,'39†.8....
Ferdinand the Bull (10-1-38) 94,104 (Exploitation: Jan. 7,'39, p. 50; Jan. 28,'39, pp. 59-60.)	Nov.	25,'38†.8....
Goofy and Wilbur (10-1-38) 94,110		
Hockey Champ (5-20-39) 94,110	Mar. Dec.	17,'39†.7.... 9,'38†.8....
Merbabies 94,105		
Mother Goose Goes Hollywood (10-38) 94,106	Dec. Rel. Date	23,'38†.7½.. Min.
Practical Pig, The (10-1-38) 94,109	Feb.	24,'39†.....
Sea Scout 94,115	June	30,'39†.8....
Society Dog Show (11-12-38) 94,108	Feb.	3,'39†.8....
Ugly Duckling, The (10-1-38) 94,111	Apr.	7,'39†.8....

20TH CENTURY-FOX

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Athletic Oddities 9204	Nov.	11,'38†.9....
Daily Diet of Danger, A 9203	Dec.	9,'38†.9....
Sand Hogs 9205	May	12,'39†10....
FASHIONS (In Color)		
Fashion Forecast, No. 2 (12-31-38) 9602	Dec.	23,'38†10....
Fashion Forecast, No. 3 9603	Mar.	31,'39†10....
Fashion Forecast, No. 4 9604	July	7,'39†.1 rl..
LEW LEHR		
Muscle Maulers (5-6-39) 9404	Apr.	14,'39†11....
What Every Girl Should Know (10-22-38) 9402	Nov.	25,'38†11....
What Every Inventor Should Know 9403	Jan.	20,'39†11....
MAGIC CARPET SERIES (Lowell Thomas)		
Good Neighbors 9106	May	26,'39†11....
Isle of Pleasure (11-19-38) 9103	Feb.	3,'39†11....
Mystic Siam (5-6-39) 9105	Mar.	17,'39†10....
Tempest Over Tunis 9107	June	9,'39.11....
Viking Trail (12-31-38) 9104	Feb.	17,'39†10....
TERRY-TOONS		
Africa Squawks 9516	June	30,'39..7....
Barnyard Baseball 9517	July	14,'39..7....
Barnyard Egg-citement (5-6-39) 9528 (color)	May	5,'39†.7....
Cuckoo Bird, The 9511	Apr.	7,'39†.7....
Frozen Feet 9509	Feb.	24,'39†.7....
Gandy Goose in a Bully Romance 9515	June	16,'39..7....
Gandy Goose in G Man Jitters 9510	Mar.	10,'39†.7....
Gandy the Goose in the Frame Up 9507	Dec.	30,'38†.7....
Gandy Goose in Doomsday 9524 (color)	Dec.	16,'38†.7....
Housewife Herman (11-19-38) 9523 (color)	Nov.	18,'38†.7....
New Comer, The 9504	Oct.	21,'38†.7....
Nick's Coffee Pot 9513	May	19,'39†.7....
Nutty Network, The 9527 (color)	Mar.	24,'39†.7....
One Gun Gary In Nick of Time 9503	Jan.	27,'39†.7....
Owl and Pussycat, The 9525 (color)	Jan.	13,'39†.7....
Prize Guest, The, 9514	June	2,'39..7....
Stranger Rides Again, The (12-3-38) 9505	Nov.	4,'38†.7....
Their Last Bean (4-29-39) 9512	Apr.	21,'39†.7....
Three Bears, The 9526 (color)	Feb.	10,'39†.7....
Village Blacksmith 9506	Dec.	2,'38†.7....
Wolf's Side of the Story 9503	Sept.	23,'38†.7....
ED THORGERSEN (Sports)		
Hunting Dogs (5-6-39) 9303	Mar.	3,'39†11....
Inside Baseball 9304	Apr.	28,'39†11....
Shooting for Par 9302	Jan.	6,'39†11....
Sports Immortals 9305	June	23,'39.11....

UNITED ARTISTS

Title	Rel. Date	Min.
WORLD WINDOWS (Color)		
Arabian Bazaar (12-31-38)	Sept.	1,'39.10....
Eternal Fire, The (1-28-39)	Sept.	21,'39.10....
Fox Hunting (1-21-39)	Jan.	3,'39.10....
Jerusalem (1-14-39)	May	1,'39.10....
Labanon Coast	Dec.	1,'39.10....
Petra (1-14-39)	Aug.	1,'39.10....
Rome Symphony (12-31-38)	Feb.	15,'39.10....
River Thames (4-15-39)	Nov.	1,'39.10....
Ruins of Palmyra	Oct.	1,'39.10....
Wanderers of the Desert	July	1,'39.10....

UNIVERSAL

Title	Rel. Date	Min.
GOING PLACES WITH GRAHAM McNAMEE		
No. 56—(11-26-38) 3354	Nov.	14,'38†19....
No. 57—3355	Nov.	28,'38†.1 rl..
No. 58—(2-11-39) 3356	Dec.	26,'38†.9....
No. 59—(2-25-39) 3357	Jan.	30,'39†.9....
No. 60—(3-11-39) 3358	Feb.	20,'39†.9½..
No. 61—(4-15-39) 3359	Mar.	13,'39†.9....
No. 62—(5-20-39) 3360 (Reviewed under title, "America Takes to Skies")	Apr.	10,'39†.9....
No. 63—(6-3-39) 3361 (Reviewed under the title, "Theatre of the Sky.")	May	15,'39†.9½..
No. 64—(7-15-39) 3362	June	26,'39†.9½..
No. 65—3363	July	17,'39..1 rl..
LANTZ CARTUNES		
A-Hunting We Will Go (7-15-39)		.....7½..
Arabs with Dirty Fezzes (3259)	July	31,'39†.7....
Baby Kittens (12-3-38) 3245	Dec.	19,'38†.1 rl..
Bird on Nellie's Hat (7-8-39) 3257	June	19,'39†.7....
Birth of a Toothpick 3250	Feb.	27,'39†.7½..
Bola Mola Land (5-27-39)	May	26,'39†.7....
Charlie Cucukoo (5-13-39) 3254	Apr.	24,'39†.7....
Crack Pot Cruise 3253	Apr.	10,'39†.6½..
Disobedient Mouse (12-3-38) 3244	Nov.	28,'38†.8½..
I'm Just a Jitterbug (1-21-39) 3248	Jan.	23,'39†.7....
Little Blue Blackbird (12-10-38) 3246	Dec.	26,'38†.7....
Little Tough Mice (4-15-39) 3251	Mar.	13,'39†.7....
Magic Beans (3-11-39) 3249	Feb.	13,'39†.7½..

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Nellie of the Circus (5-20-39) 3255	May	8,'39†.7....
One Armed Bandit (4-8-39) 3252	Mar.	27,'39†.7....
Sailor Mouse, The (11-19-38) 3242	Nov.	7,'38†.7....
Soup to Mutts (2-4-39) 3247	Jan.	9,'39†.7....
Stubborn Mule 3258	July	3,'39†.7....
MENTONE MUSICAL COMEDIES		
Bank Notes (3-11-39) 3228. Gus Van	Mar.	15,'39†19....
Cafe Boheme (4-1-39) 3229 Ray Smeck & Islanders	Apr.	12,'39†17....
Down on the Barn (2-26-38) 2167 Billy Jones-Ernie Hare	Feb.	23,'38.17....
Gals and Gallons (6-3-39) 3232 East and Dumke	July	12,'39†17½..
Music and Models (12-3-38) 3225 Jack Arthur	Dec.	14,'38†18....
Nautical Knights (1-28-39) 3226 Arthur & Morton Havel	Jan.	11,'39†19....
Patio Serenade (11-12-38) 3224 Titol Coral-Armida	Nov.	16,'38†17....
Pharmacy Frolics (5-20-39) 3230 Three Playboys	May	17,'39†18½..
Stars and Stripes (7-2-38) 2172 Ed East-Ralph Dumke	Feb.	15,'39..2 rls.
Swing Sanatorium (5-20-39) 3241 Dorothy Stone-Chas. Collins	June	14,'39†18....
Wild and Bully (2-18-39) 3227 J. Harold Murray	Feb.	15,'39.19....
With Best Dishes (6-3-39) 3233 Charles Kemper	Aug.	9,'39†17....
SPECIAL		
March of Freedom (5-20-39)	May	24,'39.20....
STRANGER THAN FICTION SERIES		
No. 56—Novelty (12-3-38) 3367	Nov.	21,'38†.9....
No. 57—Novelty (12-17-38) 3368	Dec.	5,'38†.9....
No. 58—Novelty (1-28-39) 3369	Jan.	2,'39†.9½..
No. 59—Novelty (3-4-39) 3370	Feb.	6,'39†.9....
No. 60—Novelty (3-4-39) 3371	Mar.	6,'39†.9....
No. 61—Novelty (4-22-39) 3372	Apr.	3,'39†.9....
No. 62—Novelty (5-20-39) 3373	May	1,'39†.9....
No. 63—Novelty (6-3-39) 3374	June	5,'39†.9....
No. 64—Novelty 3375	July	3,'39†.1 rl..
No. 65—Novelty (7-15-39) 3376	Aug.	7,'39†.9½..

VITAPHONE

BROADWAY BREVITIES

Title	Rel. Date	Min.
Star Dust (12-3-38) 4015.. Benny Davis	Dec.	12,'38†22....
Boarder Trouble 4016..... Joe and Asbestos	Dec.	17,'38†.2 rls.
Swing Time in the Movies (1-7-39) 4003 Fritz Feld (color)	Jan.	7,'39†20....
Hats and Dogs 4017..... Wini Shaw	Dec.	31,'38†20....
Sophomore Swing (2-4-39) 4021 Harvest Moon Dancers	Jan.	21,'39†20....
Sundae Serenade 4020..... Rosie Moran	Feb.	25,'39†.2 rls.
Projection Room 4022..... Arthur and Case	Mar.	4,'39†.2 rls.
Small Town Idol, A (3-11-39) Ben Turpin	Feb.	11,'39†20....
Home Cheap Home 4023... Henry Armetta	Mar.	18,'39†.2 rls.
A Fat Chance 4024..... Johnny Perkins	Mar.	25,'39†.2 rls.
Rollin' in Rhythm 4025....	Apr.	15,'39..2 rls.
Seeing Spots 4026.....	Apr.	29,'39..2 rls.
Duke McHale		
You're Next to Closing 4027 Cross and Dunn	May	13,'39..2 rls.
Broadway Buckaroo (6-17-39) 4028 Red Skelton	June	3,'39†20....
Quiet Please (5-27-39) 4006 Fritz Feld (color)	July	1,'39.20....
Wardrobe Girl 4029..... Ginger Manners	June	17,'39.....
A Swing Opera 4030..... Tess Gardella	July	22,'39†.2 rls.
COLOR PARADE		
Nature's Mimics (2-4-39) 4604	Dec.	3,'38†10....
Points on Pointers 4606....	Jan.	28,'39†.1 rl..
Mechanix Illustrated, No. 3 (3-4-39) 4607	Feb.	25,'39†10....
The Roaming Camera (4-15-39) 4608	Mar.	25,'39†11....
Mechanix Illustrated, No. 4 (5-27-39) 4609	Apr.	22,'39.10....
For Your Convenience (6-17-39) 4610	May	20,'39.10....
Mechanix Illustrated, No. 5 4612	June	17,'39†.1 rl..
Modern Methods 4611.....	July	15,'39.....
FLOYD GIBBONS' "YOUR TRUE ADVENTURE"		
Treacherous Waters (12-17-38) 4304	Dec.	10,'38†10....
The Human Bomb (1-28-39) 4305	Jan.	7,'39†12....
High Peril (3-4-39) 4306..	Feb.	18,'39†12....
A Minute from Death 4307.	Mar.	4,'39†.1 rl..
Chained (4-15-39) 4308....	Apr.	1,'39†12....
Voodoo Fires (5-27-39) 4309	May	6,'39.12....
Haunted House (6-24-39)..	June	3,'39†12....
Lives in Peril 4311.....	July	1,'39.....
Three Minute Fuse 4312..	July	29,'39†.1 rl..
HISTORICAL TECHNICOLOR FEATURETTES		
Declaration of Independence The (10-15-38) 4002.... John Litel (color)	Nov.	28,'38.19....
Lincoln in the White House (1-14-39) 4004 Frank McGlynn (color) (Exploitation: Feb. 25,'39, p. 68; May 20, '39, p. 61.)	Feb.	11,'39†20....
Sons of Liberty (3-25-39) 4005 Claude Rains	May	20,'39†20....
Bill of Rights 4007.....	Aug.	12,'39†.2 rls.
LOONEY TUNES		
No. 61—Daffy Doc, The (12-3-38) 4804	Nov.	26,'38†.7....
No. 62—Porky the Gob (12-31-38) 4805	Dec.	17,'38†.7....
No. 63—The Lone Stranger and Porky 4806	Jan.	7,'39†.7....
No. 64—It's an Ill Wind 4807	Jan.	28,'39†.1 rl..
No. 65—Porky's Tire Trouble 4808	Feb.	18,'39†.1 rl..
No. 66—Porky's Movie Mystery (3-24-39) 4809..	Mar.	11,'39†.7....
No. 67—Chicken Jitters (4-1-39) 4810	Apr.	22,'39†.1 rl..
No. 68—Porky and Teabiscuit (5-20-39) 4811...	Apr.	1,'39†.7....
No. 69—Kristopher Kolumbus, Jr. 4812.....	May	13,'39..1 rl..
No. 70—Polar Pals (6-17-39) 4813.....	June	3,'39†.7....
No. 71—Scalp Trouble 4814	June	24,'39..1 rl..
No. 72—Porky's Picnic 4815	July	15,'39†.1 rl..
No. 73—Wise Quack 4816.	Aug.	5,'39†.1 rl..
MELODY MASTERS		
Merle Kendricks and Orch. (10-22-38) 4704	Nov.	12,'38†10....
Music With a Smile (7-30-38) 4705	Dec.	3,'38†10....
Dave Apollon and Orch. (12-17-38) 4706	Dec.	24,'38†11....
Clyde Lucas and Orch. (1-21-39) 4707	Jan.	7,'39†10....
Blue Barron and Orch. 4708	Jan.	21,'39†.1 rl..
Jerry Livingston and Orch. 4709	Feb.	4,'39†.1 rl..
Russ Morgan and Orch. (3-4-39) 4710	Feb.	25,'39†10....
Dave Apollon and Orch. 4711	Apr.	22,'39†.1 rl..
Clyde McCoy and Orch. (5-27-39) 4712	Mar.	18,'39†10....
Artie Shaw and Orch. (4-8-39) 4713	Apr.	29,'39†10....
Larry Clinton and Orch. 4714	May	20,'39..1 rl..
Leith Stevens and Orch. (6-17-39) 4715	June	10,'39†10....
Rita Rio and Orch. 4716...	July	1,'39..1 rl..
Will Osborne and Orch. 4717	July	22,'39†.1 rl..
Eddie DeLange and Orch. 4718	Aug.	12,'39†.1 rl..
MERRIE MELODIES (In Color)		
No. 68—You're an Education (12-3-38) 4504.....	Nov.	5,'38†.7....
No. 69—Night Watchman, The (11-26-38) 4505.....	Nov.	19,'38†.7....
No. 70—Daffy Duck in Hollywood 4506	Dec.	12,'38†.1 rl..
No. 71—Count Me Out (12-31-38) 4507.....	Dec.	17,'38†.7....
No. 72—The Mice Will Play 4508	Dec.	31,'38†.7....
No. 73—Dog Gone Modern (1-21-39) 4509	Jan.	14,'39†.7....
No. 74—Ham-ateur Night 4510	Jan.	28,'39†.7....
No. 75—Robin Hood Makes Good (3-4-39) 4511.....	Feb.	11,'39†.7....
No. 76—Gold Rush Daze 4512	Feb.	25,'39†.1 rl..
No. 77—A Day at the Zoo 4513	Mar.	11,'39†.1 rl..
No. 78—Presto Chango 4514	Mar.	25,'39†.1 rl..
No. 79—Bars and Stripes Forever 4515	Apr.	8,'39†.1 rl..
No. 80—Daffy Duck and Dinosaur (4-22-39) 4516.	Apr.	22,'39†.7....
No. 81—Thugs with Dirty Mugs 4517	May	6,'39..1 rl..
No. 82—Naughty But Mice 4520	May	10,'39†.1 rl..
No. 83—Believe It or Else 4520	June	3,'39†.1 rl..
No. 84—Hobo Gadget Band (6-17-39) 4518	June	17,'39..7....
No. 85—Old Glory (6-17-39) 4521	July	1,'39.10....
No. 86—Dangerous Dan McFoo 4522	July	15,'39..1 rl..
No. 86—Snow Man's Land 4523	July	29,'39†.1 rl..
TECHNICOLOR SPECIALS		
Immortal Brush (10-22-38) 4402	Nov.	19,'38†.9....
The Master's Touch 4408...	Feb.	18,'39†.1 rl..
SPECIAL		
Nine Million, The (2-18-39)		9....
VITAPHONE VARIETIES		
Vaudeville Interlude 4903..	Nov.	19,'38†.1 rl..
Robbin' Good (12-3-28) 4904 Luis Zingone	Dec.	10,'38†10....
Ski Girl (1-28-39) 4905...	Jan.	14,'39†10....
"Gadgeteers" 4906	Feb.	18,'39†.1 rl..
Tax Trouble 4907..... Grouch Club	Mar.	18,'39†.1 rl..
The Crawfords "at Home" 4909	Apr.	15,'39†.1 rl..
Dean of the Pasteboard (5-27-39) 4910 Luis Zingone	May	27,'39.10....
Right Way, The (6-17-39) 4908 Irene Rich	July	1,'39..9....
Witness Trouble 4911..... Grouch Club	July	29,'39†.1 rl..

OTHER PRODUCT

A. B. F. D.

Title	Rel. Date	Min.
Legend of Norfolk, A (12-31-38)		

ABPC

Come Back to Erin (5-20-39)		33....

AMERICAN RED CROSS

Footsteps (5-27-39)		11....

AMERICAN TRADING

La Traviata		
Little Journeys to Distant Lands		
Travel Talks		

ASSOC. OF SCHOOL FILM LIBRARIES

New World for Old (6-3-39)		25....
BRITISH		
Londoners, The (4-29-39)		35....
Reporter Investigates Liberty (5-6-39)		17....
Warning, The (4-1-39)		35....
CENTRAL		
Chinook's Children (6-3-39)		10....
CIVIC		
City, The (5-20-39)		44....
FRENCH FILM EXCHANGE		
Ave Maria (7-15-39)		
Rembrandt (7-15-39)		
Trip to the Sky (7-1-39)		10....
G. P. O.		
Health for the Nation (7-15-39)		
Spare Time (6-17-39)		
Men in Danger (6-17-39)		
LENAUER		
Frosty Frolics (12-24-38)		11....
Getting Your Money's Worth (12-31-38)		11....
North Sea (7-9-38)		24....
MOTION PICTURE INDUSTRY		
For Auld Lang Syne (4-22-39)		10....
PATHE COMMERCIAL		
Miracles of Modernization (7-8-39)		8....
SANDERS FILM		
Fishing in the Fjords (11-12-38)		10....
Dalecarlia, The Heart of Sweden (11-19-38)		10....
SPECTATOR-DENNING		
Point of View (6-3-39)		
WORLD		
Andante et Donde		
Ave Marie		
Children's Corner		
Jeune Fille Au Jardin		
Les Berceuses		
Song of Ceylon		
Valse Brilliante		
WPA		
Shock Troop of Disaster (2-25-39)		10....

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Title	Rel. Date	Min.
Flying G-Men (2-16-39)... James Craig-Lorna Gray	Jan.	28,'39†18....
Mandrake, the Magician (5-13-39) Warren Hull-Doris Weston	May	6,'39†..... (1st episode 27 min.)
Overland with Kit Carsen.. Bill Elliott-Iris Meredith	Aug.	12,'39†.....

REPUBLIC

Title	Rel. Date	Min.
Daredevils of the Red Circle (6-10-39) Charles Quigley-Herman Brix	June	10,'39†18.... (each)
Hawk of the Wilderness (12-10-38) 7301 H. Brix-J. Martin-Maia	Dec.	3,'38†.2 rls. (each)
Dick Tracy's G-Men..... Ralph Byrd (15 episodes)	Sept.	2,'39..... (1st episode 29 min.)
Lone Ranger Rides Again.. Robert Livingston-Chief Thunder Cloud (15 episodes)	Feb.	25,'39†.2 rls. (each) 1st episode 30 min.)

(Exploitation: Nov. 11,39, p. 55.)

UNIVERSAL

Title	Rel. Date	Min.
Buck Rogers (2-11-39) 3881-92 Buster Crabbe	Apr.	11,'39†.....
Oregon Trail, The (5-20-39) 4581 John Mack Brown-Louise Stanley (15 episodes)	July	4,'39†21.... (each)
Phantom Creeps, The..... Bela Lugosi-Dorothy Arnold	Oct.	17,'39.....
Scouts to the Rescue (12-31-38) 3781-92..... Jackie Cooper-Vandell Darr	Jan.	17,'39†.....

(Exploitation: Jan. 14,'39, p. 65.)

IN COURTS

Paramount Asks Suit Dismissal

Paramount Pictures, last Thursday, filed notice that it would apply to the U. S. District Court on August 6th for dismissal of the stockholder's suit brought by Frank Jablow and Sam Acker, on the ground that the suit is insufficient in law.

The suit claimed waste and mismanagement on the part of Paramount officers and directors, and excessive salaries paid out.

McCarthy to Be Examined

Charles E. McCarthy, Twentieth Century-Fox advertising and publicity director, was ordered Monday by New York Supreme Court Justice Edward McGoldrick to appear for examination before trial on August 2nd. Mr. McCarthy will testify in reference to the suit of Robert E. Sherwood and the Playwrights Producing Company against Twentieth Century-Fox for alleged unfair competition of the film "Young Mr. Lincoln" with the play "Abe Lincoln in Illinois." The court denied an application to require Darryl Zanuck, Twentieth Century-Fox vice-president and production head, to testify without prejudice to a new motion for commissions to take his deposition in Los Angeles.

Infringement Suit

Federal Judge Edward A. Conger last Thursday ordered John Joseph Davila to file a bill of particulars in his song infringement suit against Warner Brothers Pictures, Inc., the Radio Corporation of America, the National Broadcasting Company, the Columbia Broadcasting System and a number of other defendants. The plaintiff contends that "The Desert Song" was copied from his song, "If I Were a Spider and You Were My Fly."

Reorganization Hearing

Federal Judge William Bondy was scheduled to hear arguments, on Thursday, for confirmation of the plan of reorganization of the French Motion Picture Corporation. A petition was filed on February 19th, 1938, listing liabilities of $21,571. Among its provisions, the proposed plan includes a 50 per cent cash payment to the general creditors of the company.

Sued on Sale of "Miracle"

Selwyn and Company filed suit last Friday in U. S. District Court against Bayard Veiller, author of "The Miracle," stage play. The plaintiff seeks to recover $7,500 which it claims the defendant received unlawfully for the sale of the film rights to the play in 1939 to Loew's, and says it produced the play in 1914.

The U. S. Circuit Court of Appeals, on Friday, upheld the dismissal of the plagiarism suit brought by Albert Bein against Warner Brothers Pictures, Inc., in which the plaintiff charged infringement of his novel, "Youth in Hell," by the film, "Mayor of Hell."

IN NEWSREELS

MOVIETONE NEWS—No. 90, Vol. 21.—"Wrong-way" Corrigan marries....Tobacco auction held in North Carolina....Crowds flock to Coney Island....President's mother interviewed in Paris...."Flying Fortress" improved by army tests....Fashions in hats....Lew Lehr....Dempsey recovered from illness ....Wooderson wins British mile....Cheetah racing in England.

MOVIETONE NEWS—No. 91, Vol. 21.—President Roosevelt deeds land for library....Cadets study long-range guns....Mystery war between Russia and Japan....105 couples wed in Montreal....U. S. sailors ride bucking llamas.

NEWS OF THE DAY—No. 288, Vol. 10.—France hails Bastille Day....Corrigan marries childhood sweetheart...."Mis Michigan" on visit to New York denies Michigan governor's statements that city is "wicked"....Slenderizing machines demonstrated.... New dance craze hits London....Dempsey makes first public appearance after illness....Juniors in Long Island yacht classic.

NEWS OF THE DAY—No. 289, Vol. 10.—Army bombers tested....Simultaneous weddings....Mississippi shipwreck——Moral rearmament rally....Kayak wins Hollywood Handicap....Challedon takes Arlington Classic....Galento boxes kangaroo....Catapult diving....Water ski championships.

PARAMOUNT NEWS—No. 101.—Bob Hope at New York Fair....Louisiana under probe...."Wrong-way" Corrigan marries....Dempsey, recovered, appears for camera interview....New York east side kids on vacation....Stanton Griffis marries Whitney Bourne ....Tobacco auction held in North Carolina.

PARAMOUNT NEWS—No. 102.—105 couples in mass marriage....Louis and Pastor sign for title bout.... 30,000 back moral re-armament....New Antartic exploration "truck" viewed....Governor Dickinson attacks alcoholic beverages...."Hot-dog" honored on its fiftieth anniversary....President and Mrs. Roosevelt deed land for new museum....Challedon defeats Johnstown at Arlington Park....Ski champions provide bathers with thrills....Girls test lake toboggans slide....Human catapult flies fifty feet in the air.

RKO PATHE NEWS—No. 1, Vol. 11.—California again faces migrant worker problem....Japan builds peace corps in China....Unique system plants fish by plane....Rare birds arrive at St. Louis zoo....New low cost housing venture booms in Indiana.... Sheep head for mountain pastures....Corrigan weds on anniversary of hop.

RKO PATHE NEWS—No. 2, Vol. 12.—President deeds library to nation....Mass wedding unites 105 couples....World's shoe king opens U. S. plant.... Unitwin plane makes first test hop....30,000 call for moral re-armament....Catapult hurls inventor 130 feet....Challedon routs Johnstown in upset.

UNIVERSAL NEWSREEL—No. 790, Vol. 11.—Refit Byrd ship for polar trip....Grouch Club members "let off steam" at novel convention....Big grain harvest in northwest....Dempsey makes first public appearance after illness....Duchess renames British cruiser....Models show $100,000 in furs....1,000 twins at convention....Woman sets globe air record.... Flames wreck Portland school house....Film stars try summer skiing....Girls prepare for log rolling contest.

UNIVERSAL NEWSREEL—No. 791, Vol. 11.—105 couples wed in Montreal....Mishap halts endurance hop....WPA strikers in protest rally....Skaters thrill fans at the Fair....Water skiers vie for title at Jones Beach....Jenkins seeks new auto speed record....Challedon beats rival again....Skyrocket inventor hurled through the air....Army bombers in daring tests.

OBITUARIES

Frank Harding, Music Publisher

Frank Harding, famous music publisher of the last two decades of the ninteenth century, died at the age of 75 in Bellevue Hospital, New York, last Sunday. Succeeding his uncle, the late Edward Harding, in 1879, in the business which the latter had established, Mr. Harding's ventures helped make the Bowery, where his place of business was established, the "Tin Pan Alley" of that time.

He retired about two years ago, after having published hundreds of popular songs, some of which had sold as high as 100,000 to 150,000 copies. Among them were "My Sweetheart's the Man in the Moon," "Throw Him Down, McCloskey," "Down Went McGinty," and "Say Au Revoir But Not Goodbye."

Merlin E. Schreiber, exhibitor and banker at Wisner, Nebraska, was killed in an automobile crash last Wednesday. His wife and son survive.

Casler, Biograph Inventor, Succumbs

Herman Casler of Canestota, N. Y., builder of the machines which started the first patent war of the motion picture industry, died last Thursday at his home, at the age of 72.

When the late William Kennedy Laurie Dickson, laboratory worker employed by Thomas A. Edison on various electrical projects and on the evolution of the Kinetoscope, founding the motion picture, left Edison he went to dally a while with the endeavors of Otway and Gray Latham, Kinetoscope concessionaires who wanted to put the peep show pictures on the screen. Impatient of progress there, Mr. Dickson entered into an arrangement later known to history as the K.M.C.D. Syndicate—taking its name from the initials of the entrepreneurs, E. B. Koopman, Henry N. Marvin, Mr. Casler and Mr. Dickson.

Mr. Dickson had the ideas, Mr. Casler built the machines. It was expedient, in the patent controversies which arose, beginning with the memorable Thomas A. Edison vs. The American Mutoscope & Biograph company in 1897, for the defendants to credit the inventions to Mr. Casler rather than to Mr. Dickson.

Mr. Casler was a mechanician of extraordinary competency. His association with Mr. Marvin began in their days together in the service of the then Edison General Electric Company of Schenectady. They formed the Marvin & Casler Company to enter manufacturing. Mr. Casler made many important contributions to the ingenious devices by which the Biograph company evaded and skirted the specifications of the Edison patents.

Mr. Casler and his establishment also made important contributions to the development of color photography for the screen in building a succession of cameras for the Prizma company, including one with a 270 degree shutter opening with extreme light efficiency and later others with a two frame pull-down for simultaneous exposure of the complementary frames to eliminate fringing, a common curse of early color efforts.

The competent contributions of machinery from Mr. Casler empowered the rise of the famous American Biograph company, which gave to the art the names and fames of Griffith, Sennett, Pickford and many another.

Mr. Casler continued active in the affairs of his concern until his death, latterly engaged mainly in the making of various precision devices. He is survived by his wife and two sons.

Sebastian Romer

Sebastian Romer, a member of the box office staff of the Center Theatre in New York, died last Thursday at the age of 48 in Merrick, Long Island. Mr. Romer had joined Klaw and Erlanger as an office boy in his youth, and had become treasurer of the Gaiety and Fulton Theatres. Funeral services were held last Sunday.

First Meeting of Film Archivists Held in New York

The first annual congress of the International Federation of Film Archives met Tuesday in New York at the Museum of Modern Art, to continue for several days, attended by the four original charter members: Henri Langlois, of the Cinemathéque Francaise, Paris; Miss Olwen Vaughan of the National Film Library, London; Frank Hensel, of the Reichsfilmarchiv, Berlin; and John E. Abbott, director of the Museum of Modern Art Film Library. In addition, the following countries sent observers: Argentina, Brazil, Chile, Denmark, Italy, Japan, Peru, Sweden, Switzerland and Russia.

Mr. Abbott, first president of the organization, presided. The meetings reviewed the activities of the organization during the past year, discussed plans for the coming year, and considered applications for membership from other organized private, semi-official and national film libraries.

The International Federation of Film Archives was founded in July, 1938, to develop closer cooperation between the film archives of member-countries in order to make the greatest possible non-commercial use of the historical, educational and artistic films of all countries. The central offices of the Federation, located in the Palais Royal, Paris, in quarters supplied by the French Government, acts as a clearing house between the members and serves as a source of information for similar organizations not yet members of the Federation. Georges Franju is executive secretary in charge of the work of the central office.

Membership in the International Federation of Film Archives is open to national, semi-official and recognized private film archives, provided these organizations have for their prime object the conservation of films, the compilation of national and private film records and the use of films for a non-commercial purpose, either historic, pedagogic or artistic. Film archive organizations are admitted only when their own rules are similar to the regulations already in force at the National Film Library of England, the Reichsfilmarchiv, the Cinemathéque Francaise and the Museum of Modern Art Film Library. The Federation excludes any institution or organization which makes use of its films for commercial purposes.

Broun May Be Film Writer

Heywood Broun, column writer for the New York *World-Telegram,* was mentioned Monday in a United Press dispatch to that paper, from Hollywood, as having received an offer to write for Selznick International Pictures in California.

Mr. Broun, who also publishes the weekly *Broun's Nutmeg,* at Stamford, Conn., inserted a "job wanted" advertisement in the New York *Post,* the other evening, disclosing that his contract with the *World-Telegram* expires early this winter. He has been in California for the convention of the American Newspaper Guild, of which he is president.

Italy and France Hold Rival Film Expositions

The Venice Film Exposition will be held "as usual" in August, despite the refusal of French and American companies to send their product, it was stated from Italy this week. And the Exposition will be held, too, in the face of an International Film Festival at Cannes, France, from September 3 to September 17.

The Cannes festival will have the participation of the United States, Great Britain, Belgium, Holland, Spain, South America, Poland, Switzerland, Roumania, India, Egypt, Russia, and the Scandinavian countries.

English, Dutch, Belgian, Spanish, South American, German, Japanese, Italian and other films will be shown at the Venice Exposition. While the United States and France are not officially participating, they will be somewhat represented, however, by, respectively, "The End of a Day" and "Dark Rapture." Julien Duvivier made the former; Denis Roosevelt, the latter.

Albany Incorporations

Papers of incorporation have been issued by Michael F. Walsh, New York secretary of State, in Albany, to the following:

Victory Theatre and Amusement Corporation, Lackawanna, with a $40,000 capital stock. Harris N. Williams, Oscar Williams and Fada Williams of Lackawanna are the directors.

Selecciones Hispanas, Inc., motion picture films for distribution and exhibition, 100 shares, with Louis A. Solomon, I. C. Jacobs and Jay Tuthill, 1270 Sixth Avenue, New York, as directors.

Sulsol Films, Inc., motion picture machines, films, 200 shares, no par value. Samuel Lent, Myron Slater and Lillian Schorr, 1270 Sixth Avenue, New York, are the directors.

Dutchess Amusement Operators, Inc., to operate motion pictures, 100 shares, no par value. Directors are Max and Benjamin Ginsberg, Beacon and James J. Thompson, Elizabeth, N. J., Marion Lehrfield, Florence Brown and Regina Mostel, 363 Seventh Avenue, New York, are subscribers.

Spiller Productions, Inc., 200 shares, 100 preferred, $40 per share and 100 common, no par value. Directors are Leslie J. Spiller and Arnold Gross, 1440 Broadway, New York, and George L. Miller, Bayside.

Gets Government Contracts

RCA Manufacturing Company has been awarded a $15,000 contract by the War Department for motion picture recording equipment. The Navy Department has awarded the company a contract for sound reproducing equipment, totaling $12,328.

Set Paramount Week

Paramount Week will be celebrated this year from September 3rd to 9th, inclusive, according to Neil F. Agnew, vice-president in charge of sales. Participants in the week will receive gratis advertising material consisting of one sheets, 3x10 cloth banners, stickers and two types of cardboard pennants.

Golf, bridge, horseshoes, dining and dancing are to be the main attractions at the annual picnic of the Rocky Mountain Screen club, which has been set for August 16th at Evergreen, Colorado.



Whether your Patrons arrive in town cars or on shanks mare, here at last is a gift attraction invested with so much downright value and dignified appeal that no one can high-hat it. Women have actually paid hundreds of dollars for original sets like

MET-ROSE

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the incomparable gift attraction. We'll even take a bet that your wife will be glad to use it in your home after she sees it. That's how good it is!

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PREMIUM CO.
THEATRE DIVISION
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CLASSIFIED ADVERTISING

the great national medium for showmen

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer service advertising not accepted. Classified advertising not subject to agency commission. Address correspondence, copy and checks to MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York City

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SMALL AUDITORIUM WITH STAGE LARGE enough for production. Prefer one in summer resort and appealing to little theatre patronage. Will lease for long period if terms and community warrant it. BOX 1177-A, MOTION PICTURE HERALD.

WE RENT, BUY AND SELL THEATRES IN the South. Twenty years experience. All correspondence confidential. HORNEY'S REALTORS, Theatre Department, Wythe Theatre Bldg., Wytheville, Va.

WANTED THEATRE BUY OR LEASE. TOWN 4,000 or under in New England, Pennsylvania, New York. Give complete information. BOX 1177, MOTION PICTURE HERALD.

LEASE OR BUY THEATRE TOWN 1,000 TO 1,500 Missouri, Texas, Colorado, New Mexico, or West. Details first letter. BOX 1176, MOTION PICTURE HERALD.

OPPORTUNITIES, INC., 530 BROADWAY, SAN Diego, California, offers attractive sales of choice theatres in California. Information upon request.

BUILDING CENTRALLY LOCATED FOR THEatre. Only one in town 10,000 population. Write WILLIAM MOSTEFERIS, 42 South Main Street, Danielson, Connecticut.

NEW GENERAL EQUIPMENT

DO YOU NEED EQUIPMENT, BUT LACK money? Use new easy S. O. S. Time Payment Plan—world's fairest prices on quality theatre equipment. S. O. S. CINEMA SUPPLY CORP., New York.

KEEP COOL WITH A "ZEPHYR" BLOWER. only $119.50 for 650 seat theatre. Other sizes, $39.50 up. Grills, diffusers, $8.00 up. Immediate shipment. S. O. S. CINEMA SUPPLY CORP., New York.

POSITION WANTED

PROJECTIONIST—SPECIAL LICENSE. AGE 32. 12 years experience, operating, maintainance, managing. Sober habits. BOX 1178, MOTION PICTURE HERALD.

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SOME THEATRE CAN USE YOUR OLD EQUIPment. A little ad here will reach thousands of potential customers. Only ten cents a word to tell the world what you have to sell. Try it today. MOTION PICTURE HERALD, Rockefeller Center, New York.

LOOK AT THIS CHAIR VALUE! 950 AMERICAN Seating, ball-bearing, 9 ply inserted panel backs, squab cushions. Entirely refinished, $1.38 each. Many others. S. O. S. CINEMA SUPPLY CORP., New York.

HELP WANTED

OPERATORS AND MANAGERS—EVERY STATE —movie circuits—#519 STATE THEATRE, Pittsburgh, Pennsylvania.

BUSINESS OPPORTUNITY

NEW THEATRE SERVICE BEING SPONSORED this fall; requires reputable territorial agents on franchise basis. Only those equipped with complete newspaper and theatre contacts and financially able to guarantee exclusive franchise, need apply. Give complete details and banking references in first letter to insure personal interview. BOX 1179-A, MOTION PICTURE HERALD.

WANTED TO BUY

GOOD USED POWERS AND SIMPLEX PROjector heads; used theatre seats and anything used in the theatre auditorium that is in good condition. Cash for bargains. Send complete details in first letter. BOX 1180-A, MOTION PICTURE HERALD.

WE WANT TO BUY EQUIPMENT FOR A three hundred seat theatre. We prefer used equipment. Price must be cheap. J. W. WILLARD, 1212 Waughtown St., Winston Salem, N. C.

BOOKS

MOTION PICTURE SOUND ENGINEERING—547 pages; illustrated; covers every practical method and process in present-day sound engineering. Leading engineers explain every detail of apparatus and its arrangement, with diagrams, tables, charts and graphs. This manual comes straight from the workshops of the studios in Hollywood. It is indispensable to everyone working with sound equipment. $6.50 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

THE 1939-40 EDITION OF THE INDUSTRY'S international reference book, "Motion Picture Almanac," edited by Terry Ramsaye, is now on the press. It is indispensable to every executive in the industry. This issue contains more than 11,000 biographies of important film people. Send your order today with a check for $3.25 (postpaid) and a copy will be reserved in your name. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

NEW 567 PAGE BOOK ON AIR CONDITIONING by Charles A. Fuller, authority on the subject. Available for theatre owners contemplating engineering changes. Book is cloth bound with index and charts and covers every branch of the industry as well as codes and ordinances regulating installation. Order now at $4.00 a copy postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

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NEW YORK

PRICELESS QUALITIES

NEW film emulsions are indispensable to motion picture progress, but only proved reliability and uniformity make them practicable. Eastman *Plus-X*, *Super-XX*, and *Background-X* have those priceless qualities—hence the everyday use they are enjoying throughout the industry.

Eastman Kodak Company, Rochester, N. Y.

(J. E. Brulatour, Inc., Distributors, Fort Lee, Chicago, Hollywood.)

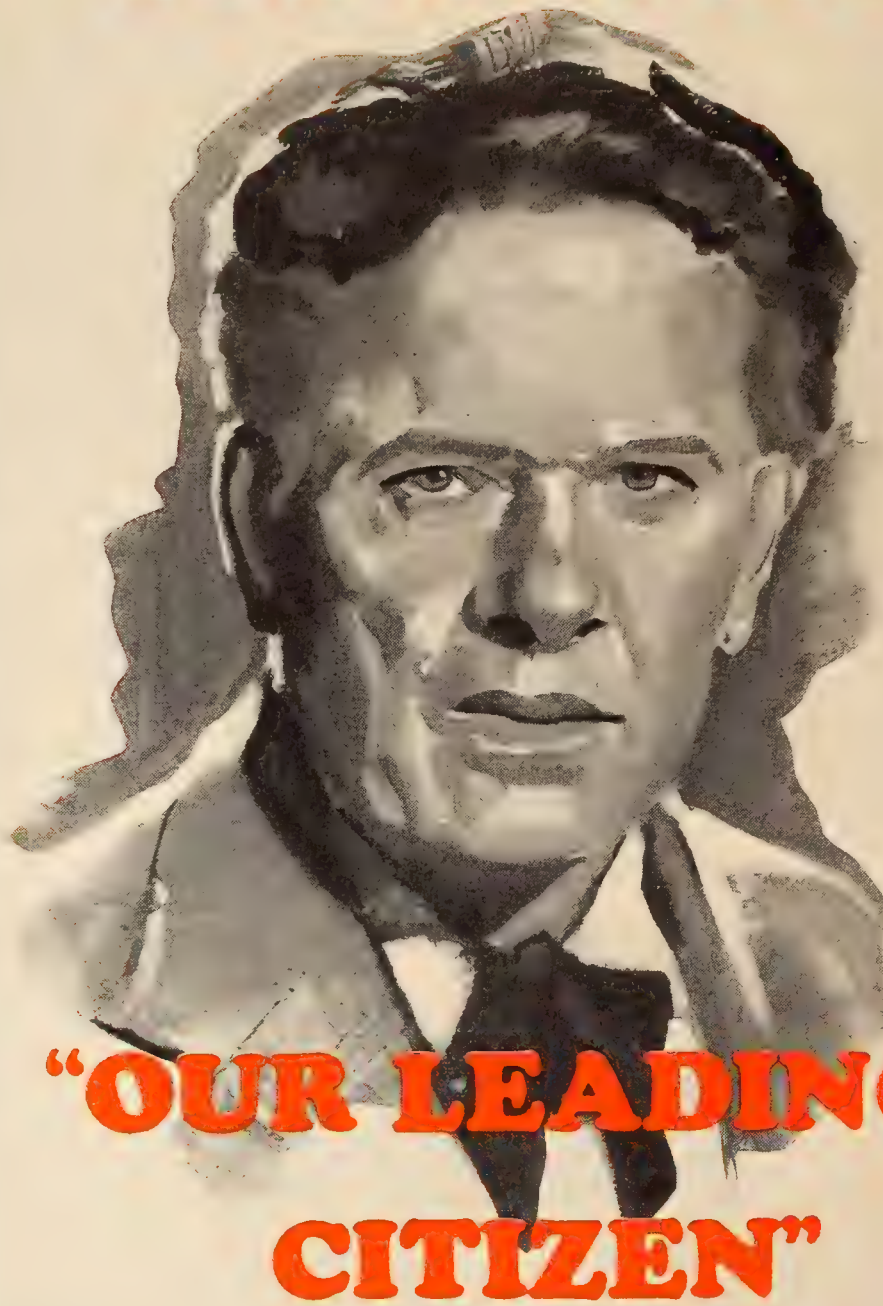
EASTMAN

PLUS-X
for general studio use

SUPER-XX
for all difficult shots

BACKGROUND-X
for backgrounds and general exterior work

BOB BURNS as



"OUR LEADING CITIZEN"



One of our leading publishers praises Paramount's "Our Leading Citizen."

"'OUR LEADING CITIZEN' is a picture that speaks out for Americanism and knows what it is talking about. It is always interesting and intelligent and is never a tirade."

— Roy Roberts, Publisher, Kansas City Star

Paramount

MOTION PICTURE PROD. &
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NEW YORK,
N. Y.

...ON PICTURE HERALD

INDEPENDENT PRODUCTION

Plans and programs announced—Judell to produce 60—Many importations coming

ANTI-DUAL LAW VETOED

Governor of Illinois kills bill to limit picture shows to 2 hours

PLAGIARISM LIABILITY 20%

But legal authorities say exhibitors can be sued, in addition

BRITISH TELEVISION WANES

Exhibitor observer from London says novelty appeal fades—Germany starts

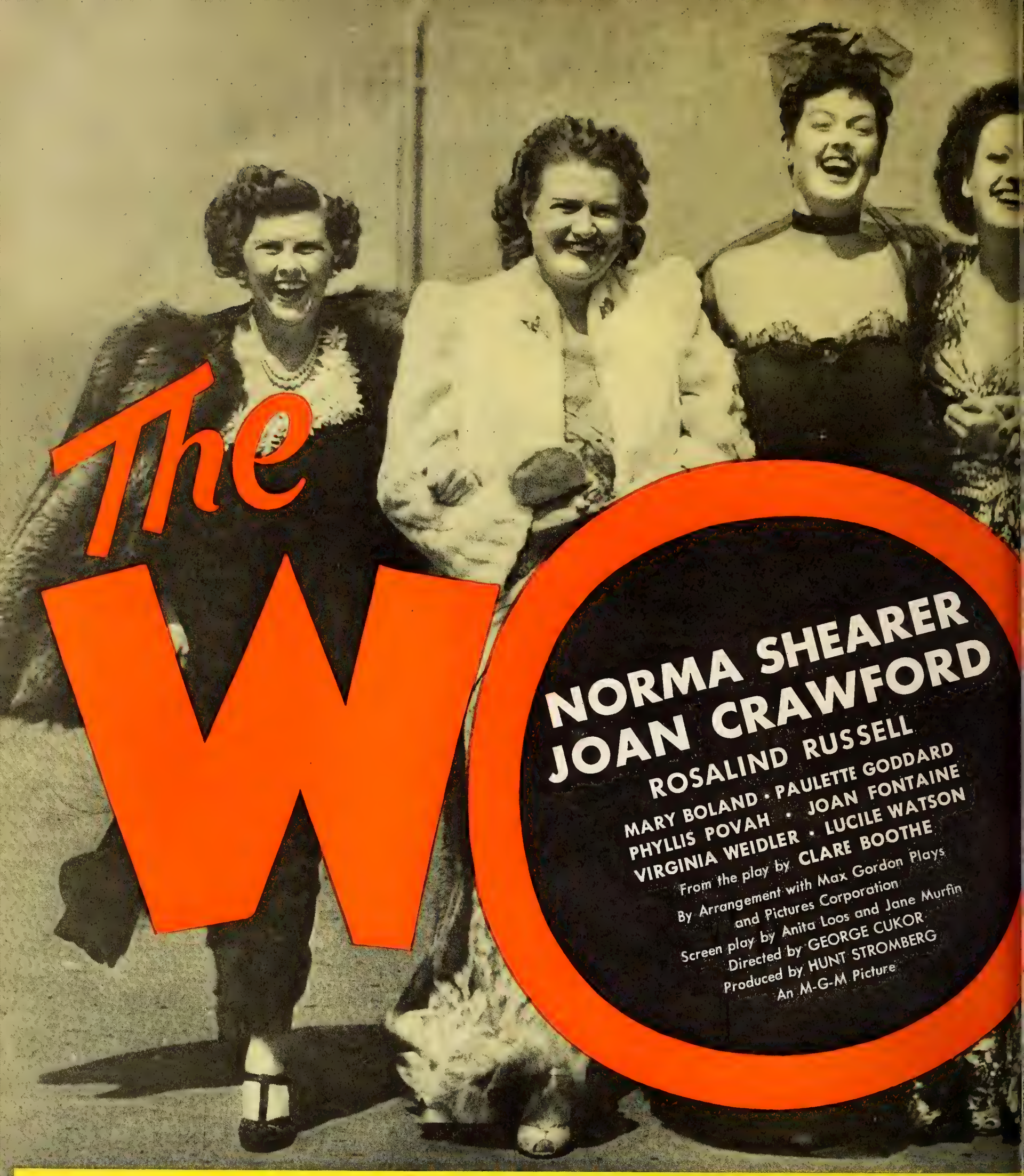
"JUBILEE" PLAN LAUNCHED

Majors issue press book outline for exhibitor campaign on 50th anniversary

Schine Showmen in Convention at Gloversville

VOL. 136, NO. 6 AUGUST 5, 1939

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HOW TO START THI

M-G-M's winning streak electrifies the industry. "ANDY HARDY GETS SPRING FEVER", "LADY OF THE TROPICS" "WIZARD OF OZ" a few among M-G-M's Multi-Million Dollar Summer Life-Savers! And here's how our New Season starts!



SEASON OF 1939-40!

The opening gun from M-G-M is sensational! On September 1st comes the smash attraction "THE WOMEN", already the talk of the West Coast and just the first of a flock of New Season Hits! Friendly Company indeed!

WAR

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THAT'S THE WAY
1938-39 STARTED
Four Daughters

JACK L. WARNER
In Charge of Production

NERS

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THAT'S THE WAY
1938-39 FINISHES!
Each Dawn I Die

AL B. WALLIS
Executive Producer



"WHAT'S MOVIETONE DOING?"

Among newsreel men all over the world, that's the question always asked first. Craftsmen recognize leadership.

For over a year, newsreel men saw MOVIETONE NEWS shots of European events first on the screens of America. In impotent chagrin, they tried to ferret out the secret. But month after month, MOVIETONE NEWS' pictures of Europe's important events continued to reach American theatres from 3 days to a week ahead of all competitors.

At last, through an accident, the secret was discovered. MOVIETONE, to get its news to the screens first, shipped via airplanes from Marseille. These airplanes carried the film to Africa and across the Atlantic to Brazil. There the Pan-American Airways took over and brought it to Miami. From there, it went by Eastern Airlines to New York!

Typical, also, of MOVIETONE NEWS enterprise, was the world-beat scored on the Coronation of King George and Queen Elizabeth! To accomplish that, Truman Talley took a staff of technicians together with Lowell Thomas and half a dozen foreign language commentators to London to make their dramatic narration of the great event on the spot . . . so that MOVIETONE NEWS could come through first!

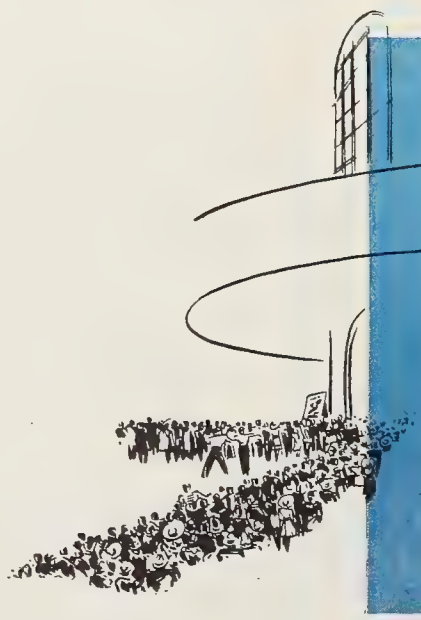
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MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 136, No. 6 — August 5, 1939

FAIR SHOWMANSHIP

SHOWMEN experienced in the endless travails of the evolution of the motion picture industry and its box office problems will be getting some grim entertainment out of observing the antics on the Mad Meadows of Flushing at the show known as the World's Fair.

"The World of Tomorrow" is running the entire gamut, starting with padded admission reports, cut prices, giveaways, flirting with lottery schemes, naughty-naughty nifties in publicity, a change of press agents, staff reductions, salary cuts, hot dog giveaways—everything in fact but a double bill, so far.

Two facts obtrude. Reduced admissions brought crowds. Meanwhile Coney Island, a perennial world's fair for the masses, for the world of today, and now, at a price, has been doing surprisingly well. The World Fair did a better job selling the bonds than the people. The bonds, over the counter, were at 47 bid, 50 asked this week.

△ △ △

PROFESSOR'S VIEW

SINCE the motion picture industry has had so much of adverse attention from academic sources, these several years, there is both relief and surprise in an outgiving of Mr. Benfield Pressey, professor of English at Dartmouth College, who seems to find a number of things about the industry are not entirely wrong.

"Since I came back from Hollywood I have talked to about twenty audiences," Professor Pressey records in the Manchester, N. H., *Union*. "Usually after the talk questions have been asked indicating a considerable dissatisfaction with the pictures offered the public by the motion picture industry. Most of these questions have complained that pictures are not 'real' or 'lifelike' enough. I believe that that objection is unsound and that in fact to demand that 'truth to life' as a test of any art is inadequate and misleading.

"In 'America in Midpassage' . . . Mr. and Mrs. Charles A. Beard devote some thirty pages to the commercial picture industry. After reviewing the development of the industry into big business, they say 'corporation managers and directors were in control, combining dominance in production with the selection of artists, plays, ideas, features. . . . Depending upon the emotions of millions, their enterprise was precarious, but they could assure the supremacy of escapist presentations. The result was innumerable beautiful bores.'

"May I interrupt the Beards with a question? If these escapist presentations, contrived by the financiers, were beautiful bores, why didn't the financiers lose their shirts? Do the Beards believe that 80 or 90 millions go to the movies each week to be bored, however beautifully?"

IT seems necessary to agree with Professor Pressey that the motion picture industry could hardly have attained its status without being in tune with its consumers and right at least a large part of the time.

Of further interest on a divergent phase of the screen and its public relations, is the professor's remark: "I do not agree that motion pictures, even the sound picture, can do anything. We tend to exaggerate the potentiality of the medium and to make excessive demands upon it. . . ."

That needs to be said again and again.

The screen has not and never can have more potentiality, more penetration, more significance than the makers of the pictures on it. It also can achieve no more, nor soar higher, than the intellectual ceiling of the audience will permit. It is a medium, not magic. So far the best that it has done has been to entertain the multitude, and it is rather a job to do that.

△ △ △

TIMING

IT is axiomatic that "when" is just about as important as "what." Long observation of the screen tends toward accumulation of an impression that it pays more attention to what than to when.

This begins with production. Interestingly, the screen rages and races, in the newsreel departments, to get pictures into the theatre of the world's great events while the public is still a-fever with interest. But dramatic production, despite all of its expensive efforts to be alive and vital, waits for play or book to have discovered and pioneered and exploited a wave of public interest, and then buys the rights and sets about converting it into mass pabulum, or box office merchandise, after an expensive interval of the months that it takes to spend a million or two on the stages of Hollywood.

Not so many years ago that was fast enough.

In the not-so-long-ago this season's Broadway hits were the staples of the roadshow territory for the next year or two. In fashions New York was often a year behind Paris and the American hinterlands were from months to years behind New York. Radio, airplane, telephoto and all that have sped up everything. It's faster, faster, faster, tabloided, digested, compacted, broadcast and injected, under pressure.

A wise crack circles the globe in a week. A song hit is threadbare in a fortnight.

The big smacking thought is never an after-thought.

But the screen's major efforts are all derivative, full of debts to yesterday.

REASONS are ample, if not adequate. Pretentious production by today's standards costs so much that there is too vast a gamble in adventurously doing something first. Once in a blue moon it does happen, from a combination of circumstance. Then may come a seeming miracle like "Snow White," or may come nothing.

Literature and art can gamble, because their creative personalities can live in attics and strive through belly pangs. Picture production can not do that. It takes millions, and millions have a way of demanding the security that is not to be had in speculative creation. The media which can and will venture first, empowered by lesser costs and higher speed, beat the screen to the wave crests in the tides of public attention.

Now, always the now, is the time.

—Terry Ramsaye

This Week

Independents' Plans

One hundred and four independent producers and distributors today have plans completed or in various stages of formulation for providing product to the 124 states right exchanges in the U. S.

The position of the independent in production and distribution, with both Hollywood and foreign made product, his plans and programs for 1939-40, *are described on page* 13.

Abroad

Recent weeks have brought an influx of foreign representatives of American distributors to home offices in New York for reports on conditions and conferences on plans and policies. This week Del Goodman, Far East manager for 20th Century-Fox; W. Ray Johnston, president of Monogram, and Joseph Burstyn of Mayer and Burstyn brought news of the markets in Japan, England and France.

Their views are reported in the story starting on page 77.

Fall Prospect

The motion picture was given to understand this week by the United States attorney general's office in Washington that the fall and winter months will bring new anti-trust actions against what is claimed to be monopoly in the distribution of films. Department of Justice agents have been carrying on investigations of supposed violations of the anti-trust laws in several large centers. Touched upon also are income tax matters and the labor situation.

The prospects are outlined on page 63.

Doubled Earnings

Paramount on Wednesday estimated earnings for the second quarter, ended July 1, at $830,000. This included $300,000 from partly owned, non-consolidated subsidiaries. Earnings for the same period a year ago were $394,000 of which $359,000 came from the partly owned, non-consolidated subsidiaries.

Six months' earnings for the period ended July 1 were estimated at $2,150,000 including $978,000 from the subsidiaries, compared with a net of $1,225,000 for the first six months of 1938 when the company received $1,165,000 from the non-consolidated subsidiaries.

Earnings for the second quarter of 1939 were equal to 21 cents a share on outstanding common stock compared with 4 cents a share for the same quarter of 1938. For the six months the earnings were equal to 62 cents a common share compared with 26 cents a share in 1938.

Labor Pains

The International Alliance of Theatrical and Stage Employees, on Wednesday, planned to file a sensational affidavit with the National Labor Relations Board in which a former officer of the Congress of Industrial Organizations-financed Studio Technicians Guild declared that several top members of the Screen Actors Guild had financed a campaign of publicity against the Alliance; that the source of the Technicians Guild income was not the C.I.O. but other unnamed sources, and that the Technicians Guild had only 25 paid up members when its petition for certification as a bargaining agency was filed.

Alex Saunders, temporary executive secretary of the Technicians Guild, announcing his "resignation" from the Guild—he had been discharged last week—made a deposition which John Gatelee, Alliance representative, exhibited and said he would give to the Labor Board on Wednesday.

Mr. Saunders charged in the deposition that Robert Montgomery, former Screen Actors' Guild president, had given Jeff Kibre, "an agent for unknown sources," $5,000 to use in in a campaign "to get the IATSE." He also alleged that Harry Bridges, CIO West Coast director now facing deportation as a Communist, had pledged funds for the Technicians Guild but that Los Angeles CIO officers knew nothing about the deal.

Although not denying Mr. Montgomery's support, Technicians Guild spokesmen Wednesday refuted categorically all other statements, and charged that Mr. Saunders was an "IATSE plant" used to "frame" the Guild.

—

Hollywood branches of the Associated Actors and Artistes of America Wednesday called a mass meeting of protest for Sunday night against the chartering of the American Federation of Actors by the IATSE.

—

The four A's international board Wednesday appointed a committee of four to represent it at Monday's American Federation of Labor Council meeting in Atlantic City. The four are Lawrence Tibbett, Frank Gillmore, Kenneth Thomson and Paul N. Turner.

—

A delegation of stars will fly from Hollywood to the Atlantic City meeting Monday, to ask the AF of L to revoke the charter granted by the International Alliance to the American Federation of Actors.

Details of this labor situation, as well as of that in which, on Tuesday, a charter was assigned to the American Federation of Actors by the IATSE after the Federation had been expelled by the Associated Actors and Artistes of America, are on pages 55 *and* 56.

Closed Market

Although both American distributors and Italian authorities are desirous of a resumption of normal distribution conditions, it is believed that under the Italian Government's present economic plans and laws it is impossible for the restrictions which have resulted in withdrawal of American companies to be lifted. Italian authorities deny discrimination against American product and point to the fact that the restrictions apply equally to other foreign countries.

Hugo Speck discusses the situation in a story from Rome on page 80.

Press Book

Exhibitors this weekend will have in hand an elaborate amplified press book, issued by the New York office of the Motion Picture Producers and Distributors of America, outlining hundreds of exploitation possibilities hinging on the fact that this fall will mark the Golden Jubilee of the motion picture industry. Parades, proclamations, commercial tieups, historical references, special campaigns and advertising stunts of all kinds are suggested for use by the individual exhibitor. No industry drive as such is planned and no suggestions for contests, quiz or otherwise are made.

The suggestions are abstracted on page 33.

MOTION PICTURE HERALD

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"Notorious Lady"

Characterized as a "notorious lady" by Arthur Driscoll of O'Brien, Driscoll and Raftery, New York attorneys, this week, was "Letty Lynton," better known to the trade as the title piece of a Metro-Goldwyn-Mayer film of 1932, found by the Circuit Court of Appeals to be a "deliberate plagiarism" of "Dishonored Lady," a play written by Margaret Ayer Barnes and Edward Sheldon. In a 21-page decision written by Senior Circuit Judge Learned Hand, a precedent breaking departure from copyright law has been taken in that the profits made by the film are apportioned according to the value actually contributed by the story, found by the court to be 20 per cent. Formerly, all profits from an infringing work were held to be subject to the person from whose work they had been taken.

Background of the case and the court's decision are on page 45.

"Headache"

In resigning his chairmanship of the Federal Communications Commission, Frank R. McNinch, in correspondence made public this week, told President Roosevelt that the Commission requires brand new personnel and a new Federal law to bring it up to the "maximum efficiency in the public interest."

Mr. McNinch will continue in office through August, when he will be succeeded by James L. Fly, general counsel of the Tennessee Valley Authority.

Details of this and other radio news are on page 72.

FOR READY REFERENCE

Editorial	Page 7
This Week in Pictures	Page 10
The Hollywood Scene	Page 32
In the Cutting Room	Page 86
Managers' Round Table	Page 97
Release Chart	Page 105
Asides and Interludes	Page 47
Showmen's Reviews	Page 84
In the Courts	Page 95
Deaths of the Week	Page 95
In the Newsreels	Page 93
Short Subjects on Broadway	Page 64
What the Picture Did for Me	Page 91
Productions in Work	Page 73

August 9th Promised "Deadline" Brings Majors to End of Their Code Revamping

William F. Rodgers, MGM, chairman of the majors' code drafting committee, steered the sales manager and counsel members this week through several meetings to bring the final draft out of the long process of rewriting, in order to meet the promise Mr. Rodgers gave Ed Kuykendall of the MPTOA, two weeks ago, that the document would be ready in time for a southern exhibitors' meeting next Wednesday. The code was virtually complete. It had been approved by the lawyers and returned to the distributors' committee for ratification.

Mr. Rodgers' committee held an extraordinarily long session Tuesday, continuing into the night its work of revamping arbitration clauses. Another meeting was agreed to, but because of the attendance of several of the sales managers at the convention of the Schine Circuit in Gloversville, Wednesday, a date had not been set.

The New York State Allied association, long reported at loggerheads with the national Allied over acceptance of the code, started negotiations last week with the large distributors for a code which, it was hoped, would apply peculiarly to New York state. That New York Allied would sign the fair trade practice code, if certain provisions pertinent to New York operations were included, was considered possible.

Meanwhile, the other state Allied units joined in approving the national Allied's rejection of the code, and generally backed the national Allied's attitude towards other film matters.

The Independent Exhibitors of Northern Ohio unanimously approved the rejection.

The Independent Exhibitors, Inc., of New England, another Allied organization, did likewise, and approved the Neely bill.

The Allied Theatre Owners of Oklahoma in a special bulletin advised exhibitors to delay buying, not to sign arbitration agreements; praised passage by the Senate of the Neely bill, and scored trade publications for printing stories of dissension within Allied.

The Independent Theatre Owners of Ohio last week questioned the sincerity of the distributors in certain of the code concessions. A bulletin asks members to write to the unit's officers regarding discontinuance by the majors of practices such as forcing shorts and westerns, increasing rentals, adding score charges to flat rentals, and the like.

Patent Revisions

Six bills, recommended by the National Economic Committee, to reform patent procedure, were passed this week by the Senate. One, a Senate measure, was sent to the House for concurrence. The others, which have been adopted by the House, were made ready for the President. The Senate bill would lengthen the life of a patent from 17 years to 20 years from the date it was filed.

The bills before the House were passed without amendment. The first cuts from two years to a year the period within which an inventor may make public use of his invention before filing application for a patent. The second seeks to improve "interference practices" within the Patent Office by reducing the number of hearings on applications. Another abolishes so-called renewal applications. Another bill extends the authority of the Commissioner of Patents to enable him to require an applicant to answer an unofficial action within less than the current statutory period of six months. The last bill reduces the period within which to copy claims from an issued patent for the purpose of asserting priority.

Profits

Financial news of the week is headed by a statement from General Theatres Equipment Corporation showing net profits of $182,686 for the second quarter of 1939, ended June 30. Paramount Pictures called a debenture issue for redemption and the Roxy Theatre of New York, Keith-Albee-Orpheum and Radio Corporation of America declared dividends.

The statistics are on page 66.

This Week In Pictures

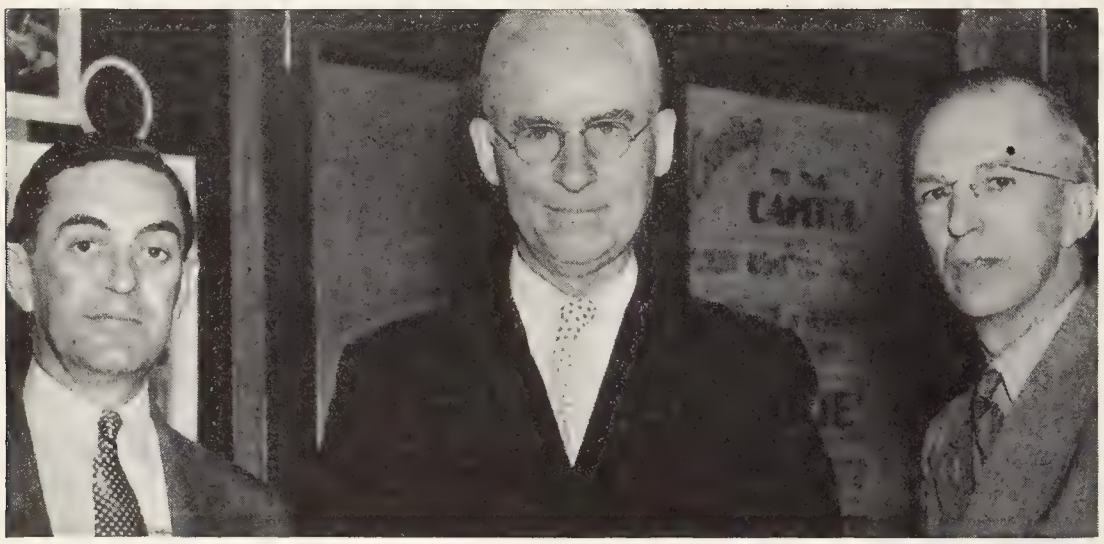


FRED STORM, recently of the United Press Washington Bureau, started this week in the service of Samuel Goldwyn, Inc., his appointment as publicity representative being applauded by the Roosevelt family with whose leader on the distaff side he is shown above.



By Harris & Ewing

TROUBLE SHOOTER is the title accorded J. Lawrence Fly, above, in the New Deal hierarchy. He succeeds Frank Ramsey McNinch, resigned on account of poor health, as chairman of the Federal Communications Commission.



GOVERNOR of a state unique in that it neither passed or considered the passage of bills to tax the motion picture industry this year, R. L. Cochran, center above, of Nebraska, attends a special showing of Paramount's "Our Leading Citizen" with Ted Mendenhall, left, Omaha exchange manager, and Bob Livingston, right, owner-manager of the Capitol, Omaha.



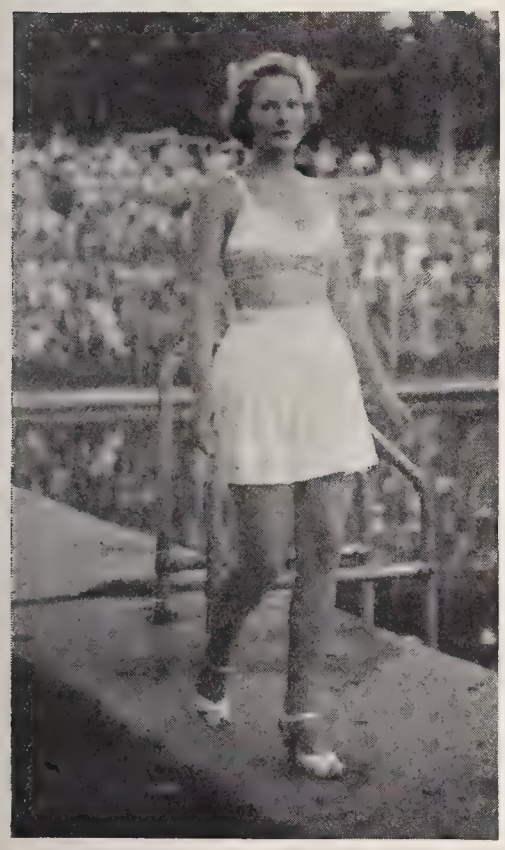
TWENTIETH ANNIVERSARY of a career of professional picture looking is celebrated by Pete Harrison, right, who probably has looked at more pictures than anyone else in the industry. He still likes 'em.

IN SCARSDALE, below, at the home of Murray Silverstone are Audrey Calvert, daughter of Mr. and Mrs. Lowell Calvert, and Mary Pickford in whose honor the United Artists executive director gave a reception at his Westchester residence.





NIAGARA FALLS convention, above. James Nairn of the Famous Players Canadian publicity department, confers with A-Mike Vogel, chairman of the Managers' Round Table, at the circuit convention.





FRANCIS M. FALGE, below, for many years specialist in theatre lighting on General Electric's Nela Park staff, who this week took charge of GE studio lighting activities, working out of the Los Angeles office.



By staff photographer

DENUNCIATION of the 1911 commercial treaty with Japan by the United States should have no important effect on film interests in the Orient, according to Del Goodman, above, Far Eastern manager for 20th Century-Fox, who elaborates on the subject in an interview on page 77.

MISS TRI-STATE, left. Marie McLendon, blonde and 16, daughter of Barton R. McLendon, general manager of the Tri-States circuit of the southwest, won her title in a recent beauty contest in Atlanta, Texas.



SOCIETY CORNER. Joseph Mankiewicz, MGM producer, above, and his bride, the former Rose Stradner, Viennese actress who made her screen debut in America under the MGM banner.

RETURNED FROM ABROAD, Joseph Burstyn, below, reports on conditions on page 77.





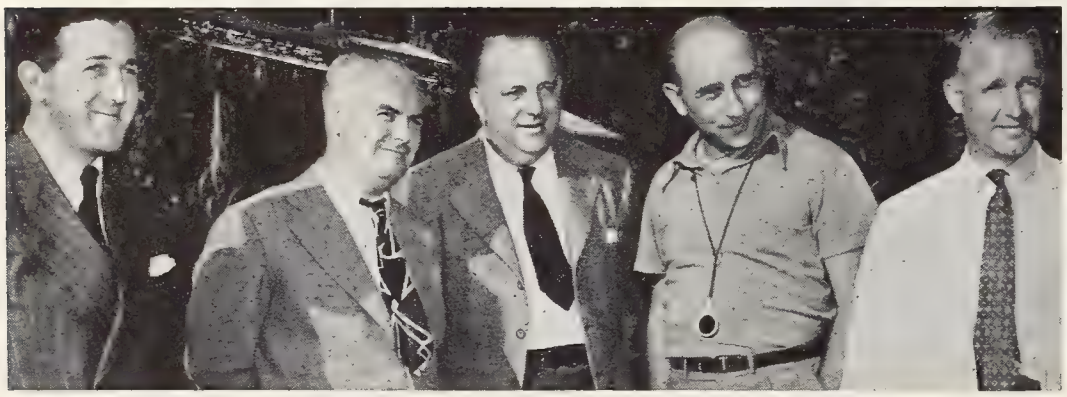
FUTURE EXHIBITION EXECUTIVES, left. Employees of Paramount Enterprises of Florida complete a first aid course. Front: Jack Worley, William Barnett, Jimmie Love, Hazen Witt, Tommy Manning. Second row: Brooks Clements, George Manley, Carl Mott, Eddie Carmichael, Dave Goyen and W. R. Lynch, general manager. Standing: Fred Pope, Herbert Watson, Ross Henderson, Randall Miller, John Dwyer, George Allen, Lynwood Darter, Paul Lee, William Merrill, Ted Otstott, William Mount, Bernard Harris, Dick Carlson and Dave Alcock.

Exhibitors Afield





ON THE WARNER LOT in Burbank, Cal. Above left, Mr. and Mrs. J. L. Woods of Crossett, Arkansas. Above right, Lewis Gold, theatre owner of Newark, N. J., with Frank McHugh of the "Roaring Twenties" cast.



ON THE SET of "Rio" in production at Universal City, above, are Denis Wratten, Eastman Kodak London representative; Nate Blumberg, Universal president; Cliff Work, studio executive; John Brahm, director of the picture, and Ted Curtis, Eastman executive.



Wilbur Peterson, exhibitor of Somerville, Mass., chats with Jane Wyman on the set of "The Lady Detective."



Lester Meyer, operator of theatres in Chillicothe, Texas, and Mrs. Meyer with Alan Hale on the "Dust Be My Destiny" set.



In New York for the Fair



By staff photographer



By staff photographer

IN THE RKO LOUNGE. Above left, Harold J. Mirisch, owner of the Oriental and Tower theatres in Milwaukee. Above right, Victor Streul of the Roxy theatre in Ottawa, Ill.

AT THE MGM BOOTH in New York, above, are John H. Harris of the Harris Amusement Company, Pittsburgh; John T. McGreevy, of the Harris & McGreevy circuit of Pittsburgh, and John J. Maloney, Pittsburgh district manager for Loew's.

IN THE WARNER reception room, right, is Orlando Lopez Hidalgo, owner of the Roxy and Rivoli theatres in Havana.



By Cosmo-Sileo

INDEPENDENT PRODUCERS SET THEIR 1940 PROGRAMS

104 Producing or Distributing Units Form Plans Varying from Single Feature to Sixty Subjects

Independent motion picture distribution in the U. S.—the "states right" market, is taking on new life for 1939-40, aided and abetted by several brand new producing projects in Hollywood and increasing imports from abroad, imports that are now running almost 200 a season.

One hundred and four producing or distributing companies or individuals today have plans completed or in various stages of formulation on programs ranging all the way from a single feature release, or two, or three, to the 60 pictures announced Wednesday by Benjamin N. Judell's Producers Pictures.

There still are many to be heard from, as was observed in the first-hand sifting of activities of the independents in Hollywood and New York, both producers and distributors.

Granting that many of the commitments will not be forthcoming, if the averages of other years prevail, there still will be plenty of pictures, domestic and foreign, available in 1939-40 for the 124 "states right" territorial franchise buyers and for the thousands of exhibitors they serve, the majority, of course, operating after first runs.

Because nearly all of the independent producers and distributors operate on a looser schedule of releasing than the majors, making a single picture available as it comes along, either from their own production efforts or the markets abroad, it is almost impossible to estimate at the beginning of a season the expected numerical output. However, a safe prediction would place the minimum for the new season at 100 to 125 domestic, 200 foreign, which, with the 502 promised by the 10 large companies, gives exhibitors a potential product supply of some 800 features for 1939-40.

The independents' pictures consist, for the most part, of "blood-and-thunder," "down-to-earth" action. Their "smart" "sophisticated," "drawing room" contributions are few and far between, except in the cases of imports. Hollywood's independent pictures go a long way on the double bills of many theatres in many sections of the country.

Cross Section of Product

The states right market presents quite a cross section of film fare. It even embraces all-Negro pictures, for there are some 385 all-Negro theatres running regularly in the United States. And films in Yiddish, too, for the two score theatres catering to that special clientele, principally in and around New York. And, with the majors unable to handle any films but those with English dialogue, the independent market today continues to market everything from the French to the Hungarian, remembering that there are some 13,000,000 foreign born to be served in the U. S.

Not considered for purposes of this study of the independents are the distributors of so-called "sex" or "hygiene" pictures, distributors of political propaganda, most of which are forever running into difficulty with censors or other local authorities.

Not considered independents for these purposes are the independents who produce for the majors, under contract to deliver, such as the Sol Lessers, the Harry Shermans, Walter Wangers, David Selznicks, Hal Roachs, and the like, who, while independent producers in their own right, make no product available for distribution on the independent market, the "states right" market.

Nor are Monogram and Republic considered "independents" in this light. They are independent, of course, in comparing them with the "Big Eight," but, while they do distribute through many states right exchanges—operating several of their own, too—their franchise holders in numerous cases are in "partnership" with the company.

Hollywood's independent producers will be found unable to furnish any great number of titles in advance of product completion. Mostly they prefer to "peg" the title and release date when they have the negatives in hand, so many of them coming from original stories. There are many exceptions, of course.

Until Ben Judell and his Producers Pictures Corporation took the field, a few weeks ago, there was little loud discussion by independent production in Hollywood. But with Judell definitely committed to release five features a month, the independents became vocal again.

Many had been marking time, perhaps awaiting the outcome for the majors of the anti-block booking bill in Congress, or Governmental attacks, or anti-trust suits, or, perhaps, attempts by both state legislatures and the Department of Justice to "divorce" the majors from their 2,000-odd theatre holdings, which, many felt, might open the market much wider than it has been of late.

EXHIBITORS FORM PENNSYLVANIA UNIT

Exhibitors in the area between Pottsville and Harrisburg, Pennsylvania, have formed a new organization known as the Lykens Valley Group, to be affiliated with the United Motion Picture Theatre Owners of Eastern Pennsylvania, Southern New Jersey and Delaware.

An organizing meeting was held last week, with Lewen Pizor, president of the parent organization, attending. Mr. Pizor was made chairman of the new group, which will meet twice a month.

Independents Reorganize

The independents assumed further strength, too, last month, when a reorganization of the Independent Motion Picture Producers Association was effected in Hollywood, with I. E. Chadwick elected president; Charles C. Burr, vice-president, and H. S. Webb, secretary-treasurer. These officers, with Ben Judell, A. W. Hackel and Sam Katzman, comprise the executive committee. The IMPPA might possibly be called the MPPDA, the Hays organization of the independents. It had been dormant for some time. Immediately they set out to obtain from Hollywood unions and guilds concessions in wage scales, wages and hours which obtain at the majors' studios.

Independent production for the new season will gain impetus by the virtual determination of Audio-Electrical Research's Eastern Service Studios, at Astoria, Long Island, to develop space customers for the plant, even listening to financing, it is understood.

Few Independent Shorts

The independent short subject for release through states right exchanges is almost non-existent. Virtually all the short subject makers now produce for major company consumption. The extent of out-and-out independent short product available these days for states right exchanges may best be gauged by a typical issue of the MOTION PICTURE HERALD release chart, which lists shorts for state right exchanges from but a handful of producers, and some of those are not even in the theatrical business, principally the WPA, American Red Cross, Association of School Film Libraries. Other short distributors listed include the handful of Lenauer, World Film, ABFD Productions, ABPC Pictures, American Trading, British Films, Central Films, French Film Exchange, Sanders Film, Spectator-Denning, and a few others.

There are, of course, scores of so-called non-theatrical organizations, political and documentary film groups, industrial interests, civic, fraternal and religious organizations, not to mention the hundreds of sponsored, or advertising film purveyors, who have short subjects available for theatres.

In the company-by-company analysis of 1939-40 plans and pictures of independents which follows, will be found many old-time producers, a dozen or more new ones:

Judell's Program

Moving rapidly after announcement, a few weeks ago, of the formation of his new Producers Pictures Corporation, the producer, and Producers Distributing Corporation, as distributor, Benjamin N. Judell, on Wednesday,

(Continued on following page)

FOREIGN FILMS FROM INDEPENDENTS

(*Continued from preceding page*)

in Hollywood, his headquarters, announced the individual title or series identities of the 60 pictures which he promises for 1939-40, one of the largest programs to which an independent has ever been committed for states right distribution.

Rounding out 22 years as an independent producer, Mr. Judell is lining up some of Hollywood's well-known independent producers and directors, Sig Neufeld, Victor Halperin, Robert Tansey, William Lively, Sherman Scott.

His program as announced comprises, principally, "action" and "thrill" films and "down-to-earth melodramas."

There will be nine "Four-Star Specials"; four "Jack London Melodramas"; five "Horror Pictures"; six "Mystery Melodramas"; twelve "Action Melodramas"; eight "Tales of Billy the Kid"; featuring George Houston, based on the career of the Southwest character; eight "Tim McCoy Westerns"; eight of "The Sagebrush Family," featuring Bobby Clark, billed as "World's champion junior cowboy"; eight "Tim McCoy Westerns."

Mr. Judell believes that "art and delayed tempo productions" have their places, "but millions want moving pictures."

From the Judell headquarters at 1426 North Beachwood Drive, Hollywood, came word that Sig Neufeld already is directing a corps of writers on scripts to be produced in August and September.

Carter Wayne has completed the script of "Wanted for Murder," to be directed by Sherman Scott, from the novel, "Millions for Murder," for release October 22nd.

George Sayre and Harvey Huntley are writing "Torture Ship," based on Jack London's "A Thousand Deaths," to be directed by Victor Halperin, for release on October 1st.

William Lively is finishing the script for the first of the series of eight Westerns to star young Bobby Clark, entitled "The Sagebrush Family Goes West." The courts only recently approved his long term contract with Producers Pictures. Peter Stewart will direct the opener, with Mr. Lively. October 8th release.

Several writers are at work on "Hitler—the Beast of Berlin," which reminds of Carl Laemmle's "The Kaiser—the Beast of Berlin," in World War days. Mr. Judell promises much for this one. October 15th is the release date.

Also in writing stage is "Man from Oklahoma," first of the "Billy the Kid" series which will feature George Houston. With Sherman Scott directing, Houston will continue the same singing-cowboy technique he used in "The Melody Lingers On," Edward Small's production for United Artists.

Actual shooting on the first of the foregoing starts over the weekend.

Producers Pictures will release through its own and affiliated exchanges. Abe Fischer, former sales executive for Gaumont British in the middle west, has been appointed manager of Mr. Judell's Chicago exchange, and, in addition, will act as district manager for Chicago, St. Louis, Detroit, Cleveland, Milwaukee, Minneapolis, Cincinnati, Kansas City, Indianapolis and Omaha. Harry Rathner is eastern representative and district manager, with headquarters at 35 West 45th Street, New York. In charge of publicity and advertising is Jerome Olineck, with headquarters in Hollywood.

Of the 27 exchanges distributing Judell's product, he will operate his own in Chicago, Milwaukee, St. Louis, Kansas City, Philadelphia, Los Angeles and Washington, with others, perhaps.

With Ben Judell as president, other corporate officers include Clare Judell, vice president, and H. Judell, secretary.

Other distributors at this time include: Lou and Milton Lefton's Monarch Pictures, in Pittsburgh; Melvin Hirsch's and Bert Kulick's Syndicate Pictures, in New York; Lee Goldberg's exchange, Cincinnati; William Flemian's and Ann O'Donnell's Excellent Pictures, Detroit; Harry Asher's exchange, Boston; Lee Goldberg, Cleveland; Armand Cohn's All-Star Film Company, in San Francisco; Big Features Rights, Indianapolis. The remainder of the franchises are being negotiated.

AUTO "THEATRE" IN BIRMINGHAM

Birmingham, Ala., has joined the towns having auto "theatres" with the opening of Auto-Movies Amusement Company's open air theatre on the Birmingham-Bessemer super-highway this week, one of the first on a main highway.

Motorists drive their cars into the theatre, where attendants guide patrons, still seated in their machines, to individual parking stalls. Loud speakers are placed in each automobile, enabling patrons to hear the actors' voices. The theatre area will accommodate from 75 to 100 cars.

Grand National in Work

With new financing in the amount of $1,000,000 virtually arranged, E. W. Hammons, head of Educational-Grand National, is preparing to return G. N. to the position of an important states right distributor, contemplating 36 features, 12 to 18 westerns and a color cartoon for 1939-40.

Meanwhile plans of several other important independent producers formerly active in that field will continue indefinite until ultimate alignments resulting from Grand National's readjustment are completed.

Educational and Grand National as such will probably not reenter production, but will finance independent producers to avoid heavy commitments and assure immediate product availability.

The plans of Franklyn Warner for his Fine Arts Pictures, one of Hollywood's most active independents, are being held in abeyance pending completion of the Educational-Grand National readjustment. It is expected that Mr. Warner will contribute a large block to the 1939-40 Grand National feature program, headed by "Trouble Over the Pacific," in color, for which a $150,000 budget is reputed to have been set. With many more contemplated, Fine Arts will reduce its new season's program to eight and seek release elsewhere if a deal is not effected with G. N.

Budd Roger's Plans

One of the most formidable lineups of made-in-England program for the 1939-40 states right market is that announced last week by Budd Rogers whose new Alliance Films Corporation, with headquarters at Rockefeller Center, New York, is promising a minimum of 12 features, all already in hand.

Alliance will operate its own New York exchange, at 630 Ninth Ave., with Arthur Greenblatt in charge. Mr. Rogers is now negotiating with states right exchanges in the field, on a franchise basis, to cover the rest of the country.

Superseding unsuccessful negotiations for merging John E. Otterson's Tri-National Pictures, importers of French and English features, with Mr. Rogers' Alliance Films, is talk of a similar arrangement with the old established Principal Pictures of S. S. Krellberg. Alliance's 12 for 1939-40 would, if such a deal is arranged, be swelled by a possible 24 features from Principal, all to be obtained from various Hollywood independents. The Rogers company would be in complete charge of sales and distribution for the combination and would share in a percentage of the gross rentals from Principal's 24.

With most of his product coming from John Maxwell's Associated British Pictures, Londan, Mr. Rogers last week disclosed the identities of his complete program.

The first 1939-40 Alliance release will be "The Warning," which recently played Loew's Criterion on Broadway, and the Loew Circuit elsewhere. This will be sold independently of the 12. It is a three-reeler.

The second release will be "Black Limelight," starring Raymond Massey, which recently played the Globe on Broadway. Joan Marion and Walton Hudd support. Release on September 15th.

The others follow:

"Dead Men Tell No Tales," featuring Emlyn Williams and Hugh Williams, with Sara Seegar, August 15th release. This, too, recently played the Broadway Globe.

"The Housemaster," based on the Ian Hay stage play known as "Bachelor Born," stars Otto Kruger, with Diana Churchill and Phillips Holmes. October 15th release.

There will be two Edgar Wallace Scotland Yard detective tales: "The Terror," with Wilfred Lawson, Bernard Lee and Arthur Wontner, and "The Mystery of Room 13," with Gibb McLaughlin, Sara Seegar and Peter Murray Hill.

Otto Kruger and Gertrude Michael will star in "The Hidden Menace," directed by Albert de Courville, with John Clements in support.

Otto Kruger also will appear with Mary Maguire in "Black Eyes," a story of Russia in the days of the Tsar. Walter Rilla is featured.

"Spies of the Air" is based on the stage play by Jeffrey Doll. Cast are Barry K. Barnes, Roger Livesey and Basil Radford.

"Just Like a Woman," a comedy, with a story in Buenos Aires, features Gertrude Michael and John Lodge, with David Burns. Paul Stein directed.

"One Night in Paris" stars John Lodge and Hugh Williams, with Joan Marion.

"Little Miss Molly," a comedy, features Maureen O'Hara, Binkey Stuart, Tom Burke and Phillip Reed.

"Luck of the Navy," a service story, has Geoffrey Toome, Clifford Evans and Judy Kelly.

Mr. Rogers reported that in addition, Alliance will also have a number of individual shorts and featurettes running from two to three reels, among them, "Scotland Calls You," "Come Back to Erin," "March of the Movies," "Tail Waggers" and "Pathetone Pictorials."

Another Important Candidate

Following closely on the heels of Budd Rogers' announcement of Alliance Films came word on Monday of the entry of the new Film Alliance of the United States into the 1939-40 states right market with importations, numbering between 15 and 20, from England and France.

Disclosure was made with the arrival in

(*Continued on following page*)

4 BIG ONES FINISHED!

•

4 BIG ONES SHOOTING!

AND MORE ON THE WAY FROM RKO RADIO

EIGHT PICTURES
AS GREAT AS THE
BIG NAMES IN
THEM! . . . . .

GINGER ROGERS · CAROLE
LOMBARD · CARY GRANT
KAY FRANCIS · ANNA NEAGLE
CHARLES LAUGHTON · ANNE
SHIRLEY · JOHN WAYNE
CLAIRE TREVOR · HELEN
VINSON · RAYMOND MASSEY
DAVID NIVEN · CHARLES
COBURN · FRANK ALBERTSON
MAY ROBSON · EDNA MAY
OLIVER · ZASU PITTS
H. B. WARNER · GEORGE
SANDERS · WALTER
CONNOLLY · VERREE
TEASDALE · FRANKLIN
PANGBORN · BRIAN AHERNE
SIR CEDRIC HARDWICKE
WALTER HAMPDEN
MAUREEN O'HARA

EIGHT PICTURES
AS GREAT AS THE
MIRACLE MEN
WHO DIRECT THEM!

GARSON KANIN · JOHN
CROMWELL · HERBERT
WILCOX · GREGORY LA CAVA
GEORGE STEVENS · WILLIAM
SEITER · WILLIAM DIETERLE

BACHELOR MOTHER

THE NEW SEASON'S FIRST BIG HIT! . .

starring

GINGER ROGERS
DAVID NIVEN

with

CHARLES COBURN
FRANK ALBERTSON
E. E. CLIVE

DIRECTED BY GARSON KANIN
PRODUCED BY B. G. DeSYLVA
PANDRO S. BERMAN IN CHARGE OF PRODUCTION
SCREEN PLAY BY NORMAN KRASNA
STORY BY FELIX JACKSON



Now playing to peak midwinter grosses in first runs throughout the country! . . . Held over at Radio City Music Hall after a first week that lifted it to that coveted $100,000-a-week class! . . . AS BIG AS THEY MAKE 'EM—AND PRESENT GROSSES PROVE IT!

Carole LOMBARD

and

Cary GRANT

and Kay FRANCIS

in



IN NAME ONLY

with

HARLES COBURN
ELEN VINSON
ATHARINE
LEXANDER
ONATHAN HALE
AURICE
OSCOVICH

ANDRO S. BERMAN
charge of production.
irected by JOHN
OMWELL. Produced by
EORGE HAIGHT. Screen
ay by Richard Sherman

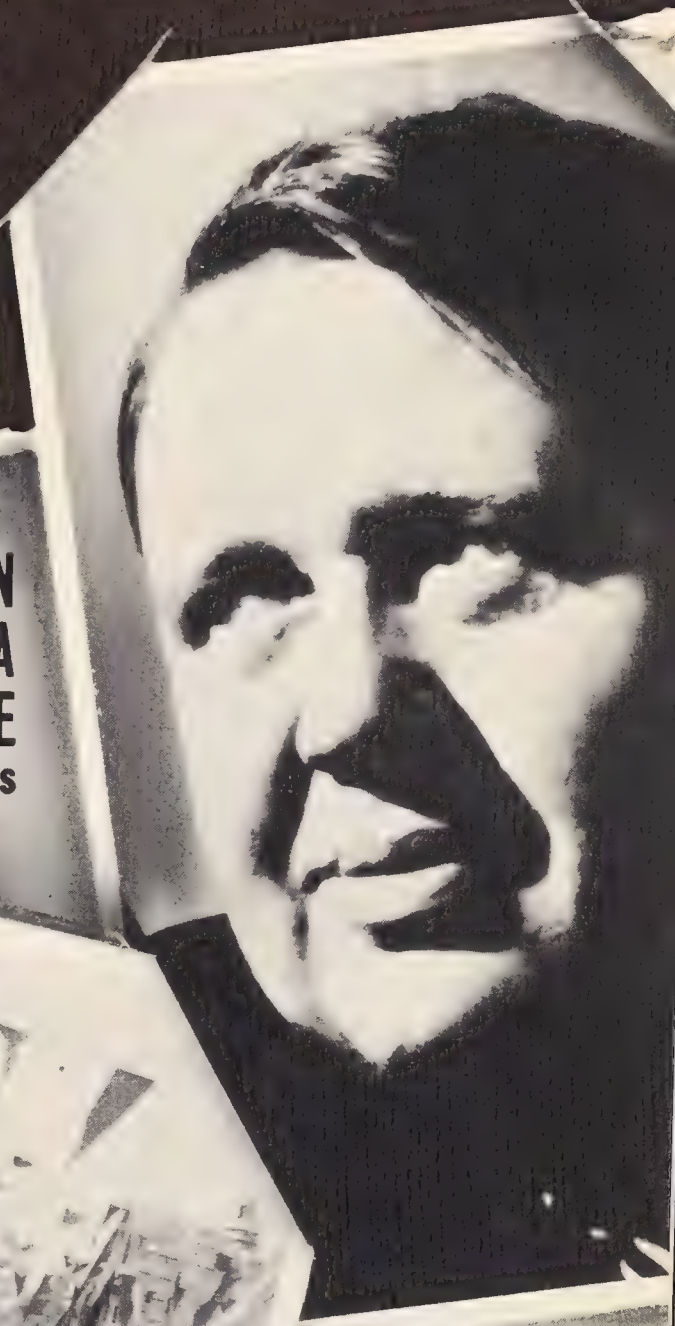
**RADIO CITY MUSIC HAL
ATTRACTION
STARTING AUGUST**



STARS, STARS, STARS . . . Carole and Cary and Kay . . . the biggest box-office threesome of the season . . . all in the Park Avenue-flavored drama of a blonde-brunette battle for the love of a man worth fighting for! . . . A BIG-TIME SHOW NOW SET FOR PRE-RELEASE RUNS IN KEY SPOTS COAST TO COAST!

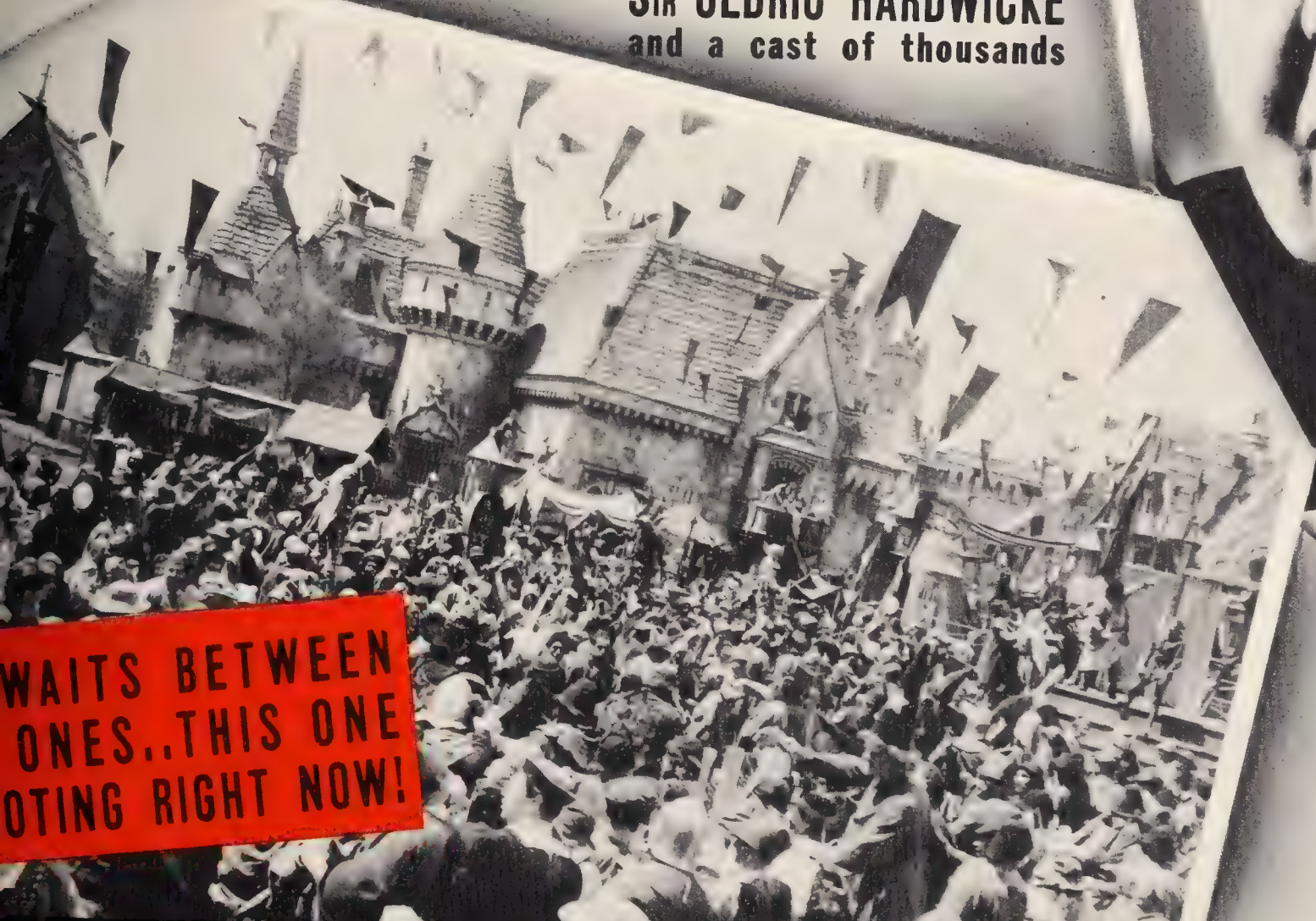
CHARLES LAUGHTON

THE HUNCHBACK OF NOTRE DAME



with **WALTER HAMPDEN**
MAUREEN O'HARA
SIR CEDRIC HARDWICKE
and a cast of thousands

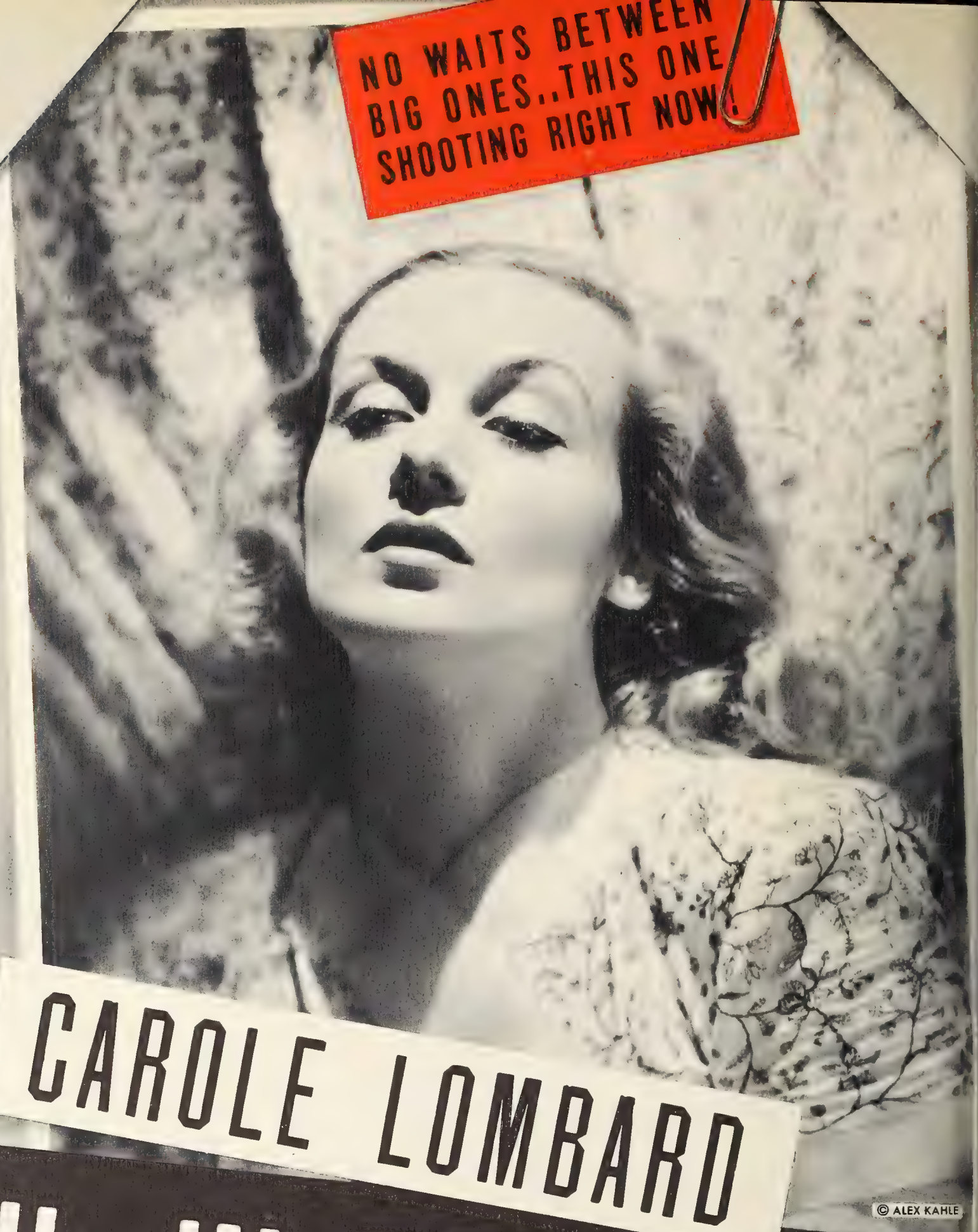
PANDRO S. BERMAN IN CHARGE OF PRODUCTION



WAITS BETWEEN
ONES..THIS ONE
OTING RIGHT NOW!

VICTOR HUGO'S
mighty novel,
directed by
WILLIAM DIETERLE
[by special arrangement]

NO WAITS BETWEEN
BIG ONES..THIS ONE
SHOOTING RIGHT NOW!



© ALEX KAHLE

PRODUCED AND
DIRECTED BY
GEORGE
STEVENS

CAROLE LOMBARD

VIGIL IN THE NIGHT

A. J. CRONIN'S GREATEST STORY SINCE "THE CITADEL"

PANDRO S. BERMAN IN CHARGE OF PRODUCTION

with BRIAN AHERNE ANNE SHIRLE

NURSE EDITH CAVELL



starring **ANNA NEAGLE**
with **EDNA MAY OLIVER · GEORGE SANDERS · MAY ROBSON · ZASU PITTS · H. B. WARNER** · RKO-IMPERADIO PICTURE

Screenplay by Michael Hogan. Musical score by Anthony Collins

'S MORE THAN A BIG ICTURE.. it's the screen's greatest oute to the glory of woman's courage d the wonder of her unpredictable art! . . It's Hollywood's newest note super thrillers, with England's greatest tress in the role that will make her e of America's most popular stars!

Produced and directed by HERBERT WILCOX

"STAGE DOOR" LA CAVA'S

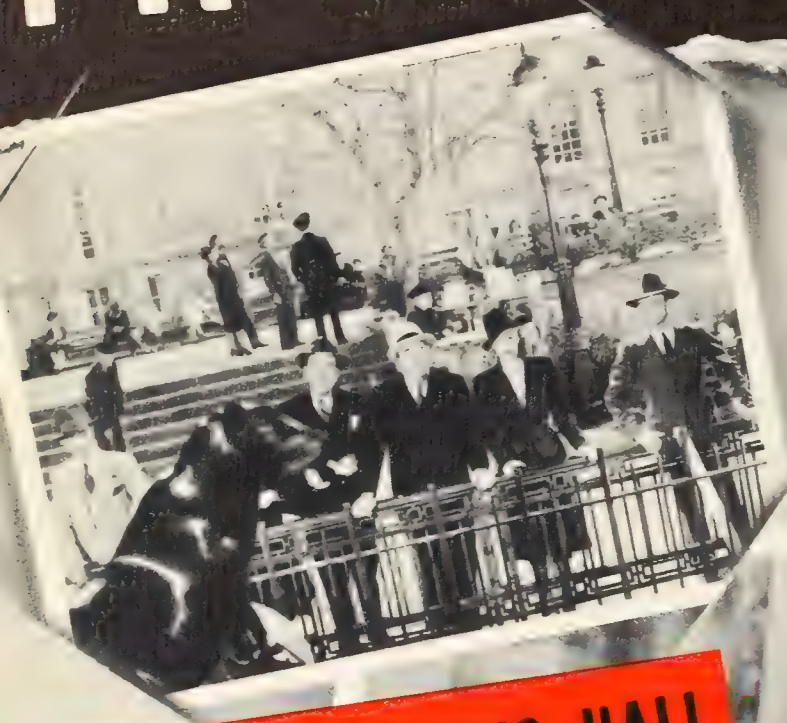
FIFTH AVENUE GIRL

starring

GINGER ROGERS *wi*

WALTER CONNOLLY · JAMES ELLIS(
TIM HOLT · VERREE TEASDA
KATHARINE ADAMS · FRANKLIN PANGBO

Produced and directed by **GREGORY LA CAV**



RADIO CITY MUSIC HALL
LABOR DAY WEEK!



PANDRO S. BERMAN
IN CHARGE OF
PRODUCTION

Streamlined Cinderella in sables! . . . Joyous Ginger in the perfect role for a picture to cause the "Ohs" and "Ahs" and heart-throbs! What a set-up for the producer-director who wrapped up your heart with "Stage Door." . . . Soon ready for pre-release runs everywhere!



NO WAITS BETWEEN BIG ONES..THIS ONE SHOOTING RIGHT NOW!

THE GREATEST ACTION SPECIAL

you'll get this year! . . . The screen's mightiest moving drama of pioneers against the wilderness! . . . It's all excitement, thrill and wonder . . . Outdoors on the grandest scale the movies have ever seen! . . . ONE OF THE BIGGEST AND MOST IMPORTANT PICTURES ON RKO RADIO'S GREAT LIST FOR 1939-40!

ALLEGHENY FRONTIER









Played by a cast of thousands of settlers, Indians, soldiers, scouts, wagon-trainmen and backwoods statesmen headed by

JOHN WAYNE • CLAIRE TREVOR
GEORGE SANDERS

. . DIRECTED BY
WILLIAM A. SEITER

PANDRO S. BERMAN
IN CHARGE OF PRODUCTION

From the stirring pages of the novel, "The First Rebel," by Neil Swanson.

THE ONE GREAT
LINCOLN SHOW
OF ALL TIME!

RAYMOND
MASSEY

in

ROBERT E. SHERWOOD'S
PULITZER PRIZE PLAY..



ABE LINCOLN IN ILLINOIS

NO WAITS BETWEEN
BIG ONES . . THIS ONE
IN PRODUCTION NOW!

© DE MIRJIAN

Directed by
JOHN CROMWELL

Presented by MAX GORDON . .
Produced by
MAX GORDON PLAYS AND
PICTURES, INC.,
HARRY M. GOETZ, President
MAX GORDON, Vice-President

...IGHT OF THE BIGGEST SHOWS
YOU EVER HAD THE LUCK TO PLAY!

Top-Bracket Pictures . . Every One!

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LAUREL AND HARDY IN "THE FLYING DEUCES"

"TOM BROWN'S SCHOOL DAYS"

JEAN HERSHOLT AS "DR. CHRISTIAN"

"THE SWISS FAMILY ROBINSON"

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EVERYWHERE

THAT'S WHAT WE MEAN WHEN WE SAY BIG ONES!

...RKO RADIO PICTURES

ILLINOIS GOVERNOR DECLARES BILL BANNING DUALS UNCONSTITUTIONAL

Horner Quotes Legal Opinion in Vetoing Measure; Double Bills Declared Not Within Public Protection Province

Illinois' Governor Henry Horner, last Thursday, declared unconstitutional and vetoed the Sandquist bill, which had been passed by the General Assembly and which would have limited film shows in that state to two hours and 15 minutes, thus effectively outlawing double features. The bill set as penalties for violation a fine of from $100 to $500 or imprisonment for six months, or both.

Gives Legal Opinion

"In an opinion the Attorney General informs me that this bill is unconstitutional," Governor Horner said. "He states that our Supreme Court has consistently decided that the power of the General Assembly to regulate a lawful occupation extends only to such measures as are reasonably necessary and appropriate for the accomplishment of a legitimate object within the domain of the police power; that the police power cannot be invoked unless the purpose to be attained has a rational and clear relationship to the public health, morals, safety or welfare; that this bill contains no reference to the quality or character of motion picture films exhibited, and consequently, was not intended to protect public morals, safety or welfare; and that, in the absence of competent scientific proof to the contrary, there is no reason to believe that public health will be adversely affected by motion picture exhibits lasting more than two hours and 15 minutes.

"Since the Attorney General is of the opinion that this bill is not constitutional, I veto and withhold my approval of it."

This was the first attempt to eliminate double bills by state legislation. Passage of the bill encouraged Minnesota independents to plan similar measures for introduction in city councils. A limitation bill is being prepared in Milwaukee, as well.

Neighborhood and small town merchants had been besieging the Governor with letters and telegrams, urging him to sign the bill, according to his secretary, Arthur O'Brien. Long double feature shows, it was contended, keep people out of stores with a consequent loss of trade.

Meanwhile, Chicago's independent theatremen are expected to meet this week to discuss plans for getting an ordinance before the City Council which will limit the running time of film programs.

The idea of a city ordinance to prevent double features is not a new one. Last year several ordinances were proposed to stop double features. One of them was based on the presumption that duals were harmful to health. This same idea will probably be brought out again. Women's clubs and parents' and teachers' groups as well as independent theatremen will back the plan, it is expected.

Taxes, Civil Rights Involved in Other Laws

The Tax Commission of the State of Washington has exempted theatres from payment of the state's two per cent sales tax, as enacted this year by the Legislature.

A contemplated amusement tax, designed to assess Miami's theatres and night clubs $200,000 annually, was given a temporary set-back this week as the result of vigorous opposition voiced by motion picture exhibitors who termed the proposed levy "distinctly discriminative and a death blow to summer business recovery."

The proposed graduating tax which would make variable flat assessments upon admission prices and cover charges, has been under discussion by city commissioners who are faced with the problem of seeking a new source of revenue to compensate for a $374,000 budget deficit as a result of a state homestead exemption law.

Strong protests by exhibitors and intimation that legal tests of the levy's validity would follow enactment resulted in the commission's temporary abandonment of the tax plan "with a view to determining what other sources of revenue are available under city charter provisions."

A. E. Fuller, city manager and director of finance, informed the commission that he "seriously questioned advisability of such a measure" following presentation of arguments against the tax by attorneys and officials of Paramount Enterprises and Wometco Theatres, operators of all but five of Miami's 33 motion picture houses.

Mayor E. G. Sewell, staunch advocate of a liberal policy to encourage increased tourist business, said the tax had been proposed as a partial substitute for a general sales tax.

Civil Rights Bill Passed

The Rubin civil rights bill has passed its first test in the Wisconsin assembly, when the House refused to kill the measure, by a vote of 45 to 34. Further action, however, was delayed when Speaker Vernon Thomson moved reconsideration of the vote.

The measure would require theatres, hotels and places of public accommodation to give equal rights to all, regardless of race, creed, color or nationality.

Ignoring warnings from the deputy attorney general's office in Georgetown, Delaware, that arrests would follow showing of Sunday movies in the Blue Hen Theatre at Rehoboth Beach, Charles S. Horn opened the theatre as usual last Sunday night. No charges have been placed against him as yet but Deputy Attorney General Daniel J. Layton, Jr., said that he is preparing to act against the showing of films on the Sabbath.

Complaints against the Blue Hen Theatre, which has been showing Sunday movies at the summer resort openly for the past four years, have been lodged by various church groups. Church groups were planning either to send protests or appear before the Legislature when it reconvenes in Dover, in opposition to the bill which would allow a referendum on Sunday movies in Delaware.

About 400 persons attended the Sunday film.

LOCALE OF "MUNCHING" PLAGUES EXHIBITORS

Ohio exhibitors who maintain candy and popcorn concessions are in a quandary over collection of retail sales tax, since an Ohio Supreme Court ruling holds that these commodities come within the classification of food, and thus are exempt from tax. However, the exemption designated by the tax authorities about a year ago, applied to "food for consumption off the premises." This compels the exhibitor to collect tax if these edibles are consumed anywhere within the theatre or adjoining premises. Alternatively, he can legally waive the tax if eaten outside the theatre-owned premises.

One exhibitor facetiously offers the suggestion that each purchaser be questioned under oath as to exactly where he will munch the candies and thus permit the theatre to operate within the law.

ASCAP To File Suit In Nebraska and Montana

The American Society of Composers and Publishers will file suit for copyright infringement against Montana broadcasting companies who have continued to use Ascap music since their licenses were cancelled by the society several weeks ago.

The licenses were cancelled following an enactment of a Montana law which Ascap officials said made further operations in the state impracticable for the society. The radio networks were warned at the time against serving Montana stations with Ascap music and since the warning was ignored the suits will be brought against Montana's six stations, according to Schwarz & Frohlich, Ascap counsel.

Trial of Ascap's action to test the constitutionality of Nebraska's anti-Ascap law has been set for September 18 before a Federal statutory court at Lincoln.

Griffith-Dickinson and Commonwealth in Deal

An agreement was reached this week between Griffith-Dickinson Theatres, Inc., and Commonwealth Amusement Corporation whereby Griffith-Dickinson is to lease or sell to Commonwealth the following theatres: Dickinson and Varsity, Lawrence; Dickinson, Great Bend; Dickinson, Herington and Dicking, Ellsworth, all in Kansas, while Commonwealth is to lease or sell to Griffith-Dickinson the Wareham, Manhattan; Beldorf, Independence; Kansas, Osawatomie, all in Kansas, and Uptown, Marceline, Missouri.

Branch Changes

Ernie Pichler, United Artist salesman, is being transferred to Milwaukee, and is being replaced by Max Stahl. Mr. Stahl was formerly United Artists branch manager at Cincinnati, resigning to go into business as an exhibitor at Shelbyville, where he recently sold out, to return to selling.

Retire Stock

Paramount Oshawa Theatres, Ltd., a subsidiary of Famous Players Canadian Corporation, has announced the retirement of half of its $125,000 seven per cent preference shares, out of current revenue, at a premium of $10 above par value of $100.

NEW INDEPENDENT UNITS ACTIVE

(*Continuel from page* 14)

New York from Paris of Nat Wachsberger, French distributor and circuit head, who will be associated here with Harry Brandt, New York circuit owner.

Mr. Wachsberger brought with him prints of 12 features, which are in addition to three already here. Eight of the 15 are in English, the seven others are in French.

Mr. Wachsberger plans to travel to Hollywood in a few days to talk over a production deal with Boris Morros in a tieup between Mr. Morros and French interests. Morros is entering 1939-40 production, his first venture since he left Paramount as associate producer. The two already are partners in an English version of "Royal Box," which was produced by Tobis in Germany several years ago, probably before Hitler, for it burlesques dictatorships.

First release of the new Film Alliance will be "Port of Shadows," made in France as "Quai de Brumes," which, in June, was selected as the best French picture of the year by the Ministry of Education. Jean Gabin and Michele Morgane star.

Another will be "The Pirate," also French (Le Corsaire), which Charles Boyer will make. Boyer sailed for Paris Tuesday for the purpose.

While there, Mr. Boyer will make a second, possibly with Danielle Darrieux, likewise for Film Alliance.

Jean Gabin and Michele Morgane will also star in "Salvage," to be made in France by Andre Daven.

Two of the English pictures are "Command Performances" and "Follow Your Star," which Arthur Tracy made this past season for General Film Distributors in London, C. M. Woolf heading General. Tracy returned to New York Monday with Mr. Wachsberger.

General manager of Film Alliance in the United States is Nat Sanders, who last week closed states right franchises with Herbert Rosener, for the West Coast, the deal including playing time in all of his independent theatres for two pictures; with Cameo Attractions, for New England, and with Times Pictures for Metropolitan New York.

Harry Brandt is to show Film Alliance's French Films at his Park, at Columbus Circle, and English pictures at either his Globe or Central, on Broadway, all in New York, as well as through his Brandt Circuit.

Several Other New Units

Several well known names in independent and other production, on both coasts, are aligned with seven other new companies entering the field for 1939-40.

Although two of them, General Films and Arcadia Pictures, may release through majors, thereby taking their releases out of states right availability, no deals have been closed yet.

Jack Skirball is president of Arcadia Pictures, taking as his first, "Fourteen Uncles," based on the "coming-out" party given each year by 14 well known New Yorkers in sponsoring non-debutantes as a burlesque of debutantes' society events. Peter Arno, artist, and one of the "uncles," will collaborate with Bertram Block and Adele Nathan on the scenario and Adele Nathan will supervise production.

Arcadia also has purchased rights to "Angela Is 22."

Both will be made in New York, at Eastern Service. Release may be through Columbia.

Samuel Bronston, in Los Angeles, last week announced the formation of Samuel Bronston Productions, Inc., for 1939-40 production. The new company took over the assets of Commodore Pictures, an independent production unit.

Reportedly backed by $2,000,000 of eastern capital, Mr. Bronston's first film—all production in Hollywood—will be "Martin Eden," from Jack London's book, and has taken options on all Jack London stories not filmed. Also, he has purchased an option on London's life story.

Associated with Mr. Bronston are J. F. T. O'Connor, A. Ronald Hutton and John J. Bergen, Mr. Bergen representing the financiers.

Headquarters have been set up at the General Service Studio, Hollywood.

Lee Garmes also enters 1939-40 production, planning three features, some of which, however, may go through RKO. Starting in October, Mr. Garmes will work at Eastern Service Studio, his first being set for "And So Goodbye," the original by Mildred Cramm and Adele Commandini. Financing has been set.

Anothe possible reentry into production this season is Al Christie, pioneer of Christie shorts, who may return to Eastern Service Studios in New York. He would produce a series.

General Film Company, also starting for 1939-40 release, is headed by Lawrence Fox, Jr., formerly president of Crime Club Productions, a Universal unit. Mr. Fox has purchased as his first, "Babar," a series of children's stories written and illustrated by Jean de Brunhoff. The stories will be filmed in one reel length, in color animation. Release one a month. Production probably in New York, and a deal may be arranged with RKO.

First will be "Andrew Jackson."

Gaylord Hoyt Productions is another new Hollywood independent, formed by Mr. Hoyt, president, and John J. Raskob, Jr., secretary-treasurer.

Jack Wildberg, Broadway producer, heading his own unit, has two features in mind for 1939-40, for production at Eastern Service Studios, probably starting in September. Release may be arranged through Columbia.

Lon Young, a pioneer in motion pictures, has started Lon Young Productions in Hollywood. Freeman Lusk will be associated with him.

Burr, Others Have Plans

Charles C. Burr, another pioneer in states right production, has plans for six Fred Scott westerns, starting September 1st, for delivery to Spectrum Pictures.

Leonard Goldstein has closed with *Look Magazine* for filming rights to its "Photo-Crime" feature and will base a series of shorts on it.

J. H. Hoffberg, head of the independent distributing company bearing his name, headquarters in New York, will leave Tuesday for his annual country wide trip to arrange first run exhibitions and franchise distribution deals on his new season's product. He will take along prints of "Escape from Yesterday," "Ultimatum," "School for Husbands" and "Living Dead." First stop will be Los Angeles, stopping off at all keys on his return.

Mr. Hoffberg handles both domestic and imported product, shorts included.

Last week, Mr. Hoffberg appointed Robert H. Campbell, as district manager for Washington, Maryland and Virginia; William E. Spie, for Tennessee, eastern Kansas and western Kentucky, and Pat Garyn, for Texas and Oklahoma.

Max Sprecher, director of Monopol Films, A. G., Holland, returned to Rotterdam after completing arrangements for 30 pictures through the Hoffberg company, his representative here.

Mr. Hoffberg is also distributing "Escape from Yesterday" and "Father O'Flynn."

AmerAnglo Corporation, for years an importer and exporter of features, has plans for 1939-40. The company on Monday sold to National Pictures the Philippine novelty feature, "Zamboanga."

Atlas Pictures has eight Spanish and four English features on its new schedule.

Mayer and Burstyn is another of the larger importers, Joseph Burstyn returning to New York from Europe last weekend with the U. S. distribution rights to eight productions for release in the first half of 1939-40.

They include: "Katia," starring Danielle Darrieux and John Loder, directed by Maurice Tourner; "Louise," with Grace Moore; "Revolt of the Dead," "Song of the Streets," "Whirlpool," "Shadows of the Past," "Mozart" and "Gulliver's Travels," in which puppets are featured. All are French-made.

Astor Pictures has lined up as one of its first for 1939-40, a feature entitled "Vengeance of the Deep," now being made in the south Pacific.

Robert M. Savini, president of Astor, sold the Los Angeles states right franchise for his pictures to Astor Film Company, newly formed by Louis Goldstein. Selected Pictures, Los Angeles, formerly represented Astor.

French Cinema Center, importing French dialogue features, starts off its 1939-40 season with a new sales manager, S. Ernest Pelson, who was formerly with Grand National. One of the company's new pictures, "Harvest," is now in censorship troubles in New York, where the state board banned it, the distributor taking an appeal.

Musart Productions will start production shortly in the east on its first for 1939-40, "Princess Aza," to be made in English, French, Russian and Spanish. The company now is distributing "Exile."

Principal Pictures, one of the oldest independents, with a deal pending to release 24 through Alliance in New York, will cut that total considerably if the merger is not affected. Its pictures are acquired from various Hollywood independent producers.

Roland Reed Productions will produce at Selznick International Studios in Hollywood. George Batcheller, Jr. has joined Mr. Reed. He formerly was assistant director at Republic, and prior to that was an executive of Chesterfield Pictures.

I. E. Lopert, president of Juno Films, has as a starter the French film, "End of a Day," for release as Juno's first for 1939-40, in the fall.

Charles R. Rogers, another pioneer in production, both independent and major, will start

(*Continued on following page*)

FAIR RESCINDS RULE AGAINST CAMERA TRIPODS

The New York World's Fair has rescinded its regulation prohibiting the use of tripods and other supports with amateur motion picture cameras. The use of tripods had been banned because the Fair's contract with the Official Motion Picture Photographers provided that no other agency should be permitted to take commercial motion pictures at the Fair, save the five newsreels.

However, the ban aroused a great protest, among amateur photographers, and so was rescinded, although the taking of films for commercial purposes is still prohibited.

FOR SPECIAL MARKETS

(*Continued from preceding page*)

off the new season with "A Star in Manhattan," with Linda Ware, 14-year-old singer, in a story about autograph seekers in New York, written by Dorothy Kilgallen and Jerry Horwin, production in Hollywood.

Standard Pictures Productions, Inc. will continue right along in 1939-40, expanding by opening eastern offices, at Rockefeller Center, New York. Production will be resumed in the fall, starting with "20,000,000 Witnesses."

Standard's expansion also embraces the setting up of a distribution subsidiary, Standard Pictures Distributing Company. George Lagranas, president, has appointed George Trainer as general manager and secretary.

Imperial Distributing Company is another engaged in states right distribution.

E. J. Smith, who two months ago resigned from Imperial, has plans for an independent distributing company of his own.

B. B. Ray's Reliable Pictures, of Hollywood, starts 1939-40 activities Friday when he accompanies a camera and sound crew to China to shoot pictures around the Sino-Japanese and Japanese-Russo conflicts. J. C. (Doc) Cooke, who has made 26 trips to the Orient, is in charge of the unit, Mr. Cooke reputedly having obtained permission from officials to shoot in the war zones. Out of the material obtained, Reliable will have a feature for release in the new season. A second feature will be obtained from material gathered in Siam, taken on the same expedition.

Mitch Leichter, headquarters in Hollywood's Taft Building, starts off with "The New Sudan," which he is now offering to territorial distributors.

"Sudan" Rights Bought

Majestic Film Distributors, Los Angeles has purchased "The New Sudan," for California, Nevada, New Mexico, Hawaiian Islands and Alaska. The New England States have also been sold.

Boris Morros, who formed Boris Productions some months ago, starts actual releasing in the new season, producing some for RKO, others for the independent market, including picture for the new film Alliance of the United States. In association with Nat Wachsberger, Mr. Morros has on his schedule "Royal Box," and for RKO will next have "If I Were President," following the Laurel and Hardy "Flying Deuces."

The new program of Transatlantic Films will be augmented by a merger with Frank Kassler, who brings with him four pictures: "Dark Eyes," "The Curtain Rises," "Flight Into Darkness," and another.

Other Transatlantic releases includes: "Conflict," produced by Cipra Films, Paris; "La Maison du Maltais," made in Paris by Gladiator Films; "Innocence," produced by A. B. Pictures, in Prague, and "Esclave Blanche" and "Drame de Shanghai," "both product of Lucia Films, Paris. Transatlantic was organized last May by Eugen Scharin, who formerly was with Twentieth Century-Fox and RKO in Europe.

Deal Abandoned

Tri-National Pictures, headed by John E. Otterson, had a deal on to merge with Budd Rogers' Alliance Films. It was dropped. The company imports French and English films.

Victory Pictures will continue with product for the states right market through 1939-40, under the leadership of Samuel Katzman.

World Pictures, active in importing for distribution here, has acquired "Ski Chase," produced by Sokol Films in Paris. Featured is Hannes Schneider, noted skier. World has also acquired "Hatred," another French film, in which Harry Bauer is starred, for release in September. A third is Julian Huxley's "Monkey Into Man." Bruno Zwicker, who is distributing "Two Hearts in Waltz Time," is in London, thence to Paris, for product for 1939-40.

From the Spanish side will come a company formed this week. Selecciones Hispanas, Inc., incorporated in New York to conduct a Spanish-American distributing business, handling the product of Cecimil Productions, of Manila. The first is "La Dulce Mestiza."

Other foreign language distributors in this country who have been active include William Alexander, American Trading Association, Amropa and Atlas, Casino, Viennese Film and Vedis, Thomfilms, Sphinx, Pax Film, Danubia, Esperia and Exhibitors Film Exchange, Foreign Cinema Arts, Franco-American Film and French Film Exchange, New Star Films, National, Metropolitan Pictures and French Film Exchange, Gallic Films, Garrison, International Film Exchange, Lenauer International, Jewel, Malmar, Brodie, Vedis, Ukrafilm, Walch, Paris Film, Nero, Tower Francinex, among others.

Yiddish, Negro Films

For the limited market in this country for Yiddish and Negro films, there will again be a supply of new product. Among the former most active are Maurice Schwartz, Mayman, Carmel Productions and American Trading, which produce features, principally in New York—because of a concentration of Yiddish actors there.

For the 388 all-Negro theatres in this country, there are several Negro film producing companies, the largest, Million Dollar Productions, in Hollywood. Alfred Sack, of Sack Amusement Enterprises is probably the largest Negro film distributor. Another is Domino Productions, formed in June in New York.

Schlaifer Back to New York

L. J. Schlaifer, vice-president and western sales manager of United Artists, returned to New York last Thursday after visiting the company's western exchanges. In the three weeks of his trip, Mr. Schlaifer spent time in San Francisco, Los Angeles and Chicago.

Pollock Addresses Convention

After a two week visit to the west coast studios, Lou Pollock, Universal eastern advertising and publicity manager, has returned to New York to leave this week to attend the Schine Circuit Convention at Gloversville, N. Y., where he is scheduled to be one of the speakers at the gathering.

McCarthy to Coast

Charles E. McCarthy, director of advertising and publicity for Twentieth Century-Fox, and Louis Shanfield, the company's art director, left New York this week for the coast.

A. Suarez del Rivero, Columbia Pictures' Director of Spanish Publicity, sailed for London to join Foreign Manager J. A. McConville and European Representative J. Friedman for discussions relative to his new assignment for Columbia in Spain.

Enthusiasm Lags For Ticket Plan

Abolition of the ticket broker, a New York legitimate theatre "institution," appeared remote this week, as their antagonism, and the difficulties of time and expense apparently are preventing the adoption of a central ticket agency plan by the League of New York Theatres.

The League was to meet with the Actors' Equity this week, in New York, for further discussion.

However, Gustave A. Gerber, attorney for the Associated Theatre Ticket Agencies, last week served notice that his organization would take "legal steps" to prevent adoption of the plan by New York theatres, and added that, in event of a court fight, there would be "startling disclosures of the producer-manager-ticket seller tie-up."

In some Broadway quarters this week, the announcement of the plan by the League was attributed to its desire to keep ticket brokers "in line" anent the ticket code, and to make them sign a new code for the new season; and also, to the League's partial dissatisfaction with the working of the code.

The cost of opening an agency was put this week, at about $100,000; though ticket brokers termed this figure too low. Under the still viscous plan, each theatre operator would share the cost. There would be a service charge of 25 cents per ticket; possibly, even less, depending on the agency's expense of operation.

The present ticket brokers' service charge, under the ticket code, is 75 cents per ticket.

Yugoslavia Has 384 Film Theatres

There are 384 motion picture theatres in Yugoslavia, of which 357 are equipped for sound, according to a report to the Motion Picture Division of the Department of Commerce from the American Consulate in Belgrade. The total seating capacity is 121,120.

Most of the theatres in the smaller towns are open from one to six days a week, as follows: 108 theatres work every day; eight work six times a week; 13 work five times a week; 45 work four times a week; 42 work three times a week; 110 work twice a week and 44 work once a week.

The prices of admission to Yugoslav cinemas vary somewhat widely. In cinemas that work one, two or three days a week, the price of admission runs from 1 to 12 dinars (4-22 cents) each. Cinemas that work over three days a week charge from 2 to 15 dinars per seat.

In the year 1938, 987 films totaling 950,670 meters in length, including both foreign and domestic films, were submitted for registration and censorship in Yugoslavia. Of these, 924 were foreign and 63 domestic.

Of the total number of registered films, nine films of 18,037 meters were banned for public showing, as follows: German, three films; American, two features and one advertising; French, two films and Russian, one film.

THE THEATER

By RICHARD WATTS Jr.

IT STRIKES me that when I go on to say that Walt Disney is another film man without pretentiousness or side, that I am trying to write fan-magazine stuff. Nevertheless, it is the only way in which Disney can be described, and I think it is important to say so in a community ridden by phony pretentiousness, since the creator of Mickey Mouse, Donald Duck and "Snow White and the Seven Dwarfs" is the one person working out here who can with any justification be referred to as a genius. It is strange that in so many years of connection with stage and screen I had never before met Mr. Disney or visited his studio, and it is only fair for me to report that I was delighted with both. One of the most loathsome traits of Hollywood is its insistence on caste, and it is therefore all the more pleasant to find that the Walt Disney studio is a completely democratic community in which all the employees actually do seem to be fellow workers engaged in the pleasant manufacture of masterpieces. It is not my purpose, however, to write about a studio, or even about the conversation of the man responsible for the cinema's most definite works of art. I have something more pleasant to say. I have seen parts of "Pinocchio," the next full-length Disney film.

What I saw was a rough draft, without color and with intermittent synchronization and most of the characters merely sketched in. Yet, even from this somewhat primitive version of what is to come I can tell you that here is an authentic masterpiece in the making which already makes "Snow White and the Seven Dwarfs" look like a scratch-pad exercise. I should warn all of the critics who raved about the earlier work to start looking up new superlatives, for here is a thing that for really lovely imagination is far ahead of anything in its field. I should tell you, also, that it contains at least two new characters —in the persons of Jiminy, a cricket, and Figaro, a kitten—that join Dopey, Mickey and Donald in the rich field of the Disney imagination and will occupy a place with them in our modern folklore.

NEW YORK HERALD TRIBUNE,

THE HOLLYWOOD SCENE

Famous Starts

Famous Productions, newly organized movie-making company headed by Harry Edington, will launch its first film, "South of the Amazon," at Universal Studios early in August.

Douglas Fairbanks, Jr., and Joan Bennett will head the cast and James Whale has been engaged to direct. A topical romance drama, the production will be based on an original screen play by Frances Marion.

This and two other productions will be made for Universal by the new Edington company. All three will be high budget films.

In addition to the Famous Production's effort, Universal will start two other important pictures during the month. Joe Pasternak will get his long projected "Destry Rides Again" under way with James Stewart and Mischa Auer heading the cast and Rowland V. Lee will start "Tower of London" in which Boris Karloff will be starred.

By operating at near capacity during the summer months, Universal will start its 1939-40 season with more important pictures in the exchanges than at any time in years.

"This is in accord with our policy," commented president Nate Blumberg, "of keeping production well ahead of distribution so that Universal exhibitors may get their product on schedule. Completion of our new sound stages and other improvements in the machinery of production will enable us to adhere strictly to this system in the future and meet every release date of our enlarged program for the new season."

Swanee River

The love story of Stephen Foster, noted composer of native American music, "Swanee River," will be brought to the screen by 20th Century-Fox with the most important cast and the largest outlay of money ever expended by Darryl F. Zanuck on a production of this type.

With Don Ameche set for the role of the author of "My Old Kentucky Home" and more than 200 other folk songs, and Nancy Kelly selected to play his sweetheart and Al Jolson to be seen as Edwin Christy, first minstrel king, Zanuck is preparing to cast other big names in the story's many important parts.

Kenneth Macgowan, who was associate producer on "In Old Chicago" and other screen historical pictures will be engaged in the same capacity on "Swanee River." Sidney Lanfield, director of some of Sonja Heinie's biggest successes, will direct the film.

More than $2,000,000, as much money as is alloted the biggest production spectacles, has been set aside for "Swanee River." While the picture is not essentially a musical, music will be an important element with Ameche and Jolson singing the Foster melodies. In addition to "Swanee River," songs now favored for the production include "My Old Kentucky Home," "Nellie Was a Lady," "Old Folks At Home" and "Old Uncle Ned."

A Quiet Week

In comparison with the rest of July, the month's closing week was comparatively quiet in the production capital. Only six pictures were started and but seven were completed.

Paramount found it convenient to begin work on two films. The more important, if considered from the standpoint of cast strength alone, is "Remember the Night," a melodramatic romance which will feature Barbara Stanwyck and Ray Milland with Beulah Bondi and Elizabeth Patterson. The second, "Federal Offense" is another in the series founded on G-Man J. Edgar Hoover's book. It will present William Henry, Virginia Dale, Lyle Talbot, Harvey Stephens, Marjorie Gateson and Robert Paige in the principal roles.

Two in Series

Universal also started two. Both are outdoor action adventure stories and items in a series. Johnny Mack Brown, Bob Baker, Fuzzy Knight, Doris Weston, Forrest Taylor, Anthony Warde, Karle Hackett and George Anderson will be featured in "Chip of the Flying U." Richard Arlen, Andy Devine, Anne Nagel, Ona Munson, Guinn Williams, William Lundigan, Leon Ames and Theodore Von Eltz are the headliners in "Legion of Lost Flyers."

Monogram began another series picture, "Sky Patrol," adapted from the "Tailspin Tommy" cartoon strip in which John Trent, Milburn Stone, Marjorie Reynolds and Jackie Coogan will be seen.

For RKO Radio distribution, Boros Morris, former Paramount musical director and associate producer, began the comedy "Flying Deuces." It will present Stan Laurel and Oliver Hardy with Jean Parker, Reginald Gardiner, Sheila Darcy, Jenifer Gray, Fay McKenzie, Paul Irving, Charles Middleton, James Finlayson and Jean Del Val.

Seven Completed

Two of the completed pictures are credited to MGM. "The Marx Brothers at the Circus" will star the three funny brothers with Florence Rice, Nat Pendleton and Kenny Baker as supporting principals. Personalities in "Dancing Co-ed" are Lana Turner, Richard Carlson, Lee Bowman, Ann Rutherford, Leon Erroll and Artie Shaw and his band.

Paramount finished "Are Husbands Necessary" in which Fred MacMurray and Madaleine Carroll are the stars. Allan Jones, Helen Broderick, Akim Tamiroff, Carolyn Lee and Osa Munson constitute the featured support.

Monogram finished "The Oklahoma Terror" in which Jack Randall, Virginia Carroll, Don Rowan and Davison Clark will be seen.

Samuel Goldwyn Productions completed "The Real Glory." Gary Cooper and Andrea Leeds are the star names with David Niven, Reginald Owen, Broderick Crawford, Maurice Moscovitch, Vladmir Sokoloff, Thurston Hall, Russell Hicks, Roy Gordon and William Stack in support.

"The Five Little Peppers and How They Grew" was completed at Columbia. Edith Fellows, Clarence Kolb, Dorothy Peterson, Ronald Sinclair, Donorth Ann Seece and Tommy Bond will be featured.

At 20th Century-Fox, "Tin Hats" in which Jane Withers, The Ritz Brothers and Lynn Bari are the top players, was finished.

VILLAINOUS FACES HOLLYWOOD'S NEED

The fellow whose face would never appear in a collar advertisement is just the one Hollywood is looking for, claims Charles Bickford, one of the screen's most unhandsome yet successful actors. Pointing out that handsome lads with perfect profiles abound in the film capital, he declares that faces with menace are astonishingly scarce.

"Young actors who can play villains are really scarce," says Bickford. "Movie makers are being forced to turn good-looking leading men into villains. Unfortunately, they are not convincing and I'm certain that the boy with a face that connotes evil, that suggests a thorough cad, would find a hearty welcome in films."

Bickford, whose menacing face has done right well by him for 10 years in Hollywood, should know whereof he speaks.

News in Brief

With the consent of Louis B. Mayer, Mervyn LeRoy relinquished his post as executive producer and will devote his future efforts to those of producer director at MGM.

Norman Taurog will direct MGM's forthcoming "Broadway Melody of 1940" which will star Eleanor Powell and Fred Astaire with George Murphy.

Sara Haden, the Aunt Milly of the "Hardy" series has been signed to a new contract by MGM and set for a featured role with Robert Taylor and Greer Garson in "Remember."

James Cagney, Pat O'Brien and Priscilla Lane have been assigned the leading roles in Warner's "The Fighting 69th" which William Keighley will direct.

David L. Loew who has been scheduled to make two pictures for the United Artists 1939-40 program will postpone his start until the 1940-41 season.

Mickey Rooney and Judy Garland will be so-starred in a remake of "Good News" which MGM first produced in 1930.

Victor Schertzinger will direct a musical starring Bing Crosby and Bob Hope for Paramount.

Randolph Scott has been assigned the leading role in "20,000 Men a Year," forthcoming 20th Century-Fox melodrama based on the government's plan of aviation training for college students.

Lon Chaney, Jr., will play the role of Lennie in "Of Mice and Men," the Lewis Milestone production for Hal Roach.

Hot upon the success of "Each Dawn I Die," Warners plans to co-star James Cagney and George Raft in "Invisible Stripes," plot of which deals with prisoners after they leave jail.

"Pacific" Exploitation

The foreign department of Paramount and the export division of the Lionel Electric Toy Train Company have completed arrangements for a co-operative, world-wide exploitation and advertising campaign on Cecil B. DeMille's "Union Pacific."

MAJORS TELL EXHIBITORS HOW TO GET "FREE PUBLICITY" FOR "JUBILEE"

Amplified Press Book Outlines Exploitation Possibilities for Exhibitors; Parades, Proclamations Left to Individual Effort

The Motion Picture Producers and Distributors of America, Inc., will on Saturday morning, mail from New York headquarters to every theatre owner in the country, and to their press agents, a 24-page "manual" telling them how and when and where they may get publicity and public attention for the motion picture's fiftieth anniversary, tying-in and tying-up for this industry's "Golden Jubilee," in October, with banks and furniture dealers, department stores and phonograph shops, electrical supply dealers, automobile dealers and men's clothing stores—many of which lines had early motion picture connections.

No Funds, No Quiz

"The Fiftieth Anniversary Manual," as it is officially called, is designed to garner free publicity to commemorate that October 6, 1889, when Thomas Alva Edison placed the first pictures in motion on his Kinetoscope in his West Orange, New Jersey laboratories. The idea, of course, is to bolster the box office and to emphasize the importance of the theatre to the community.

Neither suggesting nor providing for any drives, quizzes, contests, pledges, certificates or largess of advertising to the newspaper press such as that by which the majors marked last year's million-dollar "motion Pictures' Greatest Year" campaign, the pending effort will include "no solicitation of funds from any source nor will there be any special paid committee." The job this time is being placed almost entirely in the laps of the local theatre owner, for him to use "individual initiative and resourcefulness."

Telling the exhibitors of the country that "many newspapers, magazines and commentators have already displayed great interest in the event," the manual invites each and every one "most cordially to join in a campaign,"—the exhibitor's efforts helping "the general cause of motion pictures."

The campaign as a "time schedule," as follows:

AUGUST: Organize local committees, including civic, school and club leaders to plan campaign.

AUGUST 12: 62nd birthday of Edison's Phonograph.

AUGUST 15: Will H. Hays' "Fiftieth Anniversary Announcement." Local announcements, publicity, ads, etc.

SEPTEMBER: Launch school, library, club, newspaper cooperation. Run newspaper serial of movie history highlights any time, preferably when local publicity lags.

WEEK OF OCTOBER 1 TO 7: Hold special observances of Fiftieth Anniversary, luncheons, club meetings, etc.

NOVEMBER: Book Week poster on books of past 50 years that have been made into movies. Continue national and local publicity, exploitation and tieups.

Hays Announcement Included

Will H. Hays' "Fiftieth Anniversary Announcement" has already been written and is printed in the campaign manual. Captionwise, his announcement says: "Motion Pictures Must Entertain," "Films Command Universal Audience," "Demonstrate Progress and Significance." Later, on completion of compilation, Mr. Hays will add "a resume of forthcoming pictures of outstanding merit." This listing, exhibitors are told, may be called to the attention of local newspapers and radio stations.

"We want the cooperation of our friends among civic, church and club leaders," continues the manual's message to exhibitors. "We want the active help of the schools and press."

"The Fiftieth Anniversary," adds the manual, "serves as a legitimate news peg for announcing your new season's product." But, says a warning, "It is suggested that this should not be proclaimed as the best, the greatest or the most colossal parade of hits in history—that approach is likely to antagonize the press and the public."

"It is true that, as the result of 50 years of artistic and technological progress, pictures were never better. But it can be said without superlatives."

Owners are advised to cooperate with their competitors "so as to get the most out of your local observance."

If the theatre owner cannot organize a committee to represent the industry locally, and establish and maintain contact with the press, libraries, schools, motion picture councils, clubs, merchants and others—he is urged not to let the campaign go by fault.

All are urged to find and bring to the press "local pioneers" of the film business, for interviews for the press.

Committee Procedure Outlined

The exhibitor's "local committee of fellow film men, civic, school and club leaders and representatives of the newspapers, need meet only to ratify plans," says the manual, when that committee is too large.

"One or two local stories a week will be enough to keep your observance in the papers. . . . Mr. Hays' announcement will make one story. Organization of your local committee will make another."

Interviews with school heads are advised, particularly on the use that they are making of motion pictures. A display in the public library "is worth a story."

The manual provides a four-installment history of the motion pictures for newspapers, to be used "early or whenever local publicity lags." The serial, without by-line, is captioned:

1. "Invention of Kinetoscope by Edison in 1889 Marks Birthday of Motion Pictures; Eastman Film Used in Early Experiments."
2. "Projection of Motion Pictures on Theatre Screen Began in 1896; Tale's Tours and Nickelodeons Spread Throughout United States."
3. "By 1915 Feature Motion Pictures Win Respect As Entertainment Medium; Art of Silent Screen Approaches Zenith; Sound Experiments Begin."
4. "Motion Picture Solves Technical Problems Brought by Sound; Challenge of Future Is: Where Do We Go from Here, Says Hays."

Returning to the theatre itself, the manual suggests that the observance can serve as an opportunity "for sprucing up your marquee and lobby."

Accessories Available

Accessory manufacturers will have available special banners, pennants, valances, burgees and the like.

Other suggestions include the use of billboards, with spots, crosslines, and snipes to tie in current and coming attractions; use of stickers, cards, ads, posters, displays, tieups "and all other means to let your customers know you are observing the Fiftieth Anniversary."

In advancing the keynote of the campaign: "Half a Century of Progress," the manual points to the enlistment of cooperation of the "constructive elements of the community," on the ground that "Any local institution that goes back more than 50 years will have an excuse to tell the world about it," again citing bankers, industrialists, public utilities, automobile dealers, clothing stores, civic leaders, clubs, and others as potentials.

"There will be national observances of the 'Fiftieth Anniversary,' which will doubtless be covered by the newsreels, and the national magazines are planning stories."

When pictures of the majors lend themselves to it, their press books will have suggestions for tying them in. "Sometimes they may play up a veteran actor. Or, if your picture is swank and up to date, that can be played up in contrast with 1889."

The manual makes suggestions for a variation of other stunts, running from a proclamation by the Mayor to an "Easter Egg Hunt." All couples married 50 years or longer are to be invited to the theatre without admission cost; "any couple whose anniversary falls during or near the 'Fiftieth Anniversary Week' will make good newspaper copy—a dinner party can be arranged at the leading hotel, followed by attendance at the theatre."

As a variation, "invite persons whose names were mentioned in the personal columns of newspapers 50 years ago," continues the manual. Also, "find persons who attended the first movie in the town or at the theatre and have them as guests."

Parades Suggested

Parades, with floats are suggested, with old buggies contrasted to new cars, stagecoaches with streamlined busses, etc.

The variation of the "Easter Egg Hunt" involves the gilding of pebbles, scattering them over a given area, awarding prizes to those finding the "golden nuggets."

Another manual idea: "For a herald an-

(Continued on following page)

19,000 "JUBILEE" MANUALS READY

The Hays Organization is paying the printer's bill for the 19,000 manuals printed for the majors' "Golden Jubilee" campaign which they are sending to exhibitors suggesting local campaigns in observance of the industry's 50th anniversary, in October. There are no campaign funds.

Joel Swenson of the MPPDA prepared the manual, but the MPPDA-majors' special "Golden Jubilee" committee participated. The committee handling the campaign includes, besides Mr. Swenson: Kenneth Clark, also of the MPPDA; Lester Thompson of the MPPDA's Advertising Advisory Council; Harry Goldberg, Warners; William Ferguson, MGM; Ben Grimm, RKO; Louis Pollock, Universal.

A committee of independent producers and distributors was formed Wednesday in New York to participate in the Jubilee. Joseph Balaber of Screen Attractions is chairman.

Press Book for "Golden Jubilee"

(Continued from preceding page)

nouncing your Fiftieth Anniversary attractions, attach a pseudo gold wedding ring to card by cord or ribbon, the card announcing "Happiness . . . Joy . . . Movies . . . Complete Golden Cycle of Entertainment'."

Special luncheons should find civic officials, film veterans, school and library executives, representatives of photoplay appreciation classes. Speeches—"which should be brief"—can bring "considerable entertainment reminiscent and contrasting with modern times."

Considerable space is given in the manual to the staging of "local historical projects," "projects in history and the arts," "school projects," "radio cooperation," "library cooperation."

Advertising "slug-lines":

"Fiftieth Anniversary of Motion Pictures."

"Half a Century of Progress."

"A Fiftieth Anniversary Hit."

"It's the Fiftieth Birthday of Motion Pictures."

"The Fiftieth Anniversary of Screen Entertainment Commemorating Half a Century of Progress."

Articles Available

By writing to the "Fiftieth Anniversary Committee" at the Hays office, 28 West 44th Street, New York, exhibitors may have any one or all of the following articles for newspaper use:

"A Story of the Hollywood Without Grease Paint and Makeup. How the Stars Live"—1,000 words.

"Who Makes the Movies? A Story of How Pictures Are Produced."—700 words.

"Story of the Important Advances in the Use of Motion Pictures in Education."—600 words.

"Editorial on Fifty Years of Motion Picture Progress."—600 words.

"James T. Shotwell, Famous Historian, Pays Tribute to Motion Pictures."—400 words.

"A List of Motion Pictures Based on Outstanding Books."

"Motion Picture Industry Stimulates Business, Both Nationally and Locally."—600 words.

"Motion Picture Exhibition."—1,500 words.

"Motion Picture Distribution."—1,300 words.

Two Independents Protest Censor Bans

Two independent producers and distributors this week were appealing, one successfully, against the decision of censors banning their product.

In Albany, N. Y., counsel for Eureka Productions, sponsors of "Ecstasy," expect their appeal from the ban of Dr. Irwin Esmond of the state Department of Education, to be heard on September 11th by the Appellate Division. Dr. Esmond's decision was affirmed by the state Board of Regents.

Grand National Films Limited, in Canada, won a victory when its appeal on its new version of "Damaged Goods" won a reversal of a previous ban by the Board of Moving Picture Censors, of Nova Scotia. However, persons under 16 may not be admitted to showings, under the new rule.

Governor Cone has disapproved the payment of a bill by the state road department for a picture made for showing at the Florida exhibit in the New York World's Fair.

Arthur Silverstone, assistant managing director for United Artists in Great Britain, arrived in New York Monday on his first trip in four years.

Richard Rowland Joins UA Roster



Richard Rowland, this season, will produce a picture for United Artists release. Mr. Rowland's 34 years in the industry have included the presidency of the Metro Picture Corporation, production work for Paramount, Metro-Goldwyn-Mayer, Universal, Republic and RKO, vice-presidency of the Fox Film Corporation, general managership of First National, and the production of "The Four Horsemen" of famous memory.

His initial venture for United Artists will be "Three Cheers for Miss Bishop," scheduled to face the cameras shortly with Archie Mayo directing and Barbara Stanwyck starred.

Motion Picture Research Council To Hold Discussion of Movies

The National Motion Picture Research Council, now sponsoring the Neely Anti-Block Booking Bill in Congress will hold a panel discussion of the educational value of theatrical motion pictures at the California Building, San Francisco Exposition, on August 5. The program will include a 20-minute short subject, "Men in White," made from the feature film of the same title, a discussion by Dr. Mary H. Layman, clinical professor of Pediatrics and director of Child Guidance at the Stanford University Medical School, Dr. Paul R. Hanna, professor of education at Stanford University and Dr. John Powell, director of the San Francisco School of Social Studies, an experimental school devoted to adult education, and finally an open forum period under the chairmanship of Dr. Philip N. Youtz.

RKO Signs Birdwell

RKO has closed a deal with Russell Birdwell and Associates to handle an advance publicity campaign on Herbert Wilcox's Hollywood production, "Nurse Edith Cavell," starring Anna Neagle. An auxiliary unit staff has been formed at the RKO studio under the direction of Charles Leonard to handle the studio end of the campaign.

Schenck, Cohn Stock Dealings

by FRANCIS L. BURT
in Washington

Disposition by Joseph M. Schenck, chairman of the board of Twentieth Century-Fox, of 700 shares of $1.50 preferred stock, reducing his holdings to 22,584 shares, was the largest film transaction reported for June by motion picture company officers or directors, it was disclosed Thursday by the Securities and Exchange Commission, at Washington.

The semi-monthly summary of the Commission included only a few other transactions in film stocks. Daniel M. Sheaffer, Philadelphia, Universal Corporation director, reported the acquisition of 500 common voting trust certificates, bringing his holdings to 18,000 direct and another 26,500 through Standard Capital Company.

Loew's, Inc., reported the acquisition of another 100 shares of Loew's Boston Theatres common stock, of which it now holds 99,792 shares.

A belated report for Harry Cohn, Hollywood, Columbia Pictures president, revealed the acquisition in March of 1,762 common voting trust certificates direct and 30 certificates through a Joan Perry account, together with 42 shares of Columbia common stock. At the close of the month, Mr. Cohn held 1,765 shares of common and 72,284 voting trust certificates direct and 1,260 in the Joan Perry account.

A corrected May report for Y. Frank Freeman, Hollywood, Paramount Pictures' executive and director, showed the acquisition of 500 shares of second preferred stock, his entire direct holdings. The report showed that Mr. Freeman held another 600 shares of preferred through his wife.

N. Peter Rathvon, New York, held no equity securities of Keith-Albee-Orpheum when he became a director in that company December 8th last, it was shown in reports on the holdings of persons becoming officers or directors of corporations.

Lottery Inquiry Committee Hears Mrs. Will Rogers

Mrs. Will Rogers, widow of the famous humorist, testified this week in Boston before a Federal grand jury investigating an alleged $20,000,000 fake lottery racket which included a purported scheme for raising money for a memorial to her husband.

Mrs. Rogers' testimony was kept secret by United States Attorney Edmund J. Brandon, but it was understood that she had refused permission to a Chicago man to conduct a lottery from which a portion of the receipts would have been given to the legitimately organized Will Rogers Memorial Fund.

The Film Carriers Association of Chicago will hold their annual outing August 13 in the Mannheim Woods. Hank Porter and Shorty Otto are in charge of the arrangements.

I. E. Lopert, president of Juno Films, Inc., New York, arrived on the coast this week with a print of "The End of a Day," new French film, which will be released in September.

PHEW... SUMMER!



AH... LEO!



mething to stand up and cheer about!

(*next page please*)

THREE WEEKS IN A ROW IT'S ALL M-G-M!



FIRST WEEK:

"Variety's Box-Office Reports point to another M-G-M Summer!"



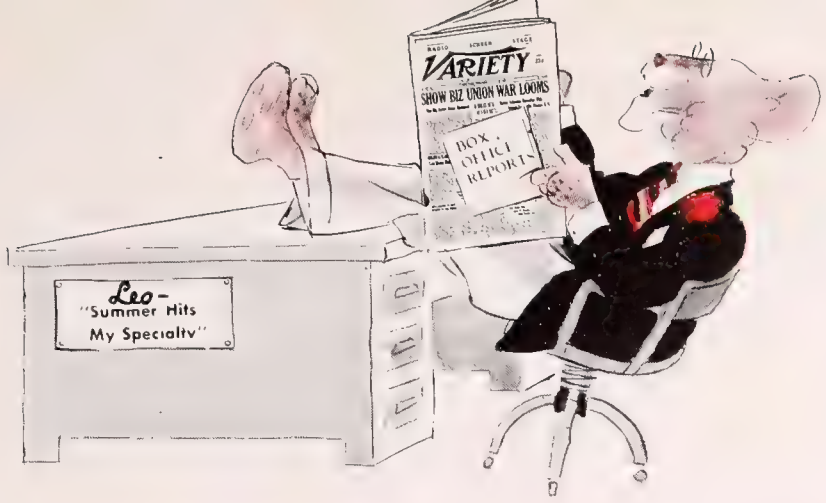
SECOND WEEK:

"Um-m-m, M-G-M's Hot Weather Hits again in Variety's Box-Office Reports!"



THIRD WEEK:

"Again leading Variety's Box-Office Reports! And the Best is Yet to Come!"



"Let's see what they say!"

PITTSBURGH—"Way out in front with 'ANDY HARDY GETS SPRING FEVER', rolling up top take of the summer. Doing 'BOYS TOWN' biz, nothing short of phenomenal for this time of year. Sticks second week. Last week, 'ON BORROWED TIME' strong."

OMAHA—"Biz in general so-so, but 'HARDY' aiming for big gross."

CHICAGO—"'ANDY HARDY' strong entry for healthy gross. Last week, 'WITHIN THE LAW' good."

SEATTLE—"'MR. CHIPS' good in 4th week. 3rd week big. 'HARDY FEVER' holdover."

NEW YORK—"'MR. CHIPS' continues strong money-getter in its 11th week. A run through Labor Day is a certainty. 'ANDY HARDY' neat and holds over."

PROVIDENCE—"'HARDY FEVER' torrid, biggest gross in weeks."

MINNEAPOLIS—"'MR. CHIPS' b. o. achievements command attention. 3rd week still traveling at profitable pace. Yielded exceedingly substantial figure in fortnight."

OKLAHOMA CITY—"'ON BORROWED TIME' good. Last week 'MAISIE' good."

LOUISVILLE—"'ANDY HARDY' furnishing the b. o. oomph, overcoming all opposish. Will cop the gravy in easy fashion. Last week, 'BORROWED TIME' healthy gross."

INDIANAPOLIS—"'MAISIE' top money of the town."

KANSAS CITY—"'HARDY FEVER' sailing strong. Last week 'BORROWED TIME' nice."



CINCINNATI—"Current topper is 'ANDY HARDY GETS SPRING FEVER', best trade sizzler for quite a spell. Midsummer b. o. tonic for hefty gross. 'ON BORROWED TIME' 2nd week okay. Last week big."

PHILADELPHIA—"'CHIPS' is town's only h.o. and, in 4th week, still its strong man."

SAN FRANCISCO—"'CHIPS', 5th week, fine gross."

DENVER—"'HARDY FEVER', for four days, did almost as well as an average week. Tremendous."

BOSTON—"'BORROWED TIME'—'MAISIE' smash at Orpheum and State (day and date) way out in front. Grabbing plenty coin. Quiet elsewhere this week."

LINCOLN, NEB.—"'HARDY FEVER' high, is the current toast, doing best biz so far this summer."

PORTLAND—"'ANDY HARDY GETS SPRING FEVER' still strong in 2nd week, continuing to mop up in great style."

BALTIMORE—"'BORROWED TIME' nice. Last week, second of 'CHIPS', okay."

TORONTO—"'MAISIE' bright, topping the list. Last week 'TARZAN' good."

WASHINGTON—"'ON BORROWED TIME' easy leader. 'MR. CHIPS' 3rd week, nice."

MONTREAL—"Montreal dull, but 'MR. CHIPS' shines; town's only standout."

LOS ANGELES—"'CHIPS' in 11th week after move-over from Four Star. Last week, 'HARDY SPRING FEVER', big."

AND NOW LISTEN

to what's coming!

(You ain't heard nothin' yet)

(OVER, PLEASE)

"Whatever I did, Bill, was for love of you."

"Every kiss you gave me...was a lie

"When th
husban
leave her
the marr
...is end

"In Saigon —half-caste girls like me are married in the government register."

"Half-caste or not ...I want you."

"Manon! I want you glassy-eyed and pale as a ghost! Unable to eat or sleep! I want you half dead with love . . . like me!"

"I want you, Manon . . . for keeps!"

"Need we say more?"



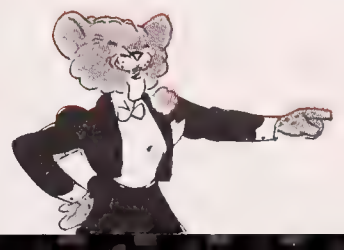


The Picture They're Waiting For With Bated Breath and Admission Money Ready!

Robert TAYLOR Hedy LAMARR

LADY of the TROPICS

reen play by Ben Hecht. Directed by JACK CONWAY. oduced by Sam Zimbalist (who also has just completed nother smash box-office show "THESE GLAMOUR IRLS" to beat the heat. Watch! Wait!)



"AND THEN!" (next page)

OZ

M-G-M's **"THE WIZARD OF OZ"** is coming!

This week it was previewed at M-G-M's Home Office. It is one of the great pictures of all time, perhaps the greatest picture ever made!

Beyond your wildest dreams are its Technicolor wonders, as thousands of living actors create screen magic to thrill the world! Its appeal is unmatched since "Snow White."

Preceded by a $250,000 advertising campaign in national magazines and newspapers, "THE WIZARD OF OZ" will be launched (*see the columns to the right!*) by the greatest list of simultaneous bookings ever made on any film.

M-G-M's Technicolor Wonder Show "THE WIZARD OF OZ" with Judy Garland • Frank Morgan • Ray Bolger Bert Lahr • Jack Haley • Billie Burke • Margaret Hamilton • Charley Grapewin and The Munchkins A VICTOR FLEMING Production • Screen Play by Noel Langley, Florence Ryerson and Edgar Allan Woolf • From the Book by L. Frank Baum • Directed by Victor Fleming • Produced by MERVYN LeROY



OZ

Watch the li
GROW!

United Artists, Chicago . Grand, Atl
Vendome, Nashville . State, Mem
State, Houston . State, New Orl
Midland, Kansas City . State, St. L
Palace, Indianapolis . Loew's, Louis
Victory, Evansville . Loew's, Roch
State, Syracuse . State & Orpheum, Bo
State, Providence . Palace, Washing
D.C. . Century, Baltimore . State, Nor
Parkway, Wilmington . State, Clevel
Valentine, Toledo . Loew's, Ak
Loew's, Canton . Loew's, Dayton . O
Columbus . Penn, Pittsburgh . Colo
Reading . Regent, Harrisburg . Carol
Charlotte . Shea's Buffalo, Bu
Orpheum, Denver . State, Minneap
Paramount, St. Paul . Wisconsin,
waukee . Palace, Albany . Palace, D
Majestic, San Antonio . Criterion, C
homa City . Omaha, Omaha . Ur
Artists, Portland . Ritz, Tulsa . Warf
San Francisco . Des Moines & Roose
Des Moines (Day and Date) . Fifth A
Seattle . Carthay Circle, Los Angeles . C
act, Niagara Falls . Virginia, Champ
Ill. . Colfax, South Bend . Centre,
Lake City . Indiana, Terre Haute . Lyc
Duluth . Riviera, Binghamton . Gr
Topeka . Miller, Wichita . Colonial
lentown . Broadway, Kingston . Bard
Poughkeepsie . Paramount, Oak
Warner, Youngstown . Lincoln, Tre
Ellanay, El Paso . State, Portland,
Fox, Spokane . Music Box, Tac
Academy, Meadville, Pa. . Drake,
City, Pa. . Cambria, Johnstown, Pa. . P
New Castle, Pa. . Menlo, Charleroi,
State, Altoona, Pa. . Lyceum, Kittan
Pa. . Manos Band Box, Vandergrift,
Colonial, Elmira, Pa. . American, Roar
Ceramic, E. Liverpool, Ohio . Hav
Olean, N. Y. . Princess, Modesto, C
Pine Tree, Klamath Falls, Ore. . Madi
Peoria . Orpheum, Springfield, Ill. . Reg
Grand Rapids . Capitol, Flint . Str
Lansing . State, Kalamazoo .
Colorado Springs . Lincoln, Cheye
Lafayette, Lafayette, Ind. . Keith Al
Huntington, W. Va. . Ohio, Lima . Gil
Springfield, Mo. . Morgan, Ironw
Mich. . State, Easton . Rialto, Willi
port, Pa. . Capitol, Charleston, W.
Mayfair, Asbury Park . Majestic, P
Amboy . Ohio, Sandusky . Capitol, I
Rock . Regent, Bay City . Regent, B
Creek . State, Ithaca . Stanley, U
Proctor's, Schenectady . Garde,
London . Stamford, Stamford . Elsin
Salem, Ore. . Worth, Ft. Worth . Fa
Fargo, N. D. . Rialto, Butte . Orphe
Ogden, Utah . Ada, Boise, Ida. . Embo
Ft. Wayne . Rivoli, Muncie . Chat
Rochester, Minn. . State, Sioux I
Paramount, Austin, Minn. . Paramo
Austin, Tex. . Paramount, Cedar Ra
Capitol, Sioux City . Carolina, Wilm
ton, N. C. . Washington, Quincy,

(continued abo

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ı, Fresno, Cal. . Stamford, Palo Alto, Cal. Bloomington, Ill. . Michigan, Jackson, Mich. na, Durham . Ambassador, Raleigh . Caro- Winston Salem . Rialto, Amsterdam . Rialto, cello . Community, Saratoga . Palace, Nor- Paramount, Middletown . Broadway, New- . Kallett, Oneida . Waco, Waco . Majestic, ta Falls . Bijou, Bangor . Capitol, Daven- a. . Mt. Baker, Bellingham, Wash. . Liberty, ıa, Wash. . Rivoli, La Crosse . California, ›se, Cal. . Senator, Sacramento . Circle, polis . Paramount, Lynchburg . Arcade, ury . Missouri, St. Joseph . Booth, Inde- nce, Mo. . Paramount, Hot Springs . Para- t, Jackson, Tenn. . Indiana, Bloomington, Tivoli, Richmond, Ind. . Sipe, Kokomo, Ind. a, Grand Forks . Smoot, Parkersburg, W. Va. ıount, Ashland, Ky. . Regent, Saginaw New Bedford . Main, Pueblo . Majestic, . Grand, Wausau . Orpheum, Madison, Wis. ·s, Janesville, Wis. . Braumart, Iron Moun- Mich. . Fond Du Lac, Fond Du Lac . Fox, ıette . Maryland, Hagerstown . Maryland, ›erland . McDonald, Eugene, Ore. . Rio, ton, Wis. . Venetian, Racine . Kenosha, ;ha . Sheboygan, Sheboygan . Jefferson, ıont . Strand, Pt. Arthur . Arcadia, Baytown ont, Fairmont, W. Va. . State, Washington, Pa. Bradford . Rialto, Lewistown, Pa. . Du Bois, ›is, Pa. . Center, High Point, N. C. . Capitol, ury . Lyric, Lancaster, Ohio . Geneva, va, N. Y. . Auburn, Auburn . California, ıs, Cal. . Fox, Watsonville, Cal. . Peninsula, ıgame, Cal. . Porter, Woodland, Cal. . Lincoln, ur, Ill. . Fischer, Danville, Ill. . Illinois, mb, Ill. . Center, So. Haven, Mich . Carolina, ısboro . Colonial, Bluefield . Glove, Glovers- . Oneonta, Oneonta . Avon, Watertown ina, Hickory . Shea's Union, New Philadel- Ohio . Empress, So. Norwalk . Warner, ngton . Capitol, Willimantic . Paramount, illo . Flynn, Burlington . State, Harrison- Va. . Capitol, Pittsfield . Empire, Lewiston ol, Concord . Garden, Greenfield, Mass. ›urg, Fitchburg . Haines, Waterville, Me. ›las, Fairmont, Minn. . Electric, Larned, Kan. ty, Lewiston, Wash. . West, Trinidad . Avalon, d Junction . Kerredge, Hancock . Capitol, d Island . Iowanna, Red Oak, Ia. . Will Rogers, leston . Paramount, Charlottesville . Avalon, n, Md. . State, Havre De Grace . Logan, ı, Ohio . Fox, Hutchinson, Kan. . Palace, us Christi . Texas, San Angelo . Illinois, ralia . Liberty, Great Falls, Mont. . Wilma, ›ula, Mont. . Chief, Pocatello, Ida. . Indiana, ›n . State, Anderson . Logan, Logansport wood, Petoskey . Liberty, Benton Harbor Traverse City . Garden, Frankfort, Mich. Scottsville . Michigan, Muskegon . Maltz, ıa, Mich. . Bridgman, Bridgman, Mich. d, Grand Haven . Loma, Coloma, Mich. ı House, Jamestown, N. D. . State, Winona, . . State, Mankato, Minn. . Saenger, Pine . Strand, Jonesboro, Ark. . Mahaska, Oska- Ia. . Capitol, Ottumwa, Ia. . Fort, Rock l . Strand, Waterloo, Ia. . Orpheum, Parsons, . Vilis, Eagle River . Star, Oconomowoc ic, Marquette . Michigan, Escanaba . Osh- Oshkosh . Lawton, Lawton, Okla. . Aztec, Okla. . Paramount, Glens Falls . Columbia, ah . Princess, St. James, Minn. . Lucas, ınah . Grand, Macon . Ritz, Chillicothe ıia, Norwich, N. Y. . Strand, Ogdensburg ac, Saranac Lake . Colonial, Augusta, Me. , Ashtabula, Ohio . Colonial, Portsmouth, . Capitol, Salisbury, N. C. . Majestic, Reno ol, Jefferson City . Hollywood, Leavenworth ina, Hendersonville, N. C. . Liberty, Van- Ill. . Roseland, Flat River, Mo. . Effingham, ham, Ill. . Iowa, Keokuk, Ia. . Pantheon, nnes . Clazell, Bowling Green, Ohio

Bourbon, Paris, Ky. . Liberty, Pikesville, Ky. Community, Catskill . Hunter, Hunter, N. Y. Asuable Clube, Keene Valley, N. Y. . Pine Plains, Pine Plains . Adirondack, Speculator, N. Y. Royal, Spirit Lake, Ia. . Carolina, Lexington, N. C. Princess, Del Rio, Tex. . Cumberland, Brunswick, Me. . Opera House, Bath, Me. . Wilton, Wilton, Me. . Princess, St. James, Minn. . Lake, Detroit Lakes . Grand Duquoin . Strand, Dover, N. H. Strand, Rockland, Me. . Wilson, Wilson, N. C. Liberty, Olympia, Wash. . Hollywood, Montevideo, Minn. . Carolina, Spartanburg . California, Stockton . Schines State, Fostoria . Shea's Paramount, Fremont . Poncan, Ponca City . Washita, Chickasha . Rex, Bolton Landing . Chester, Chestertown Whipple, Fleischmanns . Lake, Lake George Palace, Lake Placid . Liberty, Liberty . State, Ticonderoga . Roxy, Peru, Ind. . Kingston, Cheboygan . Lyric, Cadillac . Lake, Devils Lake . New Ulm, New Ulm, Minn. . Vernon, Mt. Vernon, Ohio Ritz, Tiffin, Ohio . Schine's, Wooster, Ohio . Ritz, Muskogee, Okla. . Granada, The Dalles, Ore. Manring, Middlesboro . Plaza, Burlington, Wis. Sprague, Elkhorn, Wis. . Arcadia, Harlingen, Tex. Texas, Denton, Tex. . Dreamland, Livermore Falls World, Kearney, Neb. . Simon, Brenham, Tex. Cameron, Cameron, Tex. . Palace, Cisco, Tex. Rig, Anahuac, Tex. . Lyric, Gillespi, Ill. . Lincoln, Robinson, Ill. . Arcadia, Olney, Ill. . Orpheum, Mackinaw Island . Community, Harbor Beach Palace, Silsbee . Madison, Richmond, Ky. . Amenia, Amenia, N. Y. . Totem Lodge, Averill Park Grand Hotel, Highmount . Millerton, Millerton Phoenicia, Phoenicia . Temple, Kane, Pa. St. Mary's, St. Mary's, Pa. . Rialto, Grayling, Mich. Orpheum, Franklin, Pa. . Ritz, Clearfield, Pa. Opera, Sun Valley, Ida. . Margie Grand, Harlan Peoples, Chanute, Kan. . Arcade, Horton, Kan. Iola, Iola, Kan. . Regent, Newton, Kan. . Dreamland, Russell, Kan. . Noll, Bethany, Kan. . Star, Nevada, Mo. . Geneva, Lake Geneva, Wis. . State, Rhinelander, Wis. . Aqua, Minocqua, Wis. . Mattoon, Mattoon, Ill. . Miller, Festus, Mo. . Orpheum, Harrisburg, Ill. . Orpheum, Twin Falls . Hart, Hart, Mich. . Vogue, Manistee, Mich. . Lyric, Ludington, Mich. . Holland, Holland, Mich. Rogers, Rogers City, Mich. . Star, Gladwin, Mich. Community, Elk Rapids . Temple, E. Jordan, Mich. Playhouse, Whitehall, Mich. . La Nora, Pampa, Tex. McSwain, Ada, Okla. . Bay, Alexandria Bay Franjo, Boonville . Park, Cobleskill . State, Deposit, N. Y. . Maple, Jeffersonville, N. Y. Manor, Livingston Manor . Massena, Massena Galli Curci, Margaretville . Empire, Pt. Henry Harris State, Salem, Ohio . Valentine, Defiance, Ohio . Athena, Athens, Ohio . State, Uniontown, Pa. . Orpheum, Franklin, Pa. . Ritz, Clearfield, Pa. Strand, Ridgway, Pa. . Del Mar, Santa Cruz . State, Monterey . Senator, Chico . Fox, Visalia . Merced, Merced . Hanlon, Vallejo . State, Garden City, Kan. . Regent, Newton, Kan. . Family, E. Tawas Gaylord, Gaylord . Regent, Allegan . Midstate, W. Branch . Iosco, Oscoda, Mich. . Ideal, Clare, Mich. . Ward, Mt. Pleasant . Oz, Freemont Boyne, Boyne City . Rivoli, Hastings, Neb. . Eneau, Pittsburg, Cal. . State, Martinez . Strand, Covington . State, Westminster, Md. . Aggie, Arlington, Tex. . Rialto, Denison, Tex. . Palace, Corsicana . Lyric, Brownwood . Capitol, Brownsville Paramount, Bristol . Center, Rocky Mount . Pitt, Greenville . Modene, Stanbury, Mo. . Lyric, Plattsburg, Mo. . Ritz, Big Springs, Tex. . Palace, Colorado, Tex. . Oklahoma, McAlester . Texas, Sherman, Tex. . Palace, Seguin, Tex. . Vernon, Vernon, Tex. . Paramount, Barre . Lotus, Sheridan, Wyo. . Fox, Sterling, Colo. . Cozy, Wadena, Minn. . Earl, Carroll, Ia. . Granada, Norfolk, Neb.

★ ★ ★

More! More! More!



Wisdom out of the mouths of babes:

"KEEP COOL WITH M-G-M!"

THE ONE and only outfit that believes in delivering BIG PICTURES when you need them.

WHAT OTHER company would release a multi-million-dollar production like "THE WIZARD OF OZ" in the heat of summer!

FOR YEARS this has been M-G-M's policy. It will continue to be M-G-M's policy!

That's why the phrase "FRIENDLY COMPANY" packs a wealth of sincerity for exhibitors!

MEET ANOTHER WIZARD *next page!*



THE WIZARD OF THE BOX OFFICE!

Let's see what happens in 1939-40! Your pal Leo has hit a winning streak and the photograph above gives you just a brief idea of why it pays

(*continued above*)

to play the favorite! 1939-40 is destined to be the year of glory for M-G-M exhibitors. The proof is already on film! M-G-M has a head-start on the entire field! Never before has the Leaping Lion been in such form, everybody clicking, every property turning out triumphant beyond our wildest dreams, a new season of successes beginning with the sensational "THE WOMEN" and crashing through with Hit after Hit! Leo is winding up the current season in a blaze of glory. And thousands of exhibitors are looking forward to a new M-G-M season of million-dollar properties, brilliant with multi-star casts; stage hits and best sellers, a treasure house of famed titles studded with great names. And promoted as only M-G-M can promote! Roar, Leo! Roar, Mr. Showman!

A STATEMENT ON NEXT PAGE
FOR EVERY THINKING EXHIBITOR!



THE ANSWER
to all the TALK, TALK, TALK you have been hearing this year is:

"M-G-M WINS AS USUAL!"

A FAST START

last Fall, Winter and Spring with many popular attractions including:

"BOYS TOWN" • "THREE LOVES HAS NANCY"
"TOO HOT TO HANDLE" • "STABLEMATES"
"HUCKLEBERRY FINN" • "THE CITADEL"
"THE SHINING HOUR" • "OUT WEST
WITH THE HARDYS"
"THE GREAT WALTZ"
"SWEETHEARTS"
"STAND UP AND FIGHT"
"FOUR GIRLS IN WHITE"
"IDIOT'S DELIGHT" • "HONOLULU" • "PYGMALION"
"HARDYS RIDE HIGH" • "CALLING DR. KILDARE"
"MAISIE" • "WONDERFUL WORLD" • "TARZAN Finds A Son"

A GREAT FINISH!

To the rescue! Depend on Leo when you need him most!

"ON BORROWED TIME"—a picture to be proud of!
"ANDY HARDY GETS SPRING FEVER"—a smash sensation!
"GOODBYE MR. CHIPS"—setting a new high in hold-overs!
"LADY OF THE TROPICS"—they're waiting for it! It's terrific!
"THESE GLAMOUR GIRLS"—sure-fire down-to-earth box-office!
and then the biggest sensation since "Snow White",
M-G-M's Technicolor Wonder Show "WIZARD OF OZ"!

AN M-G-M YEAR!

Yes, indeed, when the books are balanced at every year'
end they talk louder than words and they
say: "Stick with the leade
and play safe!"

PRINTED IN U. S. A

20% OF PROFITS FOR PLAGIARISM; EXHIBITOR CUSTOMERS MAY BE SUED

Appeals Court Apportions Profits in 'Letty Lynton' Case, Setting Copyright Precedent; Decision of Lower Court Reversed

Plagiarism by a motion picture producer makes him liable to the author of the plagiarized work for only a a part—20 per cent in this case—instead of the whole of the net profits accruing from the film based on the plagiarism—so a Federal Court has ruled, setting a precendent under copyright law.

And out of this precedent looms another, of possible greater importance—certainly to exhibitors. Dissatisfied with the decision, the complaining authors, expecting a full 100 per cent of the distributors' profits, may sue every theatre owner who played the film, charging copyright violation, this to make up for the 100 per cent that had been expected, and which was allowed by previous court rulings. It would be the first time exhibitors would be sued for plagiarism.

In effect the court set down 20 per cent as the value of the story to the film in this instance. This could lead to the "lifting" of books, plays or stories for film use with the producer then paying on a percentage under court action.

One-Fifth Allowed

In a decision likely to have a profound effect upon, and setting a precedent in, motion picture copyright, the U. S. Circuit Court of Appeals for the Second Circuit last Friday ruled that only one-fifth of the net profits of the film "Letty Lynton" belonged to Margaret Ayer Barnes and Edward Sheldon, authors of the play "Dishonored Lady," which the court found to have been plagiarized by the Metro-Goldwyn-Mayer film. The infringer, in former plagiarism suits, has been found liable for all profits accruing from the infringing work. The case has been in the courts since June 24, 1932.

Further Appeal Sought

In a 22-page opinion written by Senior Circuit Judge Learned Hand and concurred in by Judges Harris Chase and Robert Patterson, the court reversed the opinion handed down by Federal Judge Vincent Leibell in New York district court last December 31st, in which the latter awarded $532,153 to Miss Barnes and Mrs. Sheldon, reduced from the $587,604 suggested by Special Master Gordon Auchincloss.

A further appeal will be taken, to the U. S. Supreme Court, if a petition to do so is granted, according to O'Brien, Driscoll and Raftery, attorneys for the plaintiffs.

The copyright case of Callahan vs. Meyers is the only one of any similarity known to have been heard by the Supreme Court, it is said, and in that case the court held that the profits involved could not be apportioned, and awarded the plaintiff the total profit.

Exhibitors May Be Sued

Additionally, it was stated by attorneys for the plaintiff that exhibitors who showed the film may be sued, in the light of the lessened award granted by the court, to make up for the monetary loss to the authors. As licensed agreements are now written, there is no assurance given a theatre that the distributor or producer-distributor will assume responsibility in the event that the theatre shows a film which is shown to be a plagiarism, and thus unwittingly becomes liable to prosecution.

However, sales managers and company counsel this week in New York expressed the opinion that there was, while no expressed warranty, an implied warranty to protect the exhibitor in the very granting of a license under a copyright. That is, it is held probable that if the distributor did not of his own volition compensate for the losses sustained by the exhibitor, the latter would probably be successful in obtaining a judgment against the distributor for the amount of those losses.

One company executive said: "It would seem to me that the exhibitor would certainly be protected, if not for legal then for business reasons." To date, there has been no case where an independent exhibitor has been sued for showing a film which is found to be a plagiarism. It was also said that a court would be apt to "look very unkindly upon a suit in which an exhibitor, although technically at fault for the exhibition of a pirated work, was simply fulfilling a contract in good faith."

Capitol Profits Awarded

At the time of the award granted Miss Barnes and Mr. Sheldon against the Capitol Theatre in New York, operated by Loew's, O'Brien, Driscoll and Raftery had said that they had no intention of suing any other theatre that had showed "Letty Lynton." In that case, still pending before Federal Judge Leibell for confirmation of the $16,470 awarded by Special Master Kenneth Walzer, the total profits of the exhibition of the picture, which played from April 29th to May 12th, 1932, minus the cost of the film rental, were awarded.

One of the longest plagiarism suits from the point of view of its time in the court, the "Letty Lynton" case (Edward Sheldon and Margaret Ayer Barnes vs. Metro-Goldwyn-Mayer Pictures Corporation, Metro-Goldwyn-Mayer Distributing Corporation, Loew's, Incorporated and the Culver Export Corporation) has been on the calendar since 1934. At that time Judge Woolsey dismissed the case, a decision which was reversed by the Court of Appeals. The latter ordered the appointment of a Special Master to determine the film's earnings. It was then that Federal Judge Leibell, in New York district court, having found the defendants guilty of an infringement, substantially confirmed the award made by the Special Master, Mr. Auchincloss, although reducing it from $587,604 to $532,153.

However, Judge Leibell presaged the finding of the Court of Appeals by saying, in his report, "In my opinion it is punitive and unjust to award all the net profits of the motion picture 'Letty Lynton' to the complainants in this case. Yet under the wording of the Copyright Act as interpreted by the decisions of the appellate courts, I can do nothing less. The rule for apportioning profits, followed in patent infringement cases, should not be difficult of application to copyright infringement cases."

Apportionment Theory Followed

The Circuit Court, in its decision of last Friday, may be said to have followed the theory of apportionment in recognizing the contribution made to the success of the film by the stars, director, advertising, and the like, as against the value contributed by the story itself. In patent cases, the courts have worked out a theory of apportionment to determine the exact amount representing the value contributed to an article by the particular invention used without permission.

Judge Leibell's opinion had also stated, last December, "An allowance to complainants of 25 per cent of the net profits . . . would be such a sum as could be justly fixed as a limit beyond which complainants would be receiving profits in no way attributable to the use of their play in the production of the picture."

The Circuit Court in Metro-Goldwyn-May-

(Continued on following page)

Few More Houses Line Up Vaudeville For New Show Season in September

Added to the bare three dozen "downtown" theatres in key or large cities listed last week on page 15 as using vaudeville or contemplating returning to vaudeville at the beginning of the new show season, after Labor Day, in September, are another 17 which Broadway vaudeville bookers and managers predict will use acts again in the fall—in all cases with films, of course.

The additional 17 include Loew's Washington, full week; Majestic, Paterson, N. J., split week; Oxford, Philadelphia, weekends; Capitol, Lynn, Mass., full week; State, Manchester, N. H., two days; Auburn, Auburn, Mass., two days; Gates, Lowell, Mass., split week; Palace, Chicago, full week; Stanley, Pittsburgh, occasional full week; Loew's, Montreal, full week; Shea's, Toronto, full week; Flatbush, Brooklyn, N. Y., full week; Windsor, Bronx, N. Y., full week; Carleton, Jamaica, N. Y., full week; Audubon, New York, full week; Roxy, Atlanta, full week; Orpheum, Minneapolis, full week; Palace, Youngstown, occasional full week. New York's Capitol returns to stage shows August 17th.

In addition, Bert Levy will have a seven-week route on the west coast, all full weeks; the Warner Circuit will have several Saturday dates around Philadelphia; the Comerford Circuit will have about 100 days for five-act unit shows in towns that formerly played Major Bowes' units. The Fox in Brooklyn is studying plans for vaudeville for the new season.

COURT EVALUATES "LYNTON" STORY

(*Continued from preceding page*)

er's appeal of the accounting, set the value contributed to the picture by the story as one-fifth of the net profit, or 20 per cent.

The plaintiffs' work, "Dishonored Lady," was a play which Metro-Goldwyn-Mayer agreed to buy for $30,000 if it could pass the industry's Production Code Standards. Apparently it could not, and the deal was allowed to lapse. Subsequently, Metro-Goldwyn-Mayer purchased the motion picture rights to a novel, "Letty Lynton," by Mrs. Belloc Lowndes, based on the same theme, that of the murder trial of Madeleine Smith in Scotland in 1857.

Deliberate Plagiarism Charged

In directing a new hearing on the suit by remanding it to the U. S. District Court for the computation of damages in accordance with the terms of the opinion, however, the Court of Appeals stated that the defendants "were not innocent offenders; they deliberately lifted the play; it would take far more than the denials in the old record to convince us to the contrary in the face of the step by step 'tracking' which our comparison and analysis disclosed."

At the time of the first appeal, the Court continued, the defendants may have misunderstood the Court's refusal to pass on the issue of the plagiarism "as evidence of our acceptance of their disclaimers. We meant nothing of the kind," the opinion continues, "it was not necessary to decide the issue and we left it open against the chance of receiving new light. No new light has come, and we now hold that the borrowing was a deliberate plagiarism."

Thus, the importance of the case to the industry hinges not upon the fact of plagiarism, but on the decision to break with precedent and set a specific share of the value of the completed work on the value of the story alone, rather than decreeing that the fact of plagiarism entitles the person or persons whose work has been plagiarized to the entire profit of the offending work.

"Expert Testimony" Taken

Basing its valuation of the story in reference to the completed film primarily upon "expert testimony" as given by producers and exhibitors, which ascribed between five and 12 per cent of the gross receipts as properly apportionable to the play in this particular case, and citing the "high public esteem" in which the two leading players, Joan Crawford and Robert Montgomery, had stood in 1932, the Court added that "We will not accept the experts' testimony at its face value; we must make an award which by no possibility shall be too small. It is not our best guess that must prevail, but a figure which will favor the plaintiffs in every reasonable chance of error. With this in mind, we fix their share of the net profits at one-fifth."

The opinion, written by Judge Hand, took up in detail both the defendants' and the plaintiffs' objections to the accounting determining the net profit, as set by Special Master Auchincloss and confirmed by Judge Leibell.

Payments Held Deductible

Over-ruling the Master, it held that payments made to Louis B. Mayer, Irving Thalberg and J. Robert Rubin, as a partnership, were properly deductible from the net profits of the picture.

It accepted the Master's accounting of the distribution costs, based on a division of the year's total cost of distribution by the number of films distributed. The defendants had wanted the total distribution cost set by the infringing picture's proportion of the total gross receipts.

It said that "profits made from exhibiting the infringing picture outside the United States" were to be estimated in the net profits of the picture, on the ground that "the Copyright Act gives to the author the exclusive right, not only to perform a dramatic work, but 'to make . . . any transcription or record thereof . . . from which in whole or in part it may in any manner . . . be . . . reproduced."

It found that the profits of the defendants, Loew's, theatres, as prorated by the Master in proportion to the number of shares held by the defendants, are to be included in the accounting of the net profits.

Overhead expenses are to be based on the cost of production, as they were by the Master, rather than allocated by the number of pictures, as the defendants wished them.

An estimated depreciation of continuities, in the amount of $500,000, was not allowed to be included in the overhead.

The last of the defendants' objections, against the Master's refusal to allow the deduction of the interest of a loan made by Loew's to the Picture Company, was not allowed.

Income Taxes Allowed

The first of the plaintiffs' objections, to the allowance by the Master in his accounting of a credit on the income taxes paid by the defendants, was allowed by the court; which held that the Master "allowed them because he thought that the defendants were not deliberate plagiarists"; and added that "It does indeed seem somewhat arbitrary to distinguish this from other expenses necessary to the business; yet on the other hand the distinction illustrates that in dealing with a conscious wrong-doer, courts do not feel obliged for consistency's sake to take one extreme or the other."

However, it allowed the defendants to include in the overhead payment for the "idle time" of Miss Crawford and Mr. Montgomery, to which the plaintiff had objected.

Also overruled was the objection that a payment made by the defendants to the Motion Picture Producers and Distributors of America based upon the revenue derived from "Letty Lynton" was not properly deductible.

Allowance of any overhead at all was found to be proper to the extent that it assisted in the "production of the infringement."

On the score of the inclusion in the overhead of scrapped continuities and completed pictures never exhibited, the Court held that they should be allowed; saying that the plaintiffs "must be content to take the breakage" along with the capacity for profit, inherent in the methods of the defendants.

On the method of computing the interest item in the overhead expense, the Court held it better to "compute this item by assuming that the infringing picture used that proportion of the whole plant which its cost of production bofe to the cost of production of all pictures made that year, than to attempt any allocation of buildings and other property according to their actual use for the picture."

Upheld was the plaintiffs' contention that losses from unprofitable exhibitions of the film in the United States should not be credited to the defendants.

Regarding the extent to which foreign distribution expenses of some $500,000 should be credited against the profits of "Letty Lynton," the Court held that the expense should be divided by 57 features, the number produced in the year, according to the Master's formula of counting nine reels of "true" features or news reels and shorts as a feature.

Attorney Allowance Reduced

The allowance to O'Brien, Driscoll and Raftery, as attorneys for the plaintiffs, was reduced from the $55,000 set by Judge Leibell to $33,000, for the reason that "The great reduction in the recovery must result in a reduction of the allowances, though by no means in the same proportion." Opposing Arthur Driscoll in the action was John W. Davis for the defendants.

TELLS PATRONS TO SEE WHOLE PICTURE

"For maximum enjoyment, see this picture from the beginning."

Thus reads the newspaper advertising "tag line" for the Keith's Theatre, in Hamilton, Ohio. A schedule of starting times follow the announcement, appearing in all ads.

Plagiarism Trial Set

November 1st has been set by Federal Judge John Knox in U. S. District Court for trial of the plagiarism brought by Select Theatres Corporation against Warner Brother Pictures. Plagiarism of the work, "The Audition," is claimed in the picture "Ready, Willing and Able." An injunction and accounting of the profits is asked.

Levy and Ferri End Drive Tour

M. A. Levy, leader for the S. R. Kent sales drive, for Twentieth Century-Fox and Roger Ferri, editor of the company house organ, Dynamo, conducted the final exchange meeting in New York last week after completing a seven-week tour of the company's exchanges.

Talks on sales policy and the 1939-40 program were made by Herman Wobber, general manager of distribution; William Sussman and W. C. Gehring, eastern and central division manager; H. H. Buxbaum, New York exchange manager; Joe J. Lee, New York sales manager, Mr. Levy and Mr. Ferri.

Promotion plans were discussed by Charles E. McCarthy, director of advertising and publicity, Walter J. Hutchinson, director of foreign distribution, Felix Jenkins, general counsel, and William Clark, manager of short subject sales, also spoke at the meeting.

Rodman Pell, of San Francisco, business man, has returned home from a round the world tour with six feature length films in color. Titles of the pictures are "Palestine Under Martial Law," "Camel Trails to Damascus," "East of the China Seas," "Rainbow Isles in the South Seas," "To Mexico in High Gear," and "Land of the Head Hunters." After being shown at the extension division of the University of California, the films will be generally released.

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

THE GENIAL AND GENTLE Louis Sobol of Broadway shouts loud and long his praises of "the fifth estate"—the press agents—who are not too distant cousins of "the fourth estate"—the press—in his New York *Journal* column, which he calls "New York Cavalcade." Lou Sobol compares press agents to the John Aldens who must do the wooing for the Miles Standishes.

All through Louis Sobol's Alden-wooing-for-Standish, he points repeatedly to the press agents of and for motion pictures, to the Einfelds and the Dietzes, to press agents who are, or have been close to the hearthstone of motion pictures, of theatricals, of showmanship, Cavalcading through "the fifth estate" all the way from Ivy Lee to Frank Whitbeck. Sobol anecdotes a bit about the late Lee, who convinced the great skeptical public that John Davison Rockefeller, Sr., was no ogre—but a gentle, tolerant and charitable fellow. They say that much of the inspiration for the Rockefeller Center city-within-a-city in which we are sitting this late afternoon—a "city" costing $250,000,000, or something—came from Ivy Lee, or, if not inspiration, at least encouragement—with a hint thrown then and now by the late Samuel (Roxy) Rothapfel.

Then there was Harry Reichenbach, who, for and behalf of many a motion picture, registered many things, from lions at hotels to milk baths for charming actresses who were bent on Hollywood or bent on the way back from Hollywood.

Howard Dietz, holding forth at Metro these so many years, is also mentioned as one who went for lions, providing the head of a roarer as a trade mark for Metro-Goldwyn-Mayer. (P. S. Howard and his aides-de-camp only the other day had the Lion's convention run a "beauty contest" for a young lion for Metro shorts.)

Then there's Press Agent Harry Klemfuss, who turned Rudolph Valentino's funeral into a publicity stunt for his client, Campbell's Funeral Parlor, by drawing the first mob to a mortuary with the aid of 12 stooges, who stood out front and stared into the window from dawn 'til midnight. Mr. Klemfuss deserves a bow because he provided many a free funeral for penniless newspapermen. In fact, a legend spread that when James Gordon Bennett lay dying in London, he called his wife to his bedside and gasped: "Send for Klemfuss!"

Harry Sobol decided the nation was entitled to one millionaire band leader and Meyer Davis became the fabulous character. Sobol was depressed because President Roosevelt had no favorite song—and lo and behold, one day the country learned that the President grew very wistful and sentimental indeed over "Home on the Range." When he learned that Marlene Dietrich was on her way to the Cotton Club, Harry took 20 one-dollar bills and began tossing them to a few strangers passing by. Within half an hour the street was jammed and the police reserves were summoned. Marlene (unaware of the stunt) bowed graciously and tossed kisses to her "admiring public!"

Bernard Sobel, former Ziegfeld press agent, conceived the idea of the Ziegfeld Girls clubs—as promotion for "The Great Ziegfeld." The organization still flourishes. Steve Hannagan made the nation wonder how it had ever done without the Indianapolis Speedway and shortly thereafter discovered a blessed retreat for the freezing populace—Miami Beach. More recently, he discovered another "hideaway" for those scorched by the heat—Sun Valley—the St. Moritz of America. They say Steve has a chart on his office wall indicating the number of truck loads of garbage hauled out of Miami Beach daily. A barometer, he insists, to the popularity of the resort. Right now Steve is "press agenting" the majors' defense in the Government's New York anti-trust suit.

Irving Hoffman is now convincing New York that Coney Island is a permanent World's Fair. Edward Bernays, in handling the Edison Centennial campaign, wheedled a special Edison stamp out of the Post Office Department. Richard Maney, top-flight press agent of the theatre, had New York chuckling for days when, in publicizing Billy Rose's "Jumbo," he kept a pair of elephants marching through town with signs on their backs which said: "Sh-h-h!"

Genial Charles Einfeld, of Warners', started the current vogue of out of town premieres by staging the gala occasion for "Gold Is Where You Find It" in Weaversville, Cal. —most of whose citizens had never seen a motion picture. Harry Brand, of 20th Century-Fox, has made Darryl Zanuck a character whose only peers are to be found in mythology. Russell Birdwell kept the nation agog as he pleaded plaintively for a girl—any girl—to play the role of Scarlett O'Hara for David Selznick's film. Arch Reeve made us aware that Dietrich had legs. Frank Whitbeck of Metro put Garbo over as a talkie star with two words—he plastered the country with 24-sheets announcing "Garbo Talks."

▽

Most of the screen's stars have, at one time or another, changed names. Usually it's because some executive thinks Dawn Delight, or something like it, sounds better than Sadie Schmaltz, or something like that.

There's a reason why Lynne Roberts changed hers the other day.

Miss Roberts came to the screen 18 months ago as Lynn Roberts. Then she became Mary Hart. That was all right until she signed for a Sol Lesser role in "Everything's on Ice." Also in the picture was a real Mary Hart, a former middlewestern stock actress.

Back she went to Lynn Roberts. But Sol Lesser suggested Lynne sounded more feminine. That's what it is, and Lynne hopes everybody's satisfied. If anyone cares.

▽

Visiting the Chrysler Building at New York World's Fair, the other evening, we made directly for the display of gadgets and badges given to and collected by Major Edward Bowes, of the radio and Capitol theatre, New York, on his travels through the country for and in behalf of his "Original Amateur Hour" air show. Of greatest delight were the hundreds of police and fire badges, gold and silver, brass and tin, given to the Major by the departments of the country. Latest item to be added is a bust of Major Bowes carved from a block of compressed evaporated salt—gift of the International Salt Company.

Carrier Air Conditioning Company will divert its attention from the air conditioning of theatres and other public places on August 23rd for a little while to play host at New York's World's Fair to hayfever sufferers, sending invitations to the 4,000,000 persons in this country who are allergic to the ragweed pollen, to go over to their Flushing Meadows exhibit and get some nice fresh, first-class, handmade Carrier air.

▽

Speaking of free air, Harry Storin, manager of the Paramount theatre in Springfield, Mass., has installed a personal air-conditioning system. As far as he knows, his contraption is unique. The "personal" in the description applies to the citizen who passes along Main Street, and not to Harry Storin, who sits in an air-cooled office without a care or a heat rash to his name.

The sweltering citizen passing by the Paramount, muttering at the air-cooled information on the marquee, becomes aware of the contraption. It is for all the world like a bathroom fixture, seven feet high and wide enough. It has two handles marked "hot" and "cold" and a sign which informs him that here is a cold air shower. He may feel foolish about taking a chance, but if he does, at once a cool breeze flows over him.

The air is of the same temperature as that circulating in the theatre and the handles on the gadget are merely for show. What happens is that the girl in the box-office, seeing a hopeful but skeptical citizen under the air shower, throws a switch and permits the sample refreshing zephyrs to come down.

▽

A Hollywood producer never gives another a break in any of his pictures, but Sonny Shepard, of the Lincoln theatre down in Miami Beach, Florida, observes that Twentieth Century-Fox unintentionally gave Universal a big break in Fox's "Second Fiddle."

In "Fiddle," Fox's Tyrone Power and Alan Dinehart are seen with a newspaper in their hands from which they are supposed to be reading some highly favorable reviews on a theatrical performance they had made. On the back of the newspaper facing the audience is a big picture of Universal's Charlie McCarthy and Princess Baba glaring out at the audience with a big caption of their Universal picture "You Can't Cheat an Honest Man."

▽

This sounds pretty much like a figment of the imagination of a highly imaginative Hollywood press agent. Hollywood actor Cliff Edwards says he can grow hair on bald heads by rubbing them with duck eggs.

He offers his own head as proof of his discovery. A year ago the top of Edwards' head resembled a billiard ball. But in the past eight months, he has grown an inch of new hair on the top.

Here's how he did it, says he:

1—Massaged his head with warm cocoanut oil 15 minutes every morning.

2—Exposed his head to the sun or an infrared ray lamp 10 minutes a day.

3—Before retiring each evening, applied a warm towel to his head to open the pores.

4—Then rubbed the yolk of a duck egg very lightly into the scalp.

GERMANY STARTS PUBLIC TELECASTS; NOVELTY LOST IN ENGLAND: HYAMS

Government Controlled Broadcasts Begun in Reich; Program Supply Problems Loom as Obstacle to British Progress

Following long behind England and the United States, Germany started only this week to telecast to the public, on a regular daily schedule. Television, of course, will be controlled by the Nazi Government, which controls all other public media, the press, motion pictures and radio.

While the Nazis were looking most optimistically to the launching of television to the public, a discordant note on public telecasting was struck for British television by Mick Hyams, prominent British exhibitor, who arrived in New York for a stay from England, and who said that the novelty has already worn off.

Program Supply Weak

Arriving in New York last week on the Champlain, Mr. Hyams said that the market for theatre television is still there but is awaiting perfection of program supply. He added that the medium is technically perfected, even for theatres, but that the problems of programs have not yet been solved.

"Television, as television, doesn't mean a thing to a London theatre audience any more," he said. "It takes a Derby, a boat race or an outstanding prize fight to draw. Nothing else will."

Mr. Hyams is chairman of the entertainment committee of the Cinematograph Trade Benefit Fund, which is sponsored by the British film industry with royal cooperation. While in America he will arrange for the participation of American talent in the outstanding charity event.

Among the names mentioned in connection with his mission are those of Eddie Cantor, Mickey Rooney, Deanna Durbin and others. The affair is a command performance before King George and Queen Elizabeth at the Gaumont State Theatre, London, Oct. 18. Mr. Hyams is managing director of the theatre.

In addition to the variety performance, the benefit program will include a film selected by Their Majesties from a list of about 20 which will be prepared for this by Mr. Hyams' committee. The 20 will be selected fro m150 British and American productions which will be volunteered during the next few months.

Mr. Hyams left for Hollywood by plane Monday for a two weeks stay.

Study Television Possibilities

The motion picture employees' union, the National Association of Technical and Kinematographic Engineers, in its annual conference in London last week, authorized an investigation into the possibilities of establishing a technical institute providing television training for projectionists. Cooperation will be asked of the Cinematograph Exhibitors Association and theatre circuits.

Televising Stage Plays

Current television programs in England are largely composed of legitimate plays, with many prominent English actors featured in recent telecasts.

A recent survey of some 4,000 users of television sets at home is reported to have shown 93 per cent of those using sets at home in favor of stage play telecasts direct from theatres.

LONDON CENSORS ACT ON ANTI-NAZI FILMS

The London County Council, governing body of the city, has approved "Professor Mamlock", Russian-made anti-Nazi film, for adult audiences. "I Was a Captive of Nazi Germany", independent film made in America, also was approved for adults. Deletions had been demanded in both pictures.

The Council took no action on Warner Brothers' "Confessions of a Nazi Spy" which recently was licensed by the British Board of Film Censors for universal exhibition. The city legislators viewed all three pictures following rejection of "Professor Mamlock" by the censors.

"War" on Films for Television

Originating with the Manchester branch of the Cinematograph Exhibitors Association, a move has been launched in England to bring independent distributors into line with the majors in refusing to release features to the British Broadcasting Company for telecasts.

The Nazis' Plans

With the opening of the annual German Radio and Television Exposition last Friday, the Postoffice Department in Berlin announced that television would be a "regular feature" of German life in the future. The Postoffice controls radio in Germany.

Orders will be taken at the exposition for the 10,000 sets which have been built to sell for approximately 700 marks each. Daily afternoon and evening programs will be broadcast for the public, although up to now television has only been carried on experimentally by the Postoffice.

While only one station is prepared to function at present, others are said to be under construction, as is a cable network to transmit programs to other stations through the country. The stations planned will have a radius of 30 to 60 miles.

Sports, Films Stressed

Sports and films will be emphasized in the National Broadcasting Company's television plans for August, with evening studio programs having been dropped last week for a four week period. Evening studio presentations will be resumed August 29th.

The sports schedule will probably be inaugurated with the playing of the Eastern Grass Courts Tennis Championships at Rye, New York, on August 9th, 11th and 12th.

In continuing a weekly television schedule of 10 hours, NBC will telecast three feature length motion pictures a week; at 8:30 P. M. on Tuesdays, Thursdays and Fridays. This week the films were "Generals Without Buttons," Tuesday; "Edge of the World," Thursday, and "My Heart Is Calling," Friday.

Television for Stores

Audio Productions, Inc., of Astoria, Long Island, has registered "Televisuals" as a trade name for a series of merchandising films it is making for use in department stores for televising through the use of self-contained units. Bloomingdale's, New York department store, will be the first to use the system, described as the first commercial use of the medium.

"Cold Light" for Television

General Electric has announced the development of a new lamp unit giving 30,000 watts of relatively "cold" light, thus eliminating the possibility of a burn from incandescent lamps used to project the actors' images into the transmitter.

The new light consists of a battery of 12 small but powerful mercury-arc lights which have water-cooled jackets dissipating most of the heat. Each unit, it is claimed, emits about two and a half times the light given off by an incandescent lamp of the same wattage.

Television Permission Asked

Station WTIC, of Hartford, Connecticut, has applied to the Federal Communications Commission for permission to build a television situation. It has been reported that a transmitter of 1,000 watts maximum power will be constructed.

Cave Returns to London

Rita Cave, publicity and television director of the Odeon Theatre Circuit of Great Britain, sailed from New York for London on the Mauretania last Friday. Miss Cave had been in New York on a combined vacation and business trip, and made a study of American television.

Yates, Autry to Europe; Siegel to Hollywood

Herbert J. Yates, president of Consolidated Film Industries and the guiding hand of Republic Pictures, sailed from New York for Great Britain last week, accompanied by his wife, and son.

Also aboard the liner Manhattan was Gene Autry, Republic's western star, who will tour the key cities of Britain and Ireland.

Last week, M. J. Siegel, president of Republic Productions, Inc., before entraining from New York for Hollywood, asserted that the 25 per cent increase in the Republic 1939-40 product budget, would stand.

James R. Grainger, president of Republic Pictures, returned to New York last week from Dallas, after closing with the Interstate circuit, for 1939-40 product.

Before his return, Mr. Grainger stopped off at the Famous Players Canadian Corporation convention at Niagara Falls, Ontario.

National Decency Legion Classifies Ten Films

Of the ten films reviewed this week by the National Legion of Decency, three were approved for general patronage, five were listed as unobjectionable for adults and two were classified as objectionable in part. The pictures and their classifications follow.

Class A-1, Unobjectionable for General Patronage: "Bad Lands," "They Shall Have Music" and "Man from Texas." Class A-2, Unobjectionable for adults: "Frontier Marshal," "Island of Lost Men," "I Stole a Million," "Mr. Wong in Chinatown" and "This Man Is News." Class B, Objectionable in part: "Each Dawn I Die" and "Winter Carnival."

THE GREATEST ADVENTURE KNOWN TO MAN!



THE IMMORTAL STORY OF THE WORLD'S GREATEST NEWSPAPER MAN BECOMES HOLLYWOOD'S BEST MOTION PICTURE FOR 1939!

Three years in the making! Filmed in the authentic African locale!



SPENCER TRACY...
twice winner of the Academy Award ...gives his greatest performance!





20th Century-Fox presents

Darryl F. Zanuck's production of

"STANLEY AND LIVINGSTONE"

starring

SPENCER TRACY · NANCY KELLY · RICHARD GREENE

with the finest acting cast ever assembled

WALTER BRENNAN · CHARLES COBURN

SIR CEDRIC HARDWICKE · HENRY HULL

HENRY TRAVERS

Directed by Henry King

who did "Alexander's Ragtime Band," "Jesse James," "In Old Chicago"

Associate Producer Kenneth Macgowan • Screen Play by Philip Dunne and Julien Josephson • Historical Research and Story Outline by Hal Long and Sam Hellman

THE MOST WIDESPREAD A
20th CENTURY-FOX EVER

in **NATIONAL GEOGRAPHIC**
Circulation:
1,123,032

in **LIFE**
Circulation:
2,200,000

in **SATURDAY EVENING POST**
Circulation:
3,220,913

on **BILLBOARDS**
Big 24-sheet campaigns in strategic population centers



ID INTENSIVE CAMPAIGN

PUT AHEAD OF A PICTURE!

in **BOYS' LIFE**
Circulation:
302,834

in **FAN MAGAZINES**
Circulation:
4,121,016

in **LOOK**
Circulation:
1,671,000

in the
NEWSPAPERS
Circulation: more
than 25,000,000

WHAT A GLORIOUS SMASH OPENING FOR YOUR NEW SEASON!



"DR. LIVINGSTONE, I PRESUME?"

An unforgettable moment... when Stanley speaks those famous words!

Darryl F. Zanuck's production of

"STANLEY AND LIVINGSTONE"

starring

SPENCER TRACY · NANCY KELLY · RICHARD GREENE

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20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

IATSE COUNTER-ATTACKS ON COAST, WINS ACTORS FEDERATION IN EAST

Strong Demands for Agreements with Studio Locals Served on Producers; Battle with New CIO Unit Feared

For many years suffering from jurisdictional fights between its Hollywood crafts unions, more recently suffering unfavorable publicity from the court battle with its dissident Studio Technicians' Local 37, and this week threatened with loss of its sovereignty over Hollywood unions, the International Alliance of Theatrical Stage Employees is counter-attacking.

Producers met Tuesday night to consider the IATSE demands that they sign agreements with Alliance locals, immediately. They are also considering demands for representation as the bargaining agent for the first cameramen of the studios, who have been represented by the American Society of Cinematographers.

The Alliance's vigorous demands, and attempted "invasion" of other jurisdictions, arose out of a threat to its hold on Hollywood unions from the United Studio Technician's Guild, affiliated with John L. Lewis' Congress of Industrial Organizations.

The Technician's Guild, formed only a few weeks ago as a "vertical union," and claiming about 3,000 members, over the weekend picketed Fox West Coast theatres. Its petitions, distributed among the patrons, called upon the producers to refuse to sign agreements with the IATSE until the National Labor Relations Board holds elections to determine whether the Guild or the IATSE is the proper bargaining agent for Hollywood workers.

Address Producers' Group

The USTG on Tuesday sent wires to E. J. Mannix, Y. Frank Freeman, Walter Wanger, Mendel Silberberg, and Joseph M. Schenck, who comprise the special producers' committee. The wires read, in part:

"We are certain that if the producers will stand firm and resist illegal threats of George Browne and his wrecking crew, democratic processes of a secret ballot supervised by the NLRB will bring lasting peace and decent conditions to Hollywood."

While the connection between the CIO and the Technician's Guild is openly affirmed by observers, the organization's officials deny any such connection.

Claim Cameramen Jurisdiction

The IATSE move to gain supervision over studio first cameramen is justified by the union officials on the ground that such supervision was once theirs. (In 1933, after abrogation of a pact by the Alliance, the Society of Cinematographers gained a closed shop agreement for cameramen, recently renewed for five years).

The Society this week served notice it would not relinquish its government over first cameramen. The organization's officers were to meet this week to consider counter-moves.

The Alliance, if it obtains renewed agreements with the studios, and obtains supervision over the studio first cameramen, will be in a strong position. It will have reestablished its ability to bargain successfully for all studio crafts, will have proved its ability to expand, and will have set up a closed shop situation against which the new Guild could not struggle.

Significant of the producers' feeling of the gravity of the situation was seen in their appointment of the special committee named in the foregoing to investigate the crisis.

Meanwhile, the continual labor fighting which has confused and hampered many Hollywood business enterprises, last week brought a specific complain, as the Independent Motion Picture ture Producers Association met to elect officers. Said one producer:

"We are fed up with the bullying tactics of certain labor officials who have come here from Chicago and other places, and who have threatened to put us out of business. If necessary, we shall go to the District Attorney's office."

Officer re-elected was I. E. Chadwick, president; those elected were C. C. Burr, vice-president; Harry Webb, secretary-treasurer. These and Ben Judell, Sam Katzman, and A. W. Hackel are on the executive board.

The producers complained of having to pay the same scales as the larger producers. They will ask, and are determined to get, it was said, concessions from the labor organizations.

Independent production was at its lowest in years, it was noted. Only about 20 pictures will be made this year, for states rights distribution.

The IATSE in Hollywood this week was preparing an order forbidding its members from joining the new Guild, under severe penalties. The constitutions of most of the member locals forbid dual unionism.

In New York, it was noted this week that the IATSE had speeded its organization of ushers, doormen, and cashiers, apparently in answer to the activities of the C.I.O. affiliated United Ushers, Doormen, and Cashiers Union in that city.

With the arrival of M. J. Siegel, president of Republic Productions, on the coast this week, the dispute between the company and the Screen Directors' Guild was expected to be settled.

The Screen Publicists' Guild is asking the NLRB to review its application as the bargaining agent for the Selznick International Studio.

IATSE STRENGTHENS THEATRE POSITION

Reverberations of the coast struggle between the American Federation of Labor-International Alliance of Theatrical Stage Employees and the Congress of Industrial Organizations-United Studio Technicians' Guild were recorded in New York this week. The IATSE, which had been reported lacking a local with jurisdiction over ushers, doormen, and cashiers of motion picture theatres, announced that its Brooklyn Local B-170 has jurisdiction over the entire New York area, and thus served warning on the CIO United Ushers, Doormen, and Cashiers' union, which is attempting to gain certification as the bargaining agent in RKO circuit houses, from the New York State Labor Relations Board. The IATSE also warned RKO that signing of contracts with the CIO union meant a strike of IATSE projectionists and stagehands. Another meeting of the board was scheduled for this Thursday.

Affiliation of Federation Dropped by Four as First Move by Alliance to Extend Jurisdiction to All Amusements

Threatened by possible serious disruption of normal business growing out of the recent widening of the breaches between the several warring theatrical unions, the industry's top executives this week were considering intervening in the brewing battle between the International Alliance of Theatrical Stage Employees and the Associated Actors and Artistes of America.

Follows Expulsion

The fight is the almost direct result of the expulsion, several weeks ago, of the American Federation of Actors by its parent body, the AAAA. On Tuesday, they received a charter from the IATSE. This move is feared, and will be fought, by the present body, for it is an invasion of the actors' field by what is termed "the stagehands' union." Opening reactions of both sides indicate coming strife along the whole entertainment industry front: from the Hollywood studio to the New York theatre; in laboratories, projection rooms, vaudeville houses, night clubs, carnivals, radio studios, legitimate theatres—wherever there are actors, technicians, stagehands, or projectionists; in short, wherever there are members of the AAAA and the IATSE.

For the motion picture industry is one of those most strongly unionized. What workers of the industry the AAAA and the IATSE, and the various coast guilds have not got—that still minor irritant, the C. I. O., has got. But virtually all of the entertainment industry's workers belong to some union—or are in the process of joining.

At five o'clock Tuesday afternoon, in the Rockefeller Center offices, in New York, of the IATSE, George E. Browne, president, handed a charter to Sophie Tucker, president of the Actors Federation.

Publicity accompanying the granting of the new charter stressed the assurance to the Federation of unlimited support from the "oldest and strongest union in the profession," the IATSE.

The move immediately met protest from Frank Gillmore, president of the Associated Actors and Artistes. Said Mr. Gillmore, in part:

"The treasonable and disgraceful act of certain performers in delivering their brethren to the stagehands will receive our immediate attention. As for any actor who participates in this betrayal of his fellow actors, we will take immediate action against him and his kind.

"The actors in the AAAA will remain firm and no self respecting actor will be a party to the transaction," Mr. Gillmore continued. "George Browne's act in attempting to raid the jurisdiction of the AAAA, a jurisdiction which has been recognized for 25 years, is a deliberate and inexcusable violation of the constitution of the American Federation of Labor. . . .

"The next move is up to president Green and the executive council of the American Federation of Labor. Any organization that will permit a union to raid the jurisdiction of another is no protection to any union.

"The AAAA is well equipped to take care of itself and its membership in this or any other fight."

On Tuesday evening, Mr. Gillmore also sent

(*Continued on following page*)

NEW SWIRLS IN UNION MAELSTROM

(Continued from preceding page)

a letter to president Green of the American Federation of Labor. The letter said that the Actors Federation had been lawfully expelled from the parent body, and that the executive council of the A. F. of L. (meeting at Atlantic City August 7th) had no authority to reverse the decision, nor even to receive a complaint about it; that the AAAA autonomy was guaranteed by the A. F. of L. constitution; that Mr. Green's telegram on July 18, to the secretary of the Los Angeles Central Labor Council, stating that the Actors Federation was still a part of the A. F. of L., even after its expulsion by the AAAA, needed an explanation by president Green to the A. F. of L. executive council and to the international board of the AAAA, on his "authority for his action in presuming to overrule the decision of our International, and infringing on our autonomy and our legal rights."

Miss Tucker Replies

On Monday night, the Screen Actors Guild suspended Miss Tucker. The move bars her from every sound stage in Hollywood. Miss Tucker replied on Tuesday that the Guild would "rue" the move; and that the organization was "letting itself in for more than it bargained."

She further said: "It is very obvious that in retaliating against me, they are dealing in personalities, and making a last dying attempt to frighten actors who might fear similar retaliations."

The American Federation of Radio Artists national board was to meet on Thursday, and suspension of Miss Tucker was expected from this organization.

Miss Tucker would be able to retaliate only by enlisting the IATSE, stagehands and projectionists in legitimate and motion picture theatres, technicians in Hollywood studios, and AFA members in whatever fields might be helpful. Failing to enlist support of the national IATSE membership, her only recourse would be the law.

Speculation this week centered upon the support that Miss Tucker and Mr. Browne would receive from the IATSE membership in the New York and Hollywood territories. It was reported that New York IATSE members were not in favor of embracing the actors' union, the AFA; and certainly, not in favor of risking their employment in battle for the AFA. And in Los Angeles, the IATSE is faced with negotiations with the major studios, threats from the C.I.O., as represented by the United Studio Technicians, and with rebellion from its Local 37 members there.

Resisting "Encroachment"

In contrast, the AAAA seems united in determination to resist IATSE "encroachment." At the meeting in Hollywood, on Monday night, which resulted in Miss Tucker's suspension, Kenneth Thomson, executive secretary, said the SAG would use "every" resource to have the A. F. of L. set aside the IATSE embracement of the AFA. He charged that many of the names used by the AFA in connection with the granting of the charter, had been used without their knowledge of the action.

Partial support of this charge seemed evident on Tuesday, in New York, when it became known that several of the noted actors whom the AFA publicity release claimed to have been present at the granting of the charter by the IATSE, were not present. Morton Downey was ill at home. Rudy Vallee was in Chicago. Ben Bernie declared he was not there; that he supported the American Guild of Variety Artists, and that he might sue to stop the use of his name by the AFA.

In suspending Miss Tucker, the Guild said it had acted because of her "flagrant and obvious offense against the best interests of the Guild."

All member unions of the AAAA are backing the leadership in the fight against the new combine, the IATSE-AFA. These are expected to act against those of their members who, against orders issued two weeks ago, remain members of the AFA in preference to the AGVA.

In addition, the AAAA will seek the support, and is likely to obtain it, of the Screen Directors' Guild, the Screen Writers' Guild, and other independent crafts unions.

Withdrawal Plan Reported

Shunted from mouth to mouth this week was the talk that, if all endeavors fail to have the A. F. of L., at the Atlantic City executive council meeting, force the IATSE to reconsider its granting of a charter to the AFA—the AAAA will quit the A. F. of L. In any event, AAAA executives will be at Atlantic City on Monday.

Withdrawal of the AAAA from the A. F. of L. would not necessarily mean alliance with the C. I. O., officials said this week; though it is known that John L. Lewis' organization, as evidenced by its Hollywood invasion of the IATSE domain, is considering such a move.

However, regardless of the C. I. O. affiliation question, there is said to be much resentment within the AAAA against the regime of William Green in the A. F. of L.

Expected within the week were further charges from the AAAA to Mr. Green and all A. F. of L. subsidiary unions, the gist of which will be that Mr. Green, Mr. Padway (counsel of the AFA), Mr. Whitehead (AFA executive secretary), and George Browne (president of the IATSE) "conspired" to "turn over the actors" to the stagehands' union.

The letter will point out Mr. Browne's oft-repeated assertions that the whole entertainment industry should be under IATSE domination; and that Mr. Green's position is unconstitutional.

Growth Predicted

The actors' statement asserts that it had been hampered by the apathy of the parent organization; and, now that it is allied with a "real" labor organization, it can grow beyond its present strength of 15,000 members.

The IATSE is estimated to have some 60,000 members, a large percentage employed in Hollywood crafts unions. The Actors Federation has about 15,000. The new Variety Guild claims about 2,000 members, some of whom are former Federation members, but many of whom are members of the Screen Actors' Guild, Actors' Equity and the American Federation of Radio Artists, who work in "variety" entertainment. The AAAA claims about 30,000 members.

The American Guild of Variety Artists, of which Eddie Cantor is the temporary president, and Mrs. Florence Marston, the guiding hand in the East, and which has set up offices at 11 West 42d Street, New York, this week grew rapidly, with assurances of support, financial and otherwise, from the AAAA.

"Front Office" Employees Ask Recognition in New York City

Demand by the Theatrical Managers, Agents and Treasurers Union that it be certified by the New York State Labor Relations Board as the bargaining agent for the Rugoff & Becker circuit this week appeared to be nearer fruition, as circuit and union officials at the beginning of the week discussed settlement of the claim. The dispute which the circuit offered to the union was based on the grounds that its theatres were owned by corporations with varying interests and that the circuit should not be dealt with as a whole. Thirteen houses were involved.

The union also seeks certification as the bargaining agent for "front office" employees in the following corporations and circuits: Raybern Theatres, Prudential circuit, Five Boro, Kaybern, Landon, Jewel, Dartmouth, Costello, Windsor, Times Square, Brancon Park, Helsel, Helgus, Rosenberg, Nelson & Renner, Sharbu, Fabian, and R. & N.

In Springfield, Mass., this week, the TMAT petitioned the state Department of Labor to rule on alleged hiring of aliens to replace discharged union men. The Goldstein circuit is named, in one charge, according to Harry Storin, union spokesman.

Guild Will Organize the "New" Vaudeville Actors

The organization of motion picture stage presentation performers is the first move of the Guild of Variety Artists, it was reported this week. While RKO has no houses with vaudeville, Loew's and Paramount few, and National Theatres only a few, the revival of vaudeville, planned by the Brandt circuit and other independents in some 20 houses in New York and other Eastern cities this Fall, will aid the group in obtaining members.

Maida Reade was elected, on Friday, as executive secretary of the Variety Guild.

Equity Reorganizes Executive Committee

The Actors' Equity council last week reorganized its executive committee and passed upon jurisdictional matters. Walter Greaza was named executive assistant. Robert Keith, Hiram Sherman, and Beverly Bayne were named to the committee, in addition to the present members, Mr. Greaza, Hugh Rennie, and Bert Lytell. Robert T. Haines, and Phillip Loeb were dropped.

The American Refugee Artists' Guild was refused permission to hold performances in which performers were not Equity members.

The charter given by the IATSE to the Actors Federation establishes it as a separate and autonomous "performer" division.

In the statements accompanying the granting of the new charter, it is said that only Federation members can be booked in locations in which an IATSE operator or stagehand is employed.

MAJORS JOIN SCHINE MANAGERS IN OBSERVING CIRCUIT'S 20TH YEAR

A-Mike Vogel, Addressing Banquet of Majors' Executives and Theatres' Managers, Answers "Escapism" Criticism

The territory between Gloversville, New York, and Sacandaga Park, a distance of over 20 miles and encompassing a number of prosperous communities, became "Schineville" for four days, starting Tuesday. Nearly 300 managers, home office executives, major film company officers and other guests of J. Myer Schine, president, and Louis W. Schine, general manager, attended the annual managers' convention and observed the 20th anniversary of this second largest independent circuit in the country, with its 150 theatres in five states.

Meetings were held in the Gloversville Community Center for three days and the fourth was given over to a golf tournament at the Pine Brook Golf Club and a steak roast at Sacandaga Park where the brothers Schine played host.

Campaigns and Bonuses

The two hundred managers and assistants from the five states and home office personnel convened on Tuesday morning, at a session of discussions of the fall advertising campaign and the awarding of bonuses by L. W. Schine. Talks by the brothers, and by Harold Sliter, George Lynch, Lou Goldstein and Gene Curtis followed. In the afternoon various phases of operation were analyzed by the home office chiefs and by district and zone managers.

A banquet was held in the evening, at the Hotel Johnstown in Johnstown, where A-Mike Vogel was the guest of honor and principal speaker. Mr. Vogel urged a greater respect for the motion picture as an institution which gives happiness to millions.

Bob Hall, vaudeville headliner, was toastmaster.

Theatre and Community

Mr. Vogel noted that the motion picture was an important factor in the culture of a community; so important was it, he pointed out, that in many instances local merchants have contributed to keep local theatres open.

Replying to those critics of the screen whose criticism consists chiefly of assertions that it is an "escapist" medium, Mr. Vogel said:

"What else is the screen intended for, in its basic appeal, than to serve as an escape medium? Yes, motion pictures have their place, and a significant one, I grant you, in visual education, and in other directions away from direct entertainment. But the essential appeal of the screen is the happiness it brings. If that is escapism, then let us rejoice we are its exponents."

The job of the theatreman is to guide the people to happiness, Mr. Vogel indicated. "I might venture to say," he said, "that the theatreman who, deep down in his consciousness believes that he is an important contributing factor to the production of this happiness, in his community, is not only a better theatreman, but a happier man—because he realizes the importance of the part he plays."

Loyalty to the Motion Picture

The theatreman should realize that the motion picture is the greatest entertainment in his community, Mr. Vogel stressed. The realization demanded loyalty to motion pictures, he pointed out.

"It is time the industry left off with apologia for what critics choose to term the shortcomings of motion picture entertainment," Mr. Vogel asserted. "It is time that we stood with heads erect, and attacked vigorously, and consistently, any specious charges against the place of the motion picture theatre in communal life."

Fight for Respect

"We are in the best business," he continued, "and because we recognize it, we must fight vigorously and consistently to maintain respect for the institution of the motion picture. . . . This is a good business. It gives us our living, and not a bad one, either. And being in it, I know that we all, more than ever, will stand shoulder to shoulder in waging a more determined fight to win for the motion picture the respect and attention it deserves."

Mr. Vogel praised the morale of the Schine circuit, attributing it to the treatment afforded Schine managers.

Open Forum Conducted

On Tuesday afternoon, Louis W. Schine, as chairman, assisted by H. F. Sliter, as general manager, conducted an open forum on operating problems, with addresses and explanations of procedure by the circuit's executives, division managers and theatre managers. The Tuesday program follows:

Louis Lazar—"What Is a Theatre Manager?"
William Tubbert—"Analyzing Your Territory"
Clint Young—"Does Good Housekeeping Sell Seats?"
Doug. Leishman—"Manpower"
Purchasing and Maintenance Dept., Messrs. Selmser, Lederer, Graham
Jim Levine—"Proper Handling of Your Patrons for Greater Turnover"
Frank Boucher—"Your Show Windows"
Bud Silverman—"Local Promotions and Giveaways"
Marsh Gollner—"Dressing a Stage"
Jerry Fowler—"The Value of an Organized Theatre Staff"
Lew Hensler—"Your Theatre's Place in the Community"
Bill Heiss—"Intelligently Analyzing Your Business"
Recess
Lou Levitch—"Proper Presentation of Theatre Games"
Al Marqusee—"Expense Control"
Harry Goldsmith—"Children—Patrons of Today and Tomorrow"
Insurance—Messrs. Barter and Coulter
Real Estate Department—Glockner
Willard McKay—"Legal Pitfalls and How to Avoid Them"
Miss Thompson
Gus Lampe—"Pre-Analysis and Taking Advantage of Picture Values"

Fellowship Emphasized

In opening the Tuesday morning session, Myer Schine said, "We look forward to the biggest year yet in the history of our organization. With the manpower at our command and the determination of the entire organization as expressed here we have every reason to look forward to a consistency of showmanship that will reach even a higher mark than that established in the past year."

Good fellowship and an opportunity to gain a wider knowledge of the many phases of theatre operation at the convention were emphasized in the welcome to the conventioneers. Harold Sliter, assistant to L. W. Schine and general convention chairman, pointed out the value of teamwork. He said: "All that our company needs to reach unparalleled heights today and during the coming year is cooperation based on a better understanding between you men in the field and the home office personnel."

New Product Discussed

Both morning and afternoon meetings on Wednesday were given over to distributing company sales managers and advertising heads who discussed product for the new season and detailed the various selling approaches which have been adopted to merchandise pictures to the best advantage.

On Wednesday, addresses were given by specialists and executives of major companies. A. J. Rademacher, Altec sound engineer, began with a discussion of the latest developments in sound. Charles Cas-

SCHINE, BALABAN-KATZ, FAMOUS, PAY BONUSES

Last week, N. L. Nathanson's Famous Players Canadian circuit, in convention at Niagara Falls, the first for all of the company's managers, paid off a substantial sum in bonuses to its house managers, a customary procedure. This week, in convention at Gloversville, N. Y., the Schine brothers awarded bonuses. In Chicago, John Balaban of Balaban & Katz, acted similarly, declaring that, due to a special circuit drive in the second quarter, business had increased considerably. Seventeen B&K managers split $2,800, and 70 company officials and managers attended a luncheon Tuesday as guests of Mr. Balaban to witness the presentations.

THE SCHINES ENTERTAIN

(Continued from preceding page)

sanave, of National Screen, followed. Maurice Bergman of Columbia talked on "How to Use Your Pressbook," while Alec Moss of Paramount discussed "Showmanship to Sell Seats." Herman Wobber and William Sussman of 20th Century-Fox took up "National Publicity." Lou Pollock of Universal followed with a discourse on "Fan Magazines." Final speaker before luncheon was Monogram's Eddie Golden.

Monroe Greenthal, United Artists, opened the afternoon session with a talk on "National Tie-Ups," while "Selling Shorts" was the subject taken by Warners' Roy Haines. RKO's Leon Blumberger discussed "Direct Mail Advertising."

Principal speaker Wednesday afternoon was Carl Milliken, of the MPPDA. Governor Milliken discussed new problems confronting the industry, as well as its public relations.

Following him was Republic's president, James Grainger, and Ted O'Shea of Metro.

Dinner in honor of the visiting guests highlighted activities of Wednesday at Adirondack Inn, Sacandaga Park. The guests were Governor Milliken and Assemblyman Denton Lake. There was a screening of color pictures of the circuit's convention golf tournament. Charles Coburn, Sally Eilers and Jean Muir represented Hollywood at the dinner.

Wide approval was voted the circuit advertising campaign for the coming year, outlined by Gene Curtis, advertising head and early Quigley Award Plaque winner. The plan, endorsed also by the distributor heads in attendance, is based upon a contest designed to sell institutional advantages of motion picture entertainment. In addition the plan also is aimed to sell feature pictures directly and ties in with the majors' "Golden Jubilee" campaign.

Merchants Cooperate

The convention publicity campaign, executed by Mr. Curtis, Frank Boucher, Lou Hart and Sander Lazar, had the cooperation of the city's leading merchants, civic officials, Chamber of Commerce and lunch clubs. A proclamation by Mayor Chauncey Thayer was carried in all local papers, as was the resolution of appreciation by the Chamber of Commerce. All stores in the downtown area were decorated with bunting, special window cards and shields. Streets were bannered and circuit shields placed on telegraph poles. A civic committee greeted the managers and presented souvenirs of Gloversville. Newspapers cooperated with special editions and front page banners.

Among the Guests

Among the invited guests, mostly from the majors in New York, and many of them speakers, were:

Maurice Bergman, Phil Fox, Stanley Goldberg, Joe Miller, Lou Weinberg, John Maloney, Ralph Moore, Ralph Pielow, Jack Walsh, Harry Berkson, Edward A. Golden, G. S. Beattie, Clayton Eastman, Alec Moss, Joe Unger, Jack Bellman, James R. Grainger, Miss Mary Hawkins, Nat Marcus, Arty Newman.

Charlie Boasberg, Stanley Jacques, Mr. Kingsburg, Bernie Kranze, E. McEvoy, Herb Macintyre, Leon Bamberger, Fred Myers, Harry Michalson, John O'Connor, State Senator Walters, Tom Bailey, Rodney Bush, Moe Grassgreen, Dan Houlihan, George Roberts, Syd Samson, William Sussman, S. N. Wheeler.

Herman Wobber, Harry Gold, Monroe Greenthal, Syd Lehman, Bert M. Stern, Charlie Stern, Pat Dana, Joe Engel, Bernard Kreisler, Frank McCarthy, Dave Miller, Louis Pollock, John Scully, William Scully, Roy Haines, Paul Krumenacher, Norman Moray, Ray Powers, Charles Rich, Art Sachson, Moe Silver, Charles Smakwitz, Bob Smeltzer, E. Schnitzer, Charles Casnave, Herman Roberts.

Jack Cohn, George Dembow, Joe Freedman, Max Herschman, Jack Walpole, Chest Bahn, Jack Brady, Red Kann, Chick Lewis, Mike Vogel, Carl Becker, Jack and Leo Beresin, W. L. B. Bliven, George Breneman, William Cadoret, Jim Casey, L. W. Conrow, Drew Eberson, John Eberson, Mr. Faulkner, Forest Ferguson, L. H. Francis, I. Fried, Fred Geisler, Louis Goldberg, Syd Goldstein, Ed Burns.

Managers in attendance included Herbert Brown, Herman Lopf, Bryan Dashiell, Charlie Howard, Harold Koren, Floyd Shear, Edward Evans, Glen Lazar, Herman Addison, Frank Lupien, Jack Weber, Frank Meehan, Abe Cohen, A. B. Anderson, Leon Elliott, Walter Powers, Raphael Ferrigno, Wally Folkins, Sol Shafer, E. David Freeman, David Goodman, John Tucker, Lee Stern, Robert Baker, William Shirley, Frank Quinlivan, Glen Rogers, George Cameron, Tobias Ross, Frank Randolph, W. J. McFarland, Gus DePauw, Joseph Deacon, Harold Lee, Harold Raives.

Harry Yette, Leon Shafer, Harold De Grau, Seymour Morris, Roland Failes, Carl Dickerson, Harry Rose, Tom Whalen, Francis Gere, Paul Ketchum, Francis Lettin, Ernest Crouch, Ray Corcoran, Pat McGee, James McAllister, Erle Wright, Harry Unterfort, Watly Allen, H. D. Stearn, Jack Frisch, Fred Williams, John Makemson.

Ed May, Neil Ott, W. S. Eckar, John Manuel, Ed Kidwell, Ben Yudelevitz, Jim Platt, Ronald Sturgess, Harold Garfield, Ed Mott, Bill Selman, Larry O'Neil, Milt Bryer, Ural Buck, Ted Barker, Bo Anthony, H. D. Shreffler, Dave Britton, George Bannan, Frank Nolan, Joel Golden, Harry Thompson, Nick Kauffman, Sam Shafer, Hy Gordon, Herbert Levy, Milt Schodberg, Ted Conklin, F. K. O'Kelly, Arnold Rittenberg, Lou Hart.

Cecil B. DeMille has named M. A. Mulligan of Toronto as his agent in discussions with officers of the Canadian Government for the production of film on the history of Canada, with the Royal Mounted Police an integral part.

World Pictures Corporation has acquired the distribution rights to the Julian Huxley film, "Monkey into Man."

Three New Houses Set for Illinois

Three new theatres, one in Chicago, one in Effingham and one in Peoria Heights, all in Illinois, have been announced.

Plans have been drawn for a $700,000 four-story fireproof theatre and business building for the northwest corner of North and Mobile avenues in Chicago. According to John T. Wheeler & Company, negotiations are under way for financing the project. If this is accomplished, work will start this month.

George Walters has provided for a 1,000-seat theatre, eight stores, and a furnished apartment hotel with eighty-six suites of two and three rooms. The site fronts 213 feet on North avenue and 180 feet on Mobile. John T. Wheeler will head the corporation which will erect the building.

Plans for a new theatre in Effingham, to be built sometime after September 1st, on the south side of the court house square, were received this week by Russell Hogue, manager of the Effingham Theatre. A seating capacity of 850 persons is specified. The present Effingham theatre seats 900. Plans and specifications for the new theatre are now in the hands of local contractors.

Plans for construction of another residential theatre, in Peoria Heights, have been announced. Promoting the construction of the new structure are Albert F. Gury, Jr., and his brothers, Joseph, Clarence and Elmer, and Phil Hauter, mayor of Morton, Ill. The theatre will stand in Peoria Heights on a plot 50 feet by 260 feet, acquired by the promoters from the People's Federal Loan Association.

Plans for the building have not been completed. The only shows in the Heights in the past have been ten shows and school theatricals.

Four Companies Are Formed in Albany

Four companies have been licensed in Albany, N. Y., to conduct motion picture enterprises. They are:

Argus Pictures, Inc., New York, motion pictures, 400 shares, 200 at $100 each, no par value. Directors are Ellis R. Smith, Samuel Sherlip and Eddy Meredith.

Maymon Film, Inc., motion picture production, 100 shares, no par value. Directors are Henry Ziskin, A. Bordofsky and Frances Goldberg. Attorney is Gustave A. Teitelbaum, all of New York.

Arthur Ziehm, Inc., dealer in motion pictures, 100 shares, no par value. Directors are Arthur Ziehm, Samuel L. Forst and Rose Lippman, all of New York.

John Henry Productions, motion picture and theatrical ventures, 200 shares, no par value. Joey W. Alexander, M. C. Monahan and K. G. Devine, all of New York, are the directors. O'Brien, Driscoll and Raftery filed the papers.

Arthur Lucas and William Jenkins, operators of the Lucas and Jenkins circuit of Georgia and Alabama, were to arrive in New York next week to negotiate with Paramount on a new operating agreement. The circuit is affiliated with the distributing company.

YEAH... "BEAU"!



GARY COOPER
as Beau Geste

YEAH... "BEAU"!

Shout Exhibitors of 29 key cities as they cheer trade showings of Paramount's "BEAU GESTE"

Thousands of exhibitors and their wives jammed theatres in key cities from Boston to Seattle to see Paramount's new "BEAU GESTE". And to make the test perfect, Paramount showed actual clips from the old picture, so that on-the-spot comparisons could be made. "Will hit 175% to 200% wherever played", was the unanimous verdict! Here are some typical quotes from exhibitors: "'BEAU GESTE' headed for record grosses. Superbly cast and directed" — Evert R. Cummins, Tri-States Theatres; "Just what theatres need" — Bob Huffman, Lincoln Theatre Corporation; "Even greater than its predecessor, and we all made money on that one" — Sam Epstein, Epstein Theatres Corporation; "Bound to be a great box office smash" — Vince McFaul, Shea's Theatres; "Audience reaction greatest ever" — Col. Arthur Frudenfeld, RKO Theatres . . . And from the wives came these comments: "A greater woman's picture than the old 'BEAU GESTE'" . . . "When I come out of the theatre weeping, I know I've seen a great picture" . . . "Gary Cooper makes a really morvelous 'BEAU GESTE'!"



Paramount Pictures

GARY COOPER in "BEAU GEST

Brian Donlevy · Susan Hayward · J. Carro

Produced and Directed by WILLIAM A. WELLMAN · Screen Play by Robert



YEAH... "BEAU"!

. . . Shout the Critics as they write raves about Paramount's new "BEAU GESTE"

"First of Paramount's new season pictures is stirring, colorful, inspiring . . . exceptional entertainment for all audiences. Neither time, money, nor brain power were stinted in its making!"
—*Motion Picture Daily*

"This magnificent production is packed with entertainment values. Word of mouth added to the tremendous drawing power of cast and title should make it a top grosser at the box office!"
—*Showmen's Trade Review*

"One of the memorable experiences of the 1939 season!"
—*Ed Sullivan, famous columnist*

"Should meet a healthy response at the box office in all situations. Has strong marquee strength in cast and should build subsequent business on basis of word of mouth from patrons who are certain to find this story an absorbing tale!"
—*Hollywood Reporter*

"Packs a wealth of vivid entertainment, and has the stuff for hefty box office against all current competition. Performances of the stellar trio are excellent."
—*Daily Variety*

"Percival Wren's glorious story of high adventure in the French Foreign Legion, which thrilled millions, loses none of its universal appeal . . . returning to the screen as a solid hit, the destiny of which as a money picture appears certain."
—*Box Office*

"Splendid and exciting . . . promises to prove one of the year's most popular and noteworthy screen events!"
—*Los Angeles Times*

"Ranks on top in the higher brackets of the year's pictures!"
—*Denver Post*

"Work of all three leading stars excellent with Ray Milland bound to gain new crop feminine fans!"
—*Omaha, World-Herald*

" with **Ray Milland · Robert Preston**

aish · Donald O'Connor · James Stephenson

· Based on the Novel by Percival Christopher Wren · A Paramount Picture

Paramount Picture



Shouts Miss Box Office as she watches those Paramount Hits pile up that old box office coin . . .

"Union Pacific", "Invitation to Happiness", "Man About Town" "Our Leading Citizen", "The Star Maker"... and now "Beau Geste" opening the new season . . .

YEAH... BROTHERS... IT'S PARAMOUNT'S YEAR!

FALL TO BRING NEW ANTI-TRUST SUITS AGAINST MAJORS SAYS MURPHY

Attorney General Tells Press New Actions Will Develop from Tax and Monopoly Probes by Agents Now Near Windup

The United States Department of Justice, which of late has been making almost weekly "disclosures," formal announcements and whatnot, either threatening or promising new and various attacks against the motion picture industry, follows this week with the disclosure by Attorney General Frank Murphy, in Washington, that a number of new anti-trust proceedings will be brought to the courts in the fall.

Last week, Mr. Murphy let it be known that another action will be brought in Los Angeles, and that a Federal Grand Jury investigation will be conducted, into alleged monopolies, income tax matters and the labor situation there.

Investigations Near Completion

Department agents for many months have been engaged in investigations of the film situation in various centers throughout the country, and these studies now are approaching completion, Mr. Murphy said. During the summer, the material gathered in the field will be studied by Department lawyers and whipped into shape for cases to be initiated, probably in September and October. No intimation could be secured, however, as to the number of suits under consideration, but it is believed there will probably be a round half-dozen.

The Attorney General disclosed again that the Department is engaged in investigation of a number of tax cases for the Treasury, three of which, it has developed, involve Joseph M. Schenck of Twentieth Century-Fox.

One of the cases is the Schenck-Zanuck-Goetz situation, in which also three other persons, never identified by the Department, are involved in charges of tax evasion in connection with transactions during the Twentieth Century-Fox merger.

Mr. Murphy said that the Department last week conferred with Mr. Schenck regarding two other matters, one involving alleged failure of William Bioff, coast labor union official, to report payments allegedly made to him by Mr. Schenck through Arthur W. Stebbins, Hollywood insurance broker, and the other concerning Mr. Schenck's personal tax liability, in which Joseph M. Moscowitz, of Twentieth Century-Fox is also named.

The Department has previously announced its intention of presenting the Bioff case to a Los Angeles grand jury but, the Attorney General said this week, Mr. Schenck in his discussions with Justice officials, denied that he had ever aided Mr. Bioff to hide the payments which he is charged with having failed to report.

The Attorney General commendingly said that Mr. Schenck had discussed all phases of the situation with Government officials very frankly, and that the case is "interesting and a not altogether clear issue."

Thurman Arnold Won't Resign, Friends Say

Associates at Washington of Assistant Attorney General Thurman S. Arnold this week denied that he planned to resign. They said that, instead, he plans to remain in Government service and intensify his drive against monopoly.

Mr. Arnold is in charge of the Justice Department's anti-trust prosecutions against the motion picture companies.

The reports anent Mr. Arnold's resignation have spread in Washington for several months. They related his desire to resume teaching at Yale.

However, his associates are understood to have been in conference with Mr. Arnold last week, at which he said he would definitely continue Government work.

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A suit charging violation of the anti-trust laws was filed against the Century circuit, New York and Brooklyn independent, in New York State Supreme Court on Tuesday by Mobeel Enterprises, Inc.

The plaintiff operates the Glenwood in Brooklyn and charges in the complaint that five distributors gave preferential treatment to the defendant circuit. It is alleged that the Century company opened the New College theatre in the same competitive area as the Glenwood and that the new house was able to obtain better runs on product licensed by RKO, Warner Brothers, Loew's, United Artists and Paramount.

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Having failed to agree on a trial date, after conference with defense attorneys on Friday, the Department of Justice, prosecuting the majors in New York Federal Court for anti-trust violations, is expected to ask for calendar preference in hearing this Thursday, and possibly, for trial date on November 1st.

Special Assistant Attorney General Paul Williams said early this week that he expected his move to be combatted by the argument from majors' defense attorneys, that they needed more time.

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The defendants in the Department of Justice suits against the Griffith circuit and affiliated companies in Oklahoma City, gained an extension of time last Thursday, by the ruling of the Federal Judge Edgar Vaught that they had until August 20th to file memorandum briefs on their motions, filed two weeks ago, for a bill of particulars from the Government.

The Government was allowed 15 days after August 20th to file its briefs, and the defendants five days after that, to file rebuttals.

The case may be ready for trial in October.

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Several of the major and minor company defendants named by the Folly Amusement Holding Corporation in its $750,000 anti-trust suit against them in New York Federal Court, on

(*Continued on following page, column* 1)

Senator O'Mahoney Moves for Action On Bill to Tighten Anti-Trust Laws

Asserting that enactment of his measure providing heavy penalties for violation of the anti-trust statutes would strengthen the hands of the Department of Justice and contribute toward broader compliance with the monopoly laws, Senator Joseph C. O'Mahoney of Wyoming this week urged a Senate Judiciary subcommittee to make a favorable report on his bill to expand the use of civil proceedings in anti-trust situations.

Written as a result of the experiences of the Administration's Temporary National Economic Committee, of which he is chairman, the O'Mahoney bill would make the officers and directors of offending corporations personally responsible for anti-trust law violations.

Under the bill, for instance, directors and officers of film companies found guilty of monopolistic practices under the several trust suits pending, could be fined double the amount of their compensation for each month in which a violation occurred, and could be barred from rendering further service to, or receiving any compensation from, their companies for such periods as the courts might decree.

The corporations themselves could be required to forfeit sums equal to double their net income for each month in which a violation occurred.

Senator O'Mahoney told the subcommittee that the present penalties for anti-trust law violations are inadequate; that imprisonment is rarely meted out because it is not generally considered that a monopoly violation is in the same category as a crime involving moral turpitude, and the fines imposed seldom are sufficiently heavy to cause concern to large corporations.

"It is clear that the anti-trust laws have never been effectively enforced to preserve competition because of the inherent defects in the sanctions provided, and it is clear by trial and experiment that self-government in industry likewise has been a failure," he declared. "Are we not driven to the inevitable conclusion that the time has come actually to try competition and by effective statutory provisions, prevent instead of punish violations of the law?

"That is the purpose of the bill before this committee—to prescribe such clear, personal penalties upon the officers and directors who are responsible for commercial policy that they will not be willing to undertake the chance of personal loss in civil damages if they advise and carry through a trade policy which they know to be inherently wrong and plainly condemned by the law."

New Trust Suits Ahead: Murphy

(Continued from preceding page)

Tuesday, petitioned the court for a bill of particulars.

The companies asking the bill were Paramount, Loew's, Twentieth Century-Fox, Monogram, Republic, and Randforce Amusement Corporation, the latter a circuit in Brooklyn.

At the same time, United Artists sought a dismissal of the complaint, alleging no cause for action was stated; though the plaintiff alleges a conspiracy between the defendants forced cessation of his operation of the Folly theatre, in Brooklyn. Decision was reserved.

Landis Suit Against Majors, Warners Reviewed September

September 1st is the date on which Federal Judge William Kirkpatrick will review the application for a temporary injunction by the Landis Theatre, Vineland, New Jersey, against Warner Theatres and the major distributors. Testimony in the case ended in Philadelphia Federal Court on last Thursday. Defendants are allowed until August 14th to file counter affidavits, and both sides until September 1 to file briefs.

The suit was filed by Eugene Mori, owner of the Landis, and by several of the town's officials, including the mayor. Mr. Mori alleges the Warner theatres in the town took the best pictures, and were abetted by the majors. The town officials assert town business is hurt by the alleged restraint of trade.

Among those testifying were Bob Lynch, manager of MGM in Philadelphia, from which the town is served; Harry Bodkin, of United Artists; Earle Sweigert, of Paramount; Harry Weimer, of Columbia; George Schwartz, of Universal; Bill Mansell, of Warners; Frank MacNamee, of RKO; Ted Schlanger, zone chief for the Stanley-Warner theatres; and Edgar Moss, of Twentieth Century-Fox.

Books of the Landis and of the Globe, the latter the Warner competitor in Vineland, will be studied by accountants.

Chicago Stadium Theatre Suit Awaits Judge's Return

Disposition of depositions by Balaban and Katz and the major defendants in the Stadium Theatre clearance case, Chicago, must await return to the bench of Federal Judge Wilkerson, Federal Judge Michael Igoe ruled in Chicago, on Monday. The attorneys for defendants had asked the quashing of the depositions, which had been requested by the plaintiff.

In the Chicago anti-trust action, by the Government against B. & K. and the majors, which does not resume trial until September 5th, Federal Judge Edgar Eldredge ruled last week that evidence of theatres owned by the defendants in other cities was not admissible in the present case.

Boston Monopoly Suit

In Boston, the Morse and Rothenberg monopoly suit was recessed last week till September 11th. The suit involves $2,100,000.

The Museum of Modern Art has announced the appointment of Alfred H. Barr, Jr., as administrative vice-president. He will retain his present office as director of the Museum. It was also announced that John E. Abbott, director of the Museum's film library, has been appointed executive vice-president. The appointment was made by the board of trustees executive committee.

SHORT PRODUCT PLAYING BROADWAY

Week of July 29

CAPITOL

Miracles of Modernization	Pathe Commercial
Kennel King	RKO Radio
Story That Couldn't Be Printed	MGM
Feature: Andy Hardy Gets Spring Fever	MGM

CRITERION

How to Eat	MGM
Sweet Moments	Paramount
Feature: Of Human Bondage	RKO Radio

MUSIC HALL

The Memory Lingers On	Bert Ennis
Five Times Five	RKO Radio
Feature: Winter Carnival	United Artists

PARAMOUNT

Footsteps	American Red Cross
Popular Science, No. 6	Paramount
Hello, How Am I	Paramount
Feature: Magnificent Fraud	Paramount

RIALTO

Calling All Curs	Columbia
Feature: Hidden Power	Columbia

RIVOLI

Donald's Cousin Gus	RKO Radio
Feature: They Shall Have Music	United Artists

ROXY

Teacher's Pest	Columbia
Old Fire Horse	20th Cent.-Fox
Youth in the Saddle	20th Cent.-Fox
Feature: Frontier Marshal	20th Cent.-Fox

STRAND

Snowman's Land	Vitaphone
Mechanix Illustrated, No. 5	Vitaphone
Feature: Each Dawn I Die	First Nat'l

To Ask Injunction on "Rose"

Spitz and Adcock, counsel for Fanny Brice in her $750,000 damage suit against Twentieth Century-Fox and other defendants, will ask for an injunction to prevent exhibition of the film anywhere in the world, it has been reported. In addition to Twentieth Century-Fox, others named are Midland Theatre Company, Mount Clare Theatre Company, Greater Chicago Theatre Corporation, Schoenstadt Son's Theatres, Warner Brothers Theatres, Inc., Balaban and Katz, and GCS Circuit.

Wins French Award

Marcel Carnes has been awarded the French Ministry of Education citation for his direction of "Le Quai de Brumes," starring Jean Gabin, Michele Morgan and Michel Simon. The film will be released in this country by Film Alliance of the United States in September under the title "Shadows in the Fog."

Reveals Theatre Ownership

An appraisement of the $22,000,000 dollar estate left by the late B. H. Kroger, founder of the Kroger Grocery and Baking Company, in Cincinnati, revealed ownership of the Capitol Theatre building there. The theatre is leased to RKO.

Elect Shea Erpi Vice-President

T. E. Shea has been elected vice-president of Electrical Research Products in New York. He assumes his post next Monday. H. G. Knox, former vice-president of the organization, resigned July 15, on advice of his physician.

Mr. Shea, formerly of the Bell Telephone Laboratories, becomes director of engineering, and will be in charge of technical activities for the company in New York and Hollywood. His appointment as vice-president of ERPI gives to the company "a strength of technical background which is unique," T. K. Stevenson, president of ERPI, said this week.

"ERPI has drawn most of its engineers from Bell Telephone Laboratories, and Mr. Shea's appointment is a fresh draft on that fountain of technical knowledge," Mr. Stevenson said.

Mr. Shea was graduated from the Massachusetts Institute of Technology, in 1918. He was in the Western Electric Company, and then joined Bell as an engineer. His work with Bell included experience with electric wave filters and equalizers, carrier telephony, transatlantic radio, acoustical, optical, and electrical circuit development, in connection with sound pictures.

Mr. Shea contributed to the solution of problems concerning light valves, flutter control, noise reduction, and wide range recording, in the early days of "talkies."

He is a fellow of the Acoustical Society; fellow and past treasurer of the Society of Motion Picture Engineers; and an associate of the American Institute of Electrical Engineers.

Kuhn Ordered to File Particulars

Federal Judge Edward A. Conger ordered Fritz Kuhn, last week, to file and serve a detailed bill of particulars concerning his $5,000,000 libel suit against Warner Brothers for alleged defamation of character in the film, "Confessions of a Nazi Spy." Under the order Warners will have 20 days after the service of the bill to file its answer.

Campaign for "Mother"

An RKO Radio field force equal in number to that which campaigned for "Gunga Din" was on the road this week cooperating with exhibitors in the exploitation and promotion of pre-release key city engagements of "Bachelor Mother." Charles Levy of the home office is handling the field assignments.

Marjorie Reynolds Signed

Marjorie Reynolds, young blonde screen actress, has been signed to a five year contract by Monogram. Miss Reynolds who appeared in the Boris Karloff feature "Mr. Wong in Chinatown" will also play the feminine lead in the next Karloff film at Monogram, "Mr. Wong at Headquarters."

Nikitas D. Dipson in association with Basil Brothers has acquired the three Morall and Williams houses in Lackawanna, New York. Involved are the Franklin, Ridge and Hollywood.

Orson Welles To Star And Produce for RKO

RKO Radio this week signed Orson Welles to make one picture a year for the company in which he will star and be the producer. Mr. Welles is now on the coast and will start production immediately on his first screen feature.

The 24 year old actor has attained national prominence in the last two years through his activities with the Mercury Theatre group and last year as producer of a sponsored radio program, which presented plays with Mr. Welles usually in the leading role.

RCA Plans Large Sound Drive in the Fall

At the conclusion of a three-day meeting of RCA sales engineers at the company's headquarters in Camden, N. J., it was revealed that an extensive advertising and sales campaign for RCA sound amplification and related equipment will be held during the fall months. Engineers from all sections of the country attended the meeting and new equipment announced in the new RCA commercial sound catalogue was reviewed by the representatives.

Joins CBS Chain

Station KWFT, Wichita Falls, Tex., has joined the southwest group of the Columbia Broadcasting System network. The station operates on 620 kilowatts, with a night power of 250 watts, and a day power of 1,000 watts. The base rate for the station is $125 per evening hour.

RKO Signs Kyser

RKO Radio has signed Kay Kyser, orchestra leader, to star in a musical screen offering. David Butler, who made "East Side of Heaven" and "Kentucky," will direct the picture.

Watson Heads Club

Richard Watson, manager of the Regent theatre, Battle Creek, Mich., has been elected president of the Exchange Club there. Other officers are Charles E. Lockwood, vice-president; Henry Baker, secretary, and Louis McDowell, treasurer.

National Vision Incorporated

National Vision Pictures, Inc., has been incorporated at Dover, Del., to exhibit motion pictures. The company listed a capital of $10,000. Herbert A. Birrell of Long Island, N. Y., and Lowell M. Birrell and Robert H. Snyder of New York, are the incorporators.

Nat Sanders, general manager of Film Alliance of the United States, has closed deals with Herbert Rosher Company, for the west coast; Cameo Screen Attractions, Inc., for New England and Times Pictures, Inc., for Metropolitan New York for the pictures "The Challenge" and "Second Bureau."

Ground has been broken for a new 500-seat theatre in Groton, Conn., the first theatre to be built in the town. Mr. and Mrs. John C. Hess, operators of the Moosup Theatre will operate the new house.

The Century Theatre, Seattle, formerly used only for club and amateur productions, has been leased for showings of foreign films.

Warners Far Ahead Of Production Schedule

With more than a month to go before the 1939-40 season officially starts Warner Brothers are far in advance of their production schedule with nine of the features completed and seven still in production. The features completed are "The Lady and the Knight," "Dust Be My Destiny," "The Old Maid," "A Child Is Born," "Secret Enemy," "Steeplechase," "No Place to Go," "The Return of Dr. X" and "Nancy Drew and the Hidden Staircase." Features still in production are "Twenty Thousand Years in Sing Sing," "We Are Not Alone," "The Roaring Twenties," "On Your Toes," "Career Man," "Queer Money" and "The Dead End Kids in Military School."

Jeanette MacDonald Signs

Jeannette MacDonald has signed a new long-term contract with Metro-Goldwyn-Mayer. Under the terms of the contract Miss MacDonald will defer a planned concert tour until next spring to appear with Nelson Eddy in "Lover, Come Back to Me," scheduled to go into production within the coming month, and "Smilin' Through" in which she will co-star with Robert Taylor, "Lover, Come Back to Me" will be produced and directed by Robert Z. Leonard.

Valos Acquires Theatre

Thomas K. Valos, booker for the Alliance Theatre Corporation, Chicago, has acquired the 700-seat Geneva theatre at Geneva and plans to add other houses.

Again Heads Bookers

Joe Goetz, assistant division manager for RKO in Cincinnati, has been unanimously reelected president of the Cincinnati Bookers Club for his fourth successive term. James Burnetti, Warner booker, was elected secretary and treasurer. Mrs. E. L. Shakespeare, Cincinnati exhibitor, and E. H. Mayer were elected honorary members.

Judell Signs Bobby Clark

Ben Judell this week signed Bobby Clark, world's champion junior cowboy, to star in a series of eight western melodramas to be made by Mr. Judell's Producers Pictures Corporation. The 13-year-old boy starts work on his first film August 14th.

Denies Woolf Deal

Alexander Korda this week cabled the United Artists home office in New York denying the report that he is involved in a deal with Charles M. Woolf for the release of pictures. Mr. Korda stated that the deal was never contemplated.

1938-39 Columbia Releases

In a lineup of pictures for 1939-40 first quarter appearing on pages 13 and 14 of last week's MOTION PICTURE HERALD the Columbia pictures "Golden Boy," "Coast Guard" and "Five Little Peppers and How They Grew" were listed as 39-40 product. The three pictures are to be released in the 1938-39 season.

Hyman Resigns

Edward L. Hyman has resigned his managerial post at Prudential & Playhouse Operating Co.

Three Film Golf Tournaments

New Haven's and Cleveland's motion picture industries held film golf tournaments Tuesday, and the Toronto division set August 14th for a similar event.

In New Haven 150 film men competed for the prizes sponsored by the Connecticut MPTO. The low gross prize was awarded to Joseph Cohen of the Pouzzner circuit of Boston. Milton Small won the low net prize, the Connecticut Exhibitor Trophy, with George Loukides, of the Loew-Poli circuit; second, Ralph Thurston of the Saybrook theatre, and third prize went to James Casey of the Colonial theatre in New Canaan.

At the Variety Club tournament in Cleveland, with more than 300 in attendance, the lowest gross score was held by Manny Landers, orchestra leader. M. B. Horwitz, general manager of the Washington circuit, held the low net.

In Toronto the film division of the Toronto Board of Trade will hold its first annual golf tournament at the Oakdale Golf Club on August 14th. The main prize of this tournament is a trophy presented for annual competition by President N. L. Nathanson of Famous Players Canadian Corp.

Police Honor Cagney

James Cagney has been awarded the annual Crime Prevention Award in a vote of 5,000 police chiefs in the country, conducted by the publication, *Police Call,* for making the gangster a "loathsome character" in his screen portrayals.

Huot with Republic

Arthur H. Huot, former exchange executive in the Seattle territory and more recently connected in the film industry in California, has returned to Seattle and is now associated with the Republic exchange in a sales capacity.

Gibralter Circuit Enlarges

The Midwest theatre, of Midwest, Wyo., has been purchased by Gibralter Enterprises of Denver and will be the 38th theatre of the circuit. The house, seating 448, has been closed for an alteration and renovating job.

Change in Drew Series

Warner Brothers plan to convert the "Nancy Drew" series into two-reelers. The first film under the change will be "Dangerous Nancy Drew," which goes into production late this month. Bonita Granville and Frankie Thomas are appearing in the series. Gordon Hollingshead will supervise.

Sam Seletsky has been appointed manager of Republic's New Haven exchange by Herman Rifkin, New England franchise holder for New Haven and Boston territories. George Rabinowitz, former New Haven branch manager, has been transferred to the Boston sales staff.

Selznick International has appointed Donahue & Coe, Inc., as advertising counsel on all pictures produced by the company under their distribution contract with United Artists Corporation covering the 1939-'40 season.

Capitol-Monogram Pictures of Chicago this week celebrated the opening of its new building with a cocktail party. Henri Elman is exchange manager.

$182,682 GTE PROFIT; THREE PAY DIVIDENDS

Heywood-Wakefield Loss Cut; Orpheum Report Received; Roxy, KAO, RCA Dividends

General Theatres Equipment Corporation, controlling some of the largest motion picture theatre equipment interests, including International Projector, reports net profits of $182,686 for the second quarter of 1939, ended June 30th.

Losses of Heywood-Wakefield, manufacturer of seats and chairs for theatres and other places, were cut from $153,312 in the first six months of 1938 to $125,519 in the first six months of 1939.

United States District Court this week received the final report on Orpheum Theatre Company, showing a balance of $28,516.

Paramount Pictures, last Friday, posted a notice of redemption of 20-year six per cent debentures.

Dividends were declared this week by Roxy Theatre, New York, Keith-Albee-Orpheum and Radio Corporation of America, which controls NBC, Photophone and a half interest in RKO.

Net Profit Up

The General Theatres Equipment profit of $182,686 for the quarter ended June 30th is equivalent to 31 cents a share on 597,247 no par shares of capital stock. This compares with $194,920 or 33 cents a share in the corresponding quarter last year. For the six month period ended June 30th, consolidated net profit was $382,230; as against $315,185 for the first half of 1938.

As of June 30th, the corporation had 597,247 shares of capital stock outstanding, compared with 597,172 shares on June 30th, 1938.

While Heywood-Wakefield losses were cut from $153,312 for the first half of 1938 to $125,519 for the corresponding period this year, shipments for the first six months of 1939 exceeded those made in the first half of last year by 16 per cent.

Peter B. Olney, Jr., the referee in bankruptcy, filed a final report on the Orpheum Theatre Company in U. S. District Court Monday, revealing a balance of $28,516 to be distributed. The report recommends payment of $3,998 in attorneys' fees and commissions, and the distribution of the balance to creditors.

Judge Murray Hulbert confirmed the report and ordered the proceedings closed.

The largest creditor is listed as the Irving Trust Company as trustee for RKO, with a claim of $825,026 for guaranteeing notes of the company. Also listed are RKO Orpheum as assignee of Stadium Theatres, Inc., $510,807, and Paramount Pictures, Inc., in the amount of $94,462 for rent.

Debentures Redeemed

Paramount redeemed on Monday its 20-year six per cent sinking fund debentures due January 1st, 1955.

The board of directors of the Roxy Theatre, Inc., at its meeting last week, declared a quarterly dividend of 37½ cents on the outstanding preferred stock of the corporation, payable August 24th, 1939, to holders of record August 10th.

The Keith-Albee-Orpheum Corporation board of directors has declared a dividend out of operating surplus of $1.75 per share on the seven per cent cumulative convertible preferred stock, for the quarter ended December 31st, 1936, payable on October 2nd, 1939, to the holders of record as of September 15th, 1939.

A quarterly dividend on the outstanding shares of the $3.50 cumulative convertible first preferred stock, and a quarterly dividend on the outstanding shares of "B" preferred stock, were declared at the meeting of the Radio Corporation of America board of directors last Friday.

The dividends are for the period from July 1st, 1939 to September 30th, 1939.

Price Cuts Help Business in Miami

Deep cuts in summer admission prices "to keep the turnstiles turning" is given as the reason for this summer's business being the best in Miami's history by W. R. Lynch, general manager of Paramount Enterprises, operators of 13 theatres in the metropolitan Miami area.

Mr. Lynch said that downtown theatre admission prices have been reduced approximately 20 per cent while neighborhood houses are operating under as much as 50 per cent reductions in night admission prices.

The reductions have been justified, he said, "because the public has shown its gratitude in a general response which has enabled several of the smaller neighborhood houses to remain open during the summer months."

"Reduced prices, however, do not mean that we have reduced the calibre of entertainment offered," Mr. Lynch said, "as we have booked the best productions available for our summer patrons."

The Paramount chief said individual picture promotion remains at the same level as is in effect during the populous winter months and that no summer layoffs have, or will be, put into effect.

"Gateway" Talent Search

Jesse L. Lasky, heading a company of 24, including four screen personalities, plans to start shortly on a personal appearance tour of nine key spots in search of talent for the third "Gateway to Hollywood" radio program. Two candidates from each city will appear in a fall air show elimination with the winners to be renamed Gale Storm and Terry Belmont and given RKO film contracts. The tour opens in Ft. Worth, Texas, August 5th. The other cities to be visited are San Antonio, Houston, Dallas, New Orleans, Atlanta, Washington, New York and possibly Chicago. Accompanying Mr. Lasky will be Randolph Rogers, Dave Marshall, Roy Pomeroy, Joseph Wagner, Edward Sobol, Mark Daniel, Terry Turner and Paul Snell.

Poland Approves "Spy"

Poland has approved the Warner Brothers film, "Confessions of a Nazi Spy," after having banned it for several weeks, without making any deletions. The film had its Paris opening on Monday simultaneously in three theatres, the Apollo, Colisee and Rex.

SEEK THREE-CENT STAMP FOR VICTOR HERBERT

The American Society of Composers, Authors and Publishers, whose plan to honor American "genius" in a special series of postage stamps has been adopted by the Post Office Department, has asked that the Department assign the three-cent stamp of the composers' class to Victor Herbert, founder of the Society.

Tentative plans of the Department call for the issuance in the near future of five stamps, in denominations of one cent, one and one-half cents, three cents and five cents, for each of seven classes, including authors, artists, poets, educators, inventors, composers, and scientists. The idea was first advanced by ASCAP October, 1937.

Selection of the subjects has been made by polls of philatelic societies and educational and civic organizations. The composers selected are Stephen Collins Foster, Victor Herbert, Edward A. MacDowell, Ethelbert Nevin and John Philip Sousa. All these composers except Foster are in the roster of ASCAP membership, the heirs of the composers receiving through the Society income from the commercialization of their copyright music. Foster's music had outlived its copyright when Herbert founded the Society in 1914.

Policing Summer Theatres

Policing of summer stock theatres is up to members working in that field, *Equity*, official organ of Actors Equity, declares in its current issue. Robert Keith, of Equity's council, was compelled to resign from the policing job because of professional engagements, and recommended that the efforts be abandoned. He said "connivance" between managers and actors could not be unearthed. The council has accepted his suggestion and advised actors that violations of contract must be reported.

Launches "Music" Campaign

RCA Victor, in cooperation with United Artists, has launched a nationwide publicity campaign for "They Shall Have Music," the Samuel Goldwyn production starring Jascha Heifetz. The campaign will be directed towards the dual purpose of exploiting the film and promoting the sale of Victor Red Seal recordings by Heitetz.

Snapshots Anniversary

Columbia's Screen Snapshots, the oldest of all short subject series now being produced, according to the company, celebrated its 18th birthday last week with the release of an "Anniversary Reel." The film presents 38 stars of the past, in scenes as they appeared in the first Screen Snapshots.

Hinchy Promoted

Ed Hinchy, in the Warner theatres film department, has been appointed assistant film buyer. Previously, Mr. Hinchy had been with Paramount.

THIS BUSINESS DOESN'T NEED *anything* HALF AS MUCH AS IT NEEDS *Stimulation!*

Emphatically not the kind that comes in bottles and tastes like boiled shoe laces, but—

Lots of good, dramatic entertainment tonic—
PROFITABLE PICTURES—

at regular intervals from an assured, courageous, energetic and enthusiastic source, the sort of Pictures that are the bone and sinew of the Greatest Business on Earth . . . .



The Show Business!

YOU CAN'T GET AROUND THAT, SO . . .

PRODUCERS DISTRIBUTING CORPORATION

BEN JUDELL *President*

is honestly proud to offer for the 1939-1940 EXHIBITOR SEASON

60 PROFITABLE PICTURES!

When you're ready to measure your theatre for its 1939-1940 Profit Capacity throw away all your old-time yard-sticks. Art and "delayed tempo" productions have their places, to be sure, but MILLIONS of theatregoers on whom exhibitors depend for steady, profitable patronage will continue to steadfastly refuse to pay for anything except moving pictures!

Hence, the policy of Producers Distributing Corporation will be to distribute only such Pictures as merit definite audience-acceptance. Positive dynamic Box Office productions high in entertainment and exploitation value — moving pictures!

Our production schedule consists of SIXTY pictures, from choice, closely-knit, entertaining stories, directed by masters of their craft, with stellar "name" casts.

Pictures that have life, action, thrills, suspense and down-to-earth *melodrama;*

Pictures the theatregoing public needs, wants and for which it is willing to *pay!*

WITH OUR 60 PROFITABLE PICTURES, EVERY LAST ONE OF THEM DELIVERED PER SCHEDULE, EXHIBITORS CAN REVIVE, REAWAKEN, RE-ESTABLISH, THE OLD-TIME BOX-OFFICE SPIRIT AND GET BACK WHATEVER PATRONAGE THEY LOST THROUGH NO FAULT OF THEIR OWN.

That's a big promise, but we **CAN** keep it—we **WILL** keep it!

9 **4-STAR SPECIAL PRODUCTIONS**—Conceived, designed and presented for **SHOWMEN** who know exceptional screen merchandise when it's offered them. Timely in theme and intelligent in treatment. Big ideas handled in a big way—for **BIG**, profitable exploitation campaigns.

4 **MIGHTY JACK LONDON MELODRAMAS,** based on narratives by one of literature's immortals. The clash of gigantic, red-blooded heroes in epic struggles for power, possessions and—**LOVE!** Filmed against spectacular backgrounds of primitive grandeur.

5 **HORROR PICTURES.** Deliberately and painstakingly produced to meet popular demand for the unusual, the bizarre, the unique in screen entertainment. **EXAMINE THE BOLTS ON YOUR SEATS BEFORE YOU SHOW THESE!** They're that kind.

6 **MYSTERY MELODRAMAS.** Not cut-and-dried "whodunits" based on old formulas, but **NEW** stories with sleuth heroes who mix brains with plenty of brawny, physical action.

12 **MELODRAMAS WITH ROBUST ACTION.** Pictures that start with a bang and end with explosive climaxes; with stories that never falter, never halt, until their objectives are reached.

8 **"TALES OF BILLY THE KID,"** featuring **GEORGE HOUSTON.** Based on the career of the Southwest's most misunderstood character, who wrote his laws on curtains of gunfire with bullets of flaming lead.

8 **TIM McCOY WESTERNS,** with a star now at the zenith of a glorious screen career, with millions of loyal fans. These are "investments," not "speculations."

8 **"THE SAGEBRUSH FAMILY,"** a De Luxe series for De Luxe and other theatres, featuring Bobby Clark, world's champion Junior Cowboy. A "family" series that upsets screen traditions and pleases everyone in the household.

PRODUCERS DISTRIBUTING CORP.

8 TIM McCOY WESTERNS

The One Sure Box-Office Western "NAME" Everywhere!





Only the West could spawn a man like this—
Only the Frontier could give him elbow room!

8 Tales of BILLY the KID

FEATURING GEORGE HOUSTON



Fresh as a mountain breeze—New as a pioneer's trail—Penetrating as an Indian chief's war whoop!

8 "THE SAGEBRUSH FAMILY"

Featuring BOBBY CLARK
World's Champion
JUNIOR COWBOY

PRODUCERS DISTRIBUTING CORP.

PRODUCERS DISTRIBUTING CORPORATION

1436 N. BEACHWOOD DR., HOLLYWOOD, CALIF. EXCHANGES EVERYWHERE

IN THE BRITISH STUDIOS

by AUBREY FLANAGAN
in London

Athletics

Furnishings and equipment from the office of George Allison, famous manager of the Arsenal football team, including cartoons and photographs which decorate his walls, are being used in "The Arsenal Stadium Mystery," currently in production at the Denham Studios.

The Arsenal team are making their debut in this picture individually and collectively, with Eddie Hapgood, Arsenal captain, first to face the camera, upside down! He makes his screen debut doing physical exercises and is seen standing on his head. Next to face the camera were Bastin and Drake and others in the team including the famous international Bryn Jones.

Hapgood and Bryn Jones occupy positions in English sporting life equivalent, more or less, to Joe Di Maggio and Babe Ruth.

The film is being produced by Joseph Somlo and directed by Thorold Dickinson.

Naval Cadets

Shooting has now been concluded on location work at the Royal Naval College, Dartmouth, for Maurice's Elvey's "Sons of the Sea," which is being filmed in color.

Among the sequences filmed are scenes of "Sunday Division" a spectacular ceremonial parade in which the cadets are inspected by the Captain of the College, in the forecourt. Dartmouth College was built to replace the old "Britannia" as the training headquarters for the future naval officers.

Meanwhile, the unit has already had cameras photographing the Devon countryside around Dartmouth, and pictures have been taken of the quaint stone built villages of Stoke Gabriel and Stokenham, Kingswear and Kings Kirswell. The lower ferry between Kingswear and Dartmouth has been loaned and the Great Western Railway co-operated by loaning Churston Station, even moving a train out of the way to let the unit get to work.

Leslie Banks plays the leading role in the film with Cecil Parker, Peter Shaw, Mackenzie Ward and Kynaston Reeves also included in the cast.

On Location

Inside shooting on the Irving Asher production "Ten Days in Paris" having been completed, work is now concentrated upon location sequences, most of which are being tackled in the studio grounds. The indifference of the English summer, and intensive flying maneuvres operating from a nearby service aerodrome, have presented difficulties in the way of the time schedule.

Recent sequences have been shot on the banks of the River Colne, which runs through the studio grounds, and scenes representing a picnic are already in the box.

It is expected that the film will be concluded within the next two weeks and will then go into the cutting room.

The unit will return to work almost immediately on a new Irving Asher production "What Immortal Hand," from the novel by James Curtis.

"This Man"

David Macdonald, director of "This Man Is News" and "This Man in Paris," has started work at the Warner Bros. First National Studios, Teddington, for producer Sam Sax, on "The Midas Touch" which is based upon the novel by Margaret Kennedy.

Barry K. Barnes—"This Man"—and Judy Kelly are leading in the cast with Frank Cellier and Iris Hoey, Bertha Belmore, Anna Konstam and Eliot Makeham also amongst those playing.

"The Midas Touch" is the story of a Welshman who outgrows the insular life of his mountain village and turns everything, so to speak, into gold, but whose superstitions return when a clairvoyant foretells his death.

Stage Atmosphere

Work is in full swing at Ealing on the Michael Balcon production "Goodbye to Yesterday," which reunites him once again with Clive Brook.

During the last week work has been concentrated upon a composite set representing the stage, backstage, auditorium, entrance and bar of a small repertory theatre on a seaside pier, on which much of the action of the story takes place.

Report has it that the art department has excelled itself in capturing the discomforts and the romance of this type of theatre—the flashy curtains garnished with badly designed royal crowns, the broken chairs, the musty ill-fitting scenery, the backstage notice to artists, the telephone half away from its mooring, and the faded pennants hung in the auditorium to distract attention from the peeling plaster of the walls.

Panda Stars

Widgey Newman, creator of the popular British series "Derby Secrets," and producer-director of many documentary and topical films, has just filmed "Pandamonium" which stars Britain's most popular zoo attraction, the giant Panda. He returns to work now on "Weather Flight," the story of an aeroplane which goes to 26,000 feet for the purpose of weather forecasts. He has also recently concluded what is described as "an encyclopaedia of racing in two reels," titled "Silks and Saddles."

Galleon Ahoy

Billowing peacefully at anchor on the grassy sward of City Square, famous location lot at Denham Studios, a red sailed eastern galleon waited nearly a mouth for suitable weather to set sail, in order to provide sequences for Alexander Korda's "The Thief of Baghdad." Unlike most galleons, this one waited not for wind, but only for the cessation of the rain which has marked the English Summer, and which had so far prevented Michael Powell from filming. Eventually seventy-five swarthy natives swarmed over the ship's rigging, unfurled sails, cast off the ropes and the black ship set sail across the sea—by remaining stationary leaving the motion to the camera.

Lachmann Returns

Harry Lachmann, American director, after some years in Hollywood returns to London to direct "They Came By Night" for Twentieth Century Productions. Will Fyffe will star. The subject is a comedy drama by Barre Lyndon and is already on the floor at the Islington Studios.

Leading lady to Fyffe is Phyllis Calvert, twenty-two-year-old British actress, making her screen debut and breaking into films via provincial repertory.

Others in the cast include Morten Selten, Hal Walthers, Wally Patch, Peter Gawthorne, George Merritt and another discovery, Sylvia St. Claire.

Woman Detective

The unusual role of a woman detective has been given Mary Clare, distinguished British actress, who is playing in the first of a series of films based on adventures of Mrs. Pym, the creation of novelist Nigel Morland. The film is being made at the Highbury Studios for release by Grand National.

* * *

Merle Oberon has been tested at Denham for her next Alexander Korda production "Manon Lescaut," which is to be produced in Technicolor.

Grierson on Survey

John Grierson, of the British Films Council, is on a six month's tour of the Dominions, to study the function the screen may play in promoting closer relations between the Motherland and the Empire.

Capitol Has "Four Feathers"

The Loew's Capitol, in New York, has booked "Four Feathers," Alexander Korda's United Artists release. It is the first UA picture to play the house, and may presage a change in UA New York bookings, because, heretofore, UA product has played the Music Hall, same city, for first runs.

RKO European Convention

Forty-two RKO sales executives from most of the Continental European countries attended the RKO Continental Europe sales convention, which opened in Paris on Monday.

Cohn to Europe

Harry Cohn, president of Columbia, sailed for Europe on the Normandie Wednesday. Also on the boat were Norma Shearer, Mr. and Mrs. Edward G. Robinson, Mr. and Mrs. Robert Sperling, Mr. and Mrs. Gilbert Miller, George Raft, and other film personalities.

McNINCH LEAVES FCC, STRONGLY CONDEMNING ITS OPERATIONS

James Fly, Another New Deal 'Trouble Shooter', Takes Over as Chairman's Resignation Removes a Major Friction Cause

The Federal Communications Commission, one of the New Deal's "biggest headaches" and one of the "biggest headaches" for broadcasters both in their radio operations and television contemplations, requires brand new personnel and a new Federal law to bring it up to the "maximum of efficiency in the public interest."

This was the parting shot leveled by the retiring Frank R. McNinch, Commission chairman, this week. He is to be succeeded by James Lawrence Fly, of Tennessee.

"Ill Health" Causes Resignation

With conditions in the Commission showing little improvement over two years ago, when he was transferred from the Federal Power Commission to "clean up" the situation, Chairman McNinch last week resigned his post because of ill health.

Officially general counsel of the Tennessee Valley Authority, which he joined in 1934 as general solicitor, Mr. Fly, who was born in Texas 41 years ago, comes to the FCC from the Bonneville Power Administration, to which he was recently "loaned" by the TVA.

A graduate of the United States Naval Academy at Annapolis, the new FCC member, whose nomination was sent to the Senate July 27 by President Roosevelt, served three years as a Navy officer, was at one time secretary to Senator Pat Harrison of Mississippi and, under President Hoover, was a special assistant to the Attorney General, handling several important antitrust suits.

Ill for many months, Mr. McNinch last week was a luncheon guest of the President at the White House, at which time he informed Mr. Roosevelt of his fears that his strength would not permit him to continue the arduous work imposed upon the head of the radio board.

His resignation removes one of the major causes of friction, both within the commission and between Congress and the FCC, but leaves to his successor the solution of many problems and facing the probability of a major reorganization of the commission next year.

Served 22 Months

In his letter of resignation, subsequently made public by the White House, together with President Roosevelt's acceptance, McNinch reported that during his 22 months of service he had made many improvements in the commission but admitted the objectives of the President in appointing him could not be reached without revision of the Communications Act and reorganization of the FCC.

"Once having undertaken this work," he wrote, "I found it so fraught with problems and difficulties and the commission so disunited that not until now have I felt justified in respectfully requesting you to release me from further service at the commission.

"The procedure for handling the work of the commission has been radically reorganized and certain personnel changes effected, all of which have contributed toward a marked improvement in the efficiency of the commission, but, in my judgment, it is not possible to reach the maximum of efficiency in the public interest with the present personnel and within the inadequate framework of the Communications Act. It was this conviction that moved me to recommend to you last winter a reorganization of the commission and a revision of the act, both of which recommendations I now renew."

Chairman McNinch advised the President that he would be willing to continue in office through August and, in accepting his resignation "with reluctance and sincere regret," the President accepted the offer.

Under Chairman McNinch, the most recently attacked ruling of the Commission was that attempting to restrict short wave broadcasts from this country to foreign countries to those which will "promote international good will, understanding and cooperation." The regulation, which went into effect last May 23rd, caused a wave of protest, and was suspended pro tem on July 14th.

Made Organization Changes

Mr. McNinch had, during his term of office, reorganized the administrative set up of the legal department of the Commission, abolished the position of information expert, abolished the examining department and let out the chief examiner, Davis Arnold, and made other administrative and personnel changes in an effort to successfully reorganize the Commission.

Meanwhile, New York and Washington sources indicated a strong probability of Congressional action next year, permitting the appointment of a new Commission which would deal with the industries under its control according to a more specific legislative mandate. FCC reorganization was proposed during the present session of Congress, but little progress was made in dealing with it.

Senator Burton Wheeler, chairman of the Senate Interstate Commerce Committee and author of a bill now pending which would replace the Commission by a new three member board, said, after hearing of Mr. McNinch's resignation, that the Commission needed "something done very badly."

SAYS PEOPLE WANT "HONEST CRITICISM"

Eighty-one per cent of persons questioned by Fortune Magazine *on a poll of the press voted "Yes" to the question: "Even if it injures the sale of the product and lessens the income of the producer, do you think that newspapers and magazines have the right of honest criticism about a movie?" Eleven per cent voted "No", seven per cent voted "Don't know".*

Mutual Adds More New Stations in South

The Mutual Broadcasting System continued its expansion into the South with the recent addition of three new stations which will become affiliated with the network September 24th. Last month, four other Southern stations joined Mutual.

The new stations are WSIX, Nashville, Tenn., WLAP, Lexington, Ky., and WGRC, which operates in New Albany, Ind., but maintains studios in Louisville, Ky.

The four stations which joined Mutual last month are all in North Carolina: WSOC, Charlotte, WRAC, Raleigh, WSTP, Salisbury and WAIR, Winston-Salem.

The new National Association of Broadcasters code, recently adopted by the Association's members at their meeting in Atlantic City, has been put into effect by the Yankee and Colonial networks, the first to do so.

All new contracts signed by these networks, of which John Shepard, 3rd, is president, will contain the provisions that program material must be in full accordance with the Code. Contracts now in force conflicting with the Code will be carried to completion under their original provisions, but must thereafter be adjusted to the Code.

New Network In Canada

A challenge to the increasing control of radio operations in the Dominion by the Canadian Broadcasting Corporation, is seen in the recent incorporation under the Companies Act of the International Broadcasting System, the stated purpose of which is to construct, equip and operate private broadcasting stations in Canada and elsewhere and to establish a network of private stations.

The named incorporators include Britton Osler and John Osler, prominent lawyers of Toronto, and the new company lists its headquarters at Toronto.

According to the regulations of the Canadian Broadcasting Corporation, which is backed by the Dominion Government, application must be made to the CBC for any broadcasting privileges throughout the country. Officials of the CBC declare that no such application has been received and it is rumored that the International Broadcasting System will make a test of Government control of the air which will shortly become practically a monopoly in the taking over of the supervision of private independent stations in September, the latter being prohibited from accepting contracts for any commercially sponsored programs except through the offices of the CBC. Further, CBC is placing its network service in the private stations at charges to be determined.

The newly incorporated International Broadcasting System looms as fresh opposition to the Canadian network and a battle, both political and legal, may develop over the question of a permit to operate from the CBC. The Government could not decline to issue a company charter to the new enterprise but permission to broadcast is an entirely different point. It is obvious that the CBC is frowning upon any expansion by private broadcasting interests in the Dominion, and with Federal elections about to be announced the matter may become an issue, it is reported.

NBC Leases Theatre For Broadcast Use

The National Broadcasting Company has leased the Vanderbilt Theatre, on New York's West 48th Street, for 61 weeks with an option for renewal, it has been reported.

The theatre will be used for the Fred Waring Pleasure Time program, sponsored by Chesterfield Cigarettes, which is on from Monday through Friday nights.

Ending radio's longest association of performer and sponsor, Rudy Vallee will leave the Standard Brands hour after 10 years, with the broadcast of September 28th.

Mr. Vallee started on the air for Standard Brands on October 24th, 1929, and his program during the 10-year association over the National Broadcasting Company Red network is generally credited with starting in radio such people as Burns and Allen, Eddie Cantor, Bob Burns, Joe Penner, Charlie McCarthy and Edgar Guest.

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
COLUMBIA			
"Konga"	Director: Sam Nelson.	Fred Stone, Rochelle Hudson, Richard Fiske, Eddie Waller, Robert Warwick.	Shooting
"Prison Surgeon"	Director: Charles Vidor.	Walter Connolly, Iris Meredith, Onslow Stevens, Douglas Fowley, Paul Fix, Nicholas Soussannin.	Shooting
METRO-GOLDWYN-MAYER			
"Balalaika"	Director: Reinhold Schunzel.	Nelson Eddy, Ilona Massey, Walter Woolf King, Charles Ruggles, Ray Bolger, Edna May Oliver, Una Merkel, Lionel Atwill, Valaise France, Joyce Compton, Phillip Terry, Feodor Chaliapin, Jr.	Shooting
"Another Thin Man"	Director: W. S. Van Dyke.	Myrna Loy, William Powell, C. Aubrey Smith, Virginia Grey, Ruth Hussey, Tom Neal, Horace MacMahon, Patric Knowles, Harry Bellover.	Shooting
"Henry Goes Arizona"	Director: Edwin Marin.	Frank Morgan, George Murphy, Ann Morriss, Slim Summerville, Virginia Weidler, Guy Kibbee.	Editing
MONOGRAM			
"Sky Patrol"	Screen play, Joseph West, Norton S. Parker. Director: Howard Bretherton.	John Trent, Milburn Stone, Marjorie Reynolds, Jackie Coogan.	Shooting
PARAMOUNT			
"Dr. Cyclops"	Director: Ernest B. Schoedsack.	Albert Dekker, Janice Logan, Thomas Coley, Charles Halton, Victor Kilian, Frank Yaconelli.	Shooting
"Our Neighbors—the Carters"	Fay Bainter, Frank Craven, Gloria Carter, Joyce Arleen, Edmund Lowe.	Fay Bainter, Frank Craven, Gloria Carter, Joyce Arleen, Edmund Lowe.	Shooting
"Seventeen"	From the novel by Booth Tarkington. Director: Louis King.	Jackie Cooper, Betty Field, Otto Kruger, Ann Schoemaker, Mary Jane Nelson.	Shooting
"The Light That Failed"	From the novel by Rudyard Kipling. Director: William A. Wellman.	Ronald Colman, Walter Huston, Ida Lupino, Dudley Digges, Muriel Angelus.	Shooting
"Untamed"	Director: George Archainbaud.	Ray Milland, Patricia Morison, Akim Tamiroff, William Frawley, Eily Malyon, J. M. Kerrigan, Jane Darwell, Esther Dale.	Shooting
"Diamonds Are Dangerous"	Director: George Fitzmaurice.	Isa Miranda, George Brent, Nigel Bruce, John Loder.	Shooting
"Medicine Show"	Director: Leslie Selander.	William Boyd, Russell Hayden, Bernadine Hayes.	Shooting
"Federal Offense"	Director: Robert Florey.	William Henry, Virginia Dale, Lyle Talbot, Harvey Stephens, Marjorie Gateson, Robert Paige.	Shooting
"Remember the Night"	Director: Mitchell Leisen.	Barbara Stanwyck, Fred MacMurray, Beulah Bondi, Elizabeth Patterson.	Shooting
REPUBLIC			
"Wall Street Cowboy"	Director: Joseph Kane.	Roy Rogers, Ann Baldwin, George Hayes, Raymond Hatton, Pierre Watkin, Craig Reynolds.	Shooting
RKO RADIO			
"The Hunchback of Notre Dame"	From the novel by Victor Hugo. Screen play, Bruno Frank. Director: William Dieterle.	Charles Laughton, Maureen O'Hara, Sir Cedric Hardwicke, Spencer Charters, Edmond O'Brien, Walter Hampden, Thomas Mitchell, Basil Rathbone, Alan Marshall Etienne Girardot, Fritz Leiber, Rod LaRocque, Kathryn Adams, Dorothy Lovett.	Shooting
"Alleghany Frontier"	From the novel by Neil Swanson. Screen play, P. J. Wolfson. Director: William Seiter.	John Wayne, Claire Trevor, Brian Donlevy, George Sanders, John F. Hamilton, Moroni Olsen, Wilfred Lawson, Chill Wills, Robert Barrat, Eddie Quillan, Ian Wolfe.	Shooting
"Three Sons"	From the novel by Lester Cohen. Screen play, John Twist. Director: Jack Hively.	Edward Ellis, William Gargan, Kent Taylor, J. Edward Bromberg, Katharine Alexander, Adele Pearce, Barbara Pepper, Virginia Vale, Robert Stanton.	Shooting
TWENTIETH CENT.-FOX			
"Here I Am a Stranger"	Director: William A. Seiter.	Richard Greene, Nancy Kelly, Richard Dix, Gladys George, Roland Young, Kay Aldridge.	Shooting
"Drums Along the Mohawk"	From the novel by Walter D. Edmonds. Director: John Ford.	Henry Fonda, Claudette Colbert, Linda Darnell, Edna May Oliver, Eddie Collins, Arthur Shields, John Carradine, Jessie Ralph, Roger Imbof, Francis Ford, Kay Linaker, Russell Simpson.	Shooting
"City in Darkness"	Director: Herbert I. Leeds.	Sidney Toler, Sen Yung, Douglas Dumbrille, Pedro de Cordoba.	Shooting
UNITED ARTISTS			
"Eternally Yours" (Walter Wanger)	Screen play, Gene Towne and Graham Baker. Added dialogue, John Meehan. Director: Tay Garnett.	Loretta Young, David Niven, Hugh Herbert, Billie Burke, C. Aubrey Smith, Virginia Field, Broderick Crawford, Raymond Walburn, Zasu Pitts, Eve Arden.	Shooting
UNIVERSAL			
"First Love"	Director: Henry Koster.	Deanna Durbin,, Helen Parrish, Robert Stack, Lewis Howard, Eugene Pallette, Spring Byington.	Shooting
"Rio"	Director: John Brahm.	Sigrid Gurie, Basil Rathbone, Victor McLaglen, Robert Cummings, Leo Carrillo.	Shooting
"Missing Evidence"	Director: Phil Rosen.	Preston Foster, Irene Hervey, Chick Chandler, Inez Courtney.	Shooting
"One Hour to Live"	Original screen play, Roy Chanslor. Director: Harold Schuster.	Charles Bickford, Doris Nolan, John Litel, Samuel S. Hinds.	Shooting
"Legion of Lost Flyers"	Original screen play, Ben Pivar, Maurice Tombragel. Director: Christy Cabanne.	Richard Arlen, Andy Devine, Anne Nagel, Theodore Von Eltz, Ona Munson, William Lundigan, Guinn "Big Boy" Williams.	Shooting
"Chip of the Flying U"	From the novel by B. M. Bower. Screen play, Larry Rhine, Andrew Bennison. Director: Ralph Staub.	John Mack Brown, Bob Baker, Fuzzy Knight, Doris Weston.	Shooting
WARNER BROTHERS-FIRST NATIONAL			
"20,000 Years in Sing Sing"	From an original story by Warden Lewis E. Lawes, Wilson Mizner, Brown Holmes. Screen play, Courtney Tarrett, Robert Lord.	John Garfield, Pat O'Brien, Ann Sheridan, Jerome Cowan, Willard Robertson.	Shooting
"The Roaring Twenties"	From a story by Mark Hellinger. Screen play, Earl Baldwin, Frank Donoghue. Director: Roaul Walsh.	James Cagney, Humphrey Bogart, Priscilla Lane, Jeffrey Lynn, Frank McHugh, Joe Sawyer.	Shooting
"We Are Not Alone"	From a novel by James Hilton. Screen play, Milton Krims. Director: Edmund Goulding.	Paul Muni, Dolly Haas, Flora Robson, Una O'Connor, Raymond Severn.	Shooting
"Lady Dick"	Screen play, Earle Snell, Raymond Schrock. Director: Noel Smith.	Jane Wyman, Dick Foran, Maxie Rosenbloom.	Shooting

FEDERAL THEATRE ENDS AND LABOR TALKS ABOUT BACKING SUBSTITUTE

Union Delegates at Meeting in New York Hear Leader Tell of Plan for 'People's Theatre'; Hallie Flannagan Denies Part

The WPA Federal Theatre ended officially at midnight Monday, liquidated by Congress. But it did not end without action by other groups, who plan a substitute "People's Theatre," formed by, and sponsored by, labor.

Union Delegates Hear of Plan

The idea of a private continuance of the theatre project was broached on Saturday, for the first time publicly, at a meeting in New York of about 300 union delegates, under the auspices of the American League for Peace and Democracy. The meeting was called to discuss plans for a "Democracy Marches" parade in New York on August 31.

After various speakers, Bernard Simon, a member of the Theatrical Managers, Agents, and Treasurers' Union, was asked about the plans of the Federal Theatre project. He answered:

"We need a people's theatre to express the things we want to express. This is to announce a substitute for the Federal Theatre is being planned. Shortly, I hope, we will call a conference of your organizations, and many more, to send delegates to a meeting to lay before them this plan for a people's theatre. It will not be run for profit, but it will be self-sustaining. Take the news back that such a theatre is in the preliminary stages of planning."

Sponsorship Discussed

Mr. Simon then claimed that Mrs. Hallie Flannagan, formerly national director of the Federal Theatre project; Samuel Handelsman, administrative assistant on the New York project, and himself had met with four theatrical unions to discuss labor's sponsorship of such a program.

However, in Washington, on Monday, Mrs. Flannagan denied any connection with the new plans.

"I wish to state," she said, "that I am not connected with this plan or with any other plan. Since Congress ended the Federal Theatre as of June 30, there have been a great many plans suggested to this office for continuing the Federal Theatre. In every case, when consulted about such plans, I have said that I was greatly interested in any idea which would give employment to some of our people."

Though the Federal Theatre ceased performances on June 30, its administrative staffs worked until Monday to release its estimated 7,900 employees, close theatres, stock properties, and the like.

Some 2,000 workers remain on the payrolls through September, as provided by the Congressional relief fund measure, but these will receive their checks at home.

300 Dropped in New York

In New York, 300 supervisory workers were dismissed on Monday. They were reported planning suit for pay on accumulated leaves which they claim they never took.

The WPA ruling had been that supervisors, who are non-relief workers, are entitled to two paid days leave per month; these had never been taken by many of the supervisors, through the five years of the project's existence.

If the suits are filed, it will be the first time, it is thought, that the WPA has ever been sued for salaries.

CENSORSHIP APPEAL FILED ON "HARVEST"

An appeal from the decision of the New York State Board of Censors' decision barring the French picture, "Harvest," has been filed with the State Board of Regents by Arthur Garfield Hays, counsel for Andre Heymann, president of the French Cinema Center of New York City.

Irwin R. Esmond, executive of the state board of education's motion picture division, in answer to the appeal filed by Mr. Hays reiterated his decision that "Harvest" was "immoral" and "would tend to corrupt morals," citing the fertility theme and its treatment.

The picture was produced two years ago by Marcel Pagnol at Marseilles, and the French Cinema Center holds sole rights to its distribution in the United States. It is reviewed on page 89.

The Federal Theatre Project, which ended so hopelessly on Monday, started in January, 1934, in New York City, as part of the Civil Works Administration. It was a $28,000 project. It grew into a $7,000,000 project, under the WPA, in 20 states.

The project's production of "radical" plays, and the militantly Leftist attitude of many of its personnel, alienated Congressional support; so that, in June, when the national relief funds measure was passed, the project was cut out by both houses of Congress, though many influential personalities pleaded for its continuance.

Senator Pepper of Florida this week was to attempt to revive the Federal Theatre Project by inserting an amendment in the third deficiency bill, scheduled to come before the Senate just before adjournment. The amendment would permit only such theatre projects supported by local funds, as are other WPA projects.

Republic Signs National Theatres for 1939-40

Republic Pictures, on Tuesday, closed a deal for its 1939-40 product with National Theatres, for the San Francisco, Los Angeles, Denver, Portland, Salt Lake City and Seattle territories. This is the fifth such deal with National Theatres.

In the negotiations were James R. Grainger, president of Republic; Grover C. Parsons, its West Coast division manager; William T. Powers, chief film buyer for National Theatres, and George Balsdon, same circuit.

Expected to be closed shortly is a deal for the Kansas City division of the circuit.

Joseph M. Schenck, chairman of the board of Twentieth Century-Fox, is back in Hollywood, after an extended stay in the East.

Film Archivists Hold Convention

The International Federation of Film Archives held its first annual convention in New York last week, at the Museum of Modern Art, attended by representatives of 12 countries. Discussions were centered around the best methods of teaching modern culture, and recording it, through film libraries.

Among those present were Miss Olwen Vaughan, of the National Film Library, England; Frank Hansel, of the Reichsfilmarchiv, Germany; Henry Langlois, of the Cinemathéque, France; Alberto Garabelli, of the Italian Library of Information; Tamon Mayeda, director of the Japan Institute, and representing the Japanese Society for International Cultural Relations; Shigeyoshi Sakabe, of the Japan Institute; Conrado Traverso, Consul General of Argentina; Armando Vidal, Commissioner General to the New York World's Fair from Brazil; Anibal Jara Letelier, Consul General of Chile; Count Hugo Hamilton, assistant Commissioner General to the World's Fair, from Sweden; Vistor Nef, Commissioner General to the World's Fair, from Switzerland; Horace Poleman, of the United States Library of Congress; Irene Wright, of the Division of Cultural Relations, United States State Department; H. C. Stockholm, assistant Commissioner General to the World's Fair, for Denmark; Allen Haden, secretary of the United States Embassy in Buenos Aires; Mrs. Frances Flynn Paine, of the National Advisory Committee of the World's Fair; John E. Abbott, Iris Barry, and Douglas L. Baxter, of the Museum of Modern Art Film Library; Margaret Summers, secretary of the Joint Committee on the International Exchange of Films.

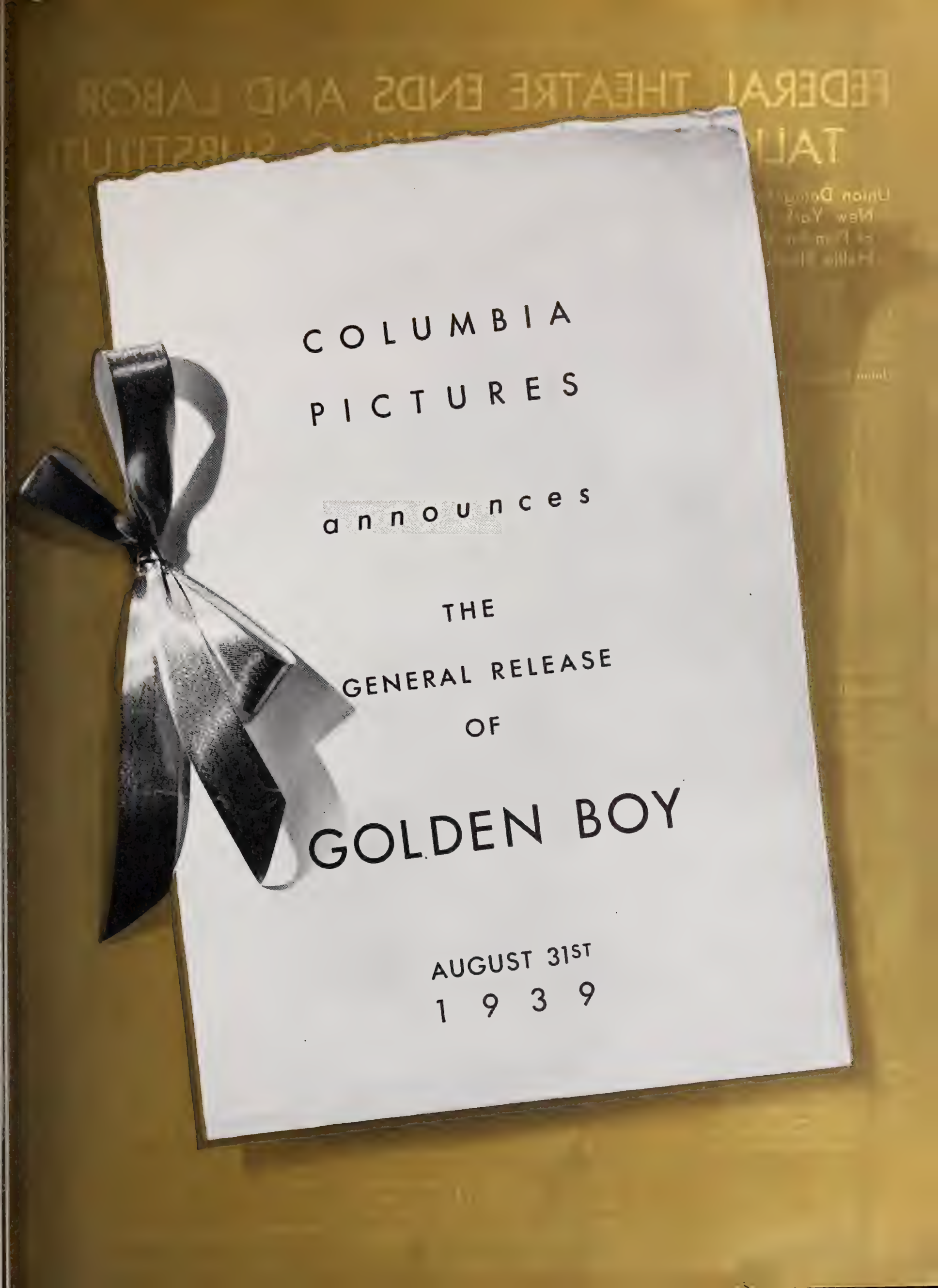
Cowdin Returns From Abroad

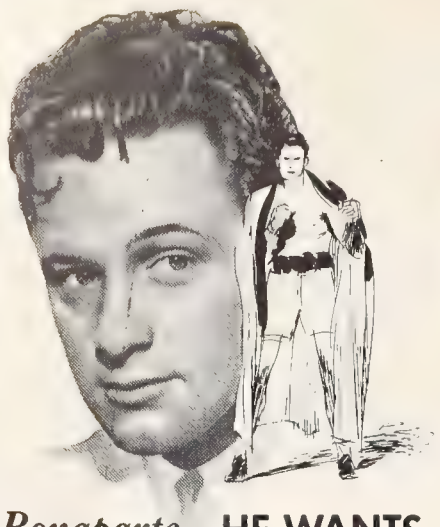
J. Cheever Cowdin, chairman of the board of Universal Pictures, returned from a business trip in Europe last week. Mr. Cowdin reported that Universal's foreign business this year is well ahead of the business for the same period last year. Mr. Cowdin was abroad five weeks, during which time he conferred with C. M. Woolf and other Universal associates in London.

In Paris, Mr. Cowdin conferred on the completion of the Danielle Darrieux's contract with Universal.

With Universal in the black for the past 12 months the studio mortgage is being reduced and now stands at about $1,000,000, Mr. Cowdin reported.

At the dock to meet Cowdin, who was accompanied on the trip by his wife, were Joseph Seidelman, Matthew J. Fox, who came east to confer with Mr. Cowdin, Charles Prutzman, Peyton Gibson, Samuel Machnovitch and Anthony Petti.


COLUMBIA
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THE
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OF
GOLDEN BOY
AUGUST 31ST
1939



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Papa Bonaparte... HE WANTS HIS SON

You've never met such fascinating people...



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Roxy...HE WANTS THE BOY TO WIN



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Based upon the Group Theatre play by CLIFFORD ODETS • *A Columbia Picture*

COLUMBIA PICTURES

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GOODMAN, JOHNSTON AND BURSTYN REPORT ON FOREIGN MARKET STATUS

Japanese Treaty Denunciation Held Not Important to Film Interests; French, British Production of Improved Quality

International affairs of the motion picture business are sending more domestic and foreign executives of American motion picture companies traveling to and from New York and the far points of the world than at any time in years. And they are reporting many important developments, what with the international political, economic and military situation being what it is.

Within the past few weeks alone, at least a score of film executives have reported at first hand the position of and outlook for the product of Hollywood in almost as many countries abroad. This week, Del Goodman, Far Eastern manager for Twentieth Century-Fox; W. Ray Johnston, president of Monogram Pictures, and Joseph Burstyn, of the Mayer-Burstyn film importing combination, disembarked in New York from Japan, England and France, respectively.

Mr. Goodman disclosed a sad plight for Hollywood pictures in China and Manchukuo. Mr. Johnston had a more favorable report on conditions in England, while Mr. Burstyn spoke of tremendously increased costs in France.

Reports on the Mexican film market and further information on Japan came this week from the United States Department of Commerce at Washington.

Treaty Denunciation Seen Without Effect

The denunciation by the United States of the 1911 commercial treaty with Japan, latest diplomatic bombshell to burst in the Orient, should not give motion pictures any concern, according to Del Goodman, Far Eastern manager for Twentieth Century-Fox who arrived in New York for home office conferences this week.

"I have every confidence that the two Governments will settle their differences within six months," Mr. Goodman said. "I doubt that our business will be affected in any event. The matter is not so important that they would attack American films in retaliation."

In spite of this however, Mr. Goodman said, there remain many almost insurmountable difficulties for American film operations in the Far East. The only markets left in China are the cities of Tsientsin, Pekin, Tsingtao, Shanghai, Hongkong, and Macao, Mr. Goodman pointed out. Manchukuo has been lost; and also the Chinese Nationalist territory.

The latter was lost because the Chiang Kai Shek regime insisted the American company pay duty in addition to duties paid to other Chinese or Japanese-controlled governments, Mr. Goodman said.

"We can't pay all those duties," he remarked; "and anyway, there are only three cities in that territory, Chungking, Yunan, and Chengtu, and we had to ship film to them by Indo China, which was plenty of trouble."

The Manchukuan market was closed voluntarily by American companies, after they refused to accede to terms of revived business handed to them by the Manchukuan monopoly. The American companies had insisted upon a "Free market."

Not obtaining this, they burned their prints, which were in Dairen offices. There were about 40 to 50 prints belonging to each company, Mr. Goodman said; this amount included shorts. The prints were from two to four years old.

"There was nothing else to do," Mr. Goodman asserted. "The law provided that no films could be removed from the country. It's too bad, but it was the only thing. The market is dead."

Japanese business is normal, Mr. Goodman declared; however, this good news is tempered by the difficulty in withdrawing money.

Ordinarily, Japan would give us a darn sight more revenue than China. As it is, we are faced with difficulty in both places," Mr. Goodman said.

However, the Japanese authorities are fulfilling their permit agreement with the American companies, he noted. Some delays in business are occurring, pending the submission of the new film law to the Diet, he added.

"The Japanese realize that they need our pictures because they help the morale of the people in the present difficult times. There is nothing that can replace this type of amusement in Japan. If they don't have pictures, people will become restless—and the authorities realize this.

"In any event, the Japanese have treated Americans very well. You might also say that, considering the circumstances, they could not be better," Mr. Goodman said.

He noted that native product in the Philippines was cutting into bookings of American pictures at mid-week; but this, he declared, was not too alarming.

"It may hurt for a while," said Mr. Goodman, "but in the long run, the native product acts as a stimulant. It opens up new markets. The same applies to any of the Far Eastern countries."

There is some theatre building in Shanghai, Mr. Goodman reported; also in Singapore. In the former, the Embassy, a new first run house has been under construction, and MGM has booked product into it; and in the latter, the Cathay is being built, to be ready by September.

2,400,000 *COPIES OF "WIND"*

Turning for a moment from the filming of "Gone with the Wind", David Selznick's press agents in Hollywood this week pointed up to the advance interest created to date by Margaret Mitchell's book of the Civil War, which, they said, has sold 2,400,000 *copies, as arrangements were being made to translate the book into Rumanian, its* 16th *foreign language.*

Sales of the original English version of the book in the United States, the British Empire and other English-speaking communities amount to approximately 2,000,000.

Languages into which "Gone with the Wind" has been translated include Lettish (of Latvia), Japanese and, in Brazil, Portuguese. It formerly had been published in France, Germany, Italy, Sweden, Norway, Denmark, Poland, Czechoslovakia, Finland, Hungary, The Netherlands, and Chile—in the last country a Spanish version.

Foreign language sales now total more than 385,000. *In France, last major country to publish the book, sales of* 12,000 *in three months are reported. In Germany, sales exceed* 140,000 *copies.*

French Costs Up 300% Reports Burstyn

The necessity of overcoming tremendously increased production costs and of keeping the emphasis on theme and treatment, rather than on individual stars, as well as not trying to compete with Hollywood methods, are seen as of primary importance to the French film industry by Joseph Burstyn.

French production costs have risen 300 per cent in the last three years, Mr. Burstyn said: stars who used to get 400,000 francs per film now demand 1,400,000. (The franc today is based on a rate of approximately 37 to an American dollar.) Julian Duvivier, Mr. Burstyn pointed out, who formerly received about 300,000 francs a film, was paid 1,200,000 francs for the last film he directed—"Phantom Chariot."

The increased costs are largely due to the French producers themselves, according to Mr. Burstyn. In trying to compete with Hollywood in the world market, they patterned films after the Hollywood system, and built up stars who came to demand a larger share of the film costs for their services. "Now," he said, "they are faced with the problem of getting back to normal."

However, motion picture production in France today still retains "the personal touch," Mr. Burstyn added. In almost every case, independent producers, handling one film at a time, are the rule. One of the few exceptions is Gregor Rabinovitch, who is producing six films under his present schedule with Victoria Films. From him, Mr. Burstyn purchased and brought back a film based on the play, "The Miracle of Verdun," which he has tentatively titled "The Dead Will Arise."

Also purchased were the American and Canadian rights to "Louise," a French film with Grace Moore, based on the opera by Gustav Charpentier. This will be cut from its present 20,000 feet to approximately 7,000 feet. In its original form, the picture ran two hours and 40 minutes. Mr. Burstyn feels that in its shorter version, and with a star such as Grace Moore, known to American audiences, the film has every possibility in playing to a larger audience than that usually afforded a foreign film. In distributing the picture, he will try "to reach the average American exhibitor, through independent houses as well as unaffiliated and affiliated circuits."

He will also release in the fall a Danielle Darrieux picture, "Katia," based on the novel of the same title published by Doubleday Doran in May of this year. Foreign rights to the film, a historical romance, are held by RKO. "The Life of Mozart," an English film, and "Song of the Streets" will also be released by Mayer and Burstyn this fall.

A great growth in the number of French films sold in the South American market was also noted by Mr. Burstyn, who said that typcially South American rights to French

(*Continued on following page*)

GAINS IN BRITAIN NOTED

(*Continued from preceding page*)

films were purchased before the completion of the film.

One of the most outstanding developments in England, he added, was the development and growth of the documentary film. While in London, Mr. Burstyn saw over 100 one reel documentaries in one week, and believes that there must be several thousand in circulation in the country.

Johnston Cites Big Improvement in England

British production has improved "1,000 per cent" in the last year, W. Ray Johnston, said in New York, on his arrival Monday after four weeks in England and France, during which he obtained four British pictures for release in this country.

"They are all starting to pay attention to the American market," Mr. Johnston said, in discussing British picture producers. "They seem to have the American slant now. There is no need for this company to engage in production there."

Financing for English production is readily obtainable, Mr. Johnston said.

"I don't think the old line companies are suffering any from money trouble," he remarked. "It was the promoters who suffered in the cutting of production."

The four pictures which Monogram will begin distributing within the next three months are from Pathe and Associated British, and are titled, "My Irish Molly"; "Dark Eyes of London," with Bela Lugosi; "The Gang's All Here," with Otto Kruger, Edward Everett Horton, Jack La Rue, and Jack Buchanan; and "Traitor Spy," with Bruce Cabot. The latter is starting production.

Mr. Johnston said that Monogram would endeavor to have its personalities starred in British pictures.

Monogram examines the scripts of English films in this country before their use in English production, Mr. Johnston said, citing as example, the script of "Traitor Spy."

Mr. Johnston was accompanied on his return by George West, Monogram franchise holder, and Ralph Bettinson, representative in Hollywood for Pathe.

He and Mr. West were guests on Monday at luncheon in the Hickory House, New York, immediately after their arrival. Among those present were Jerry Brandt, Joe Felder, Lou Lifton, Edward A. Golden, Madeline White, Lloyd Lind, Russell Bell, Charles Morla, Mrs. N. Whiting, Mr. and Mrs. Lou Guimond.

Mexican Industry in Difficult Position

Lack of demand for its productions has brought about a crisis in Mexico's domestic-film-producing industry, according to a report to the Department of Commerce at Washington from U. S. Commercial Attache T. R. Lockett at Mexico City.

Estimates place the number of locally made pictures which have not been exhibited at around 35. Very few companies which have been able to release all their productions have continued producing, the report points out. Because of the acute situation in the motion picture industry which affects studios, producers, and distributors, a petition to the Government for assistance was recently made on behalf of all these branches. The first apparent result of this action, the report points out, was a promise made by the Federal District Authorities to enact legislation which will force local exhibitors to set aside 12 complete weeks each year for the exhibition of Mexican-made pictures. The proposed legislation is said to include first-run theaters as well as the smaller houses.

In order to stimulate domestic production, local studios have promised to reduce charges as much as possible but it is not believed the reduction will be sufficient to encourage increased output, the report said.

U. S. Reports on Japan Market

The office of the Commercial Attache in Tokyo has informed the Department of Commerce at Washington that during the first six months of 1939, a total of 304 pictures were released for exhibition in Japan, including 226 Japanese films and 78 foreign films. The foreign films included 64 American films, 7 British films, 4 French films, and 3 German films.

The companies releasing the Japanese films follow:

Daito Motion Picture Co.	52
The Shochiku Co.	49
The Shinko Co.	48
Nikkatsu Co.	45
Toho Company	30
Others	2
Total	226

Although only three German films were released during the first half of 1939, it was reported that 18 of the 30 films contracted for by Japanese interests from the Manchuria Motion Picture Association have recently been imported. It will be recalled that during 1938, one of the provisions of the "Manchukuo"-German Trade Agreement provided for the purchase of a specified number of German films by "Manchukuo."

Attendance in Tokyo

According to a report released by the Metropolition Police Board, Tokyo, attendance at Tokyo's 296 motion picture houses totalled 71,304,484 during 1938, and attendance at all amusement places amounted to 86,598,627, an increase of 3,107,944 over 1937. However, attendances at motion picture houses fell off by 15 per cent in Tokyo during May, 1939.

Censorship Difficulties

While there has been no official change in Japanese film censorship, observers have noted that the national emergency has created a different attitude on the part of the censors towards scenes which previously had not been objectionable, according to the U. S. reports. This is not only true regarding new films, but also applies to old films which have come up for re-censoring and have been rejected or cut. The censorship authorities have stated that the policy of the film censor is immutable, as always, though the censorship policy may change according to the change in social conditions. As the national situation has admittedly changed in Japan since the outbreak of the China "incident," it is claimed that it is unavoidable for motion pictures to suffer from deletions or prohibition to the same extent as periodicals. Motion picture interests have been advised to make a study of conditions before and after the outbreak of the present hostilities, but as the *"Japan Advertiser,"* newspaper, points out "motion picture groups are unable to grasp the abstract instructions, namely 'a healthy motion picture' from the practical point of view."

Floyd Henninger has succeeded Louis Goldsmith as head booker at the Seattle, Washington, RKO exchange. Mr. Goldsmith is on the road for RKO in the eastern part of the state.

Arkansas Opens Bob Burns Film

With governors of five states and mayors from more than a score of Arkansas cities promising attendance, Paramount is preparing for the premiere of "Our Leading Citizen," starring Bob Burns and featuring Joseph Allen and Susan Hayward. The premiere will be held in Van Buren, Ark., which Burns made famous.

Expect 100,000

Basing their predictions on the crowds which flocked to Omaha for the premiere of "Union Pacific" and to Waukegan for the opening of Jack Benny's picture, "Man About Town," Paramount officials estimate that at least 100,000 persons will pour into Van Buren for "Our Leading Citizen" day.

As Van Buren's "Leading Citizen," Bob Burns will speak to the nationwide CBS audience from the stage of the Bob Burns theatre where the program will originate. Irvin S. Cobb, author of "Our Leading Citizen," will be one of the guest speakers on the program, as well as Joseph Allen and Susan Hayward, who play the romantic leads in the film.

With the premiere taking place in three theatres in nearby Ft. Smith simultaneously with the Van Buren showing, arrangements have been made to "pipe" the radio program into all theatres so that all premiere guests will be able to hear the program prior to the screening of the picture.

Meanwhile chief executives of three eastern states took time out from their official duties this week to attend private screenings which are being held for high government officials and motion picture critics throughout the country. Governor Herbert R. O'Conor of Maryland saw "Our Leading Citizen" in the Circle Theatre in Annapolis; Governor James H. Price saw the film in the Colonial Theatre in Richmond, and Governor Richard C. McMullen of Delaware attended a screening in the Capital Theatre in Dover.

Shuford to Lord and Thomas

Stanley Shuford, formerly with the Biow advertising agency, has joined Lord and Thomas, to work with Jack Pegler on motion picture and commercial accounts. Roy Winkler has left his position as Warner Brothers' advertising layout man and may also join the Lord and Thomas agency.

Give Visual Education Course

Evelyn S. Brown, assistant director of the Harmon Foundation, will give a six-week course at St. Lawrence University on visual education, including film production, research and scenario writing.

Forms Lithograph Company

S. D. Sacks, formerly connected with various lithographing companies which cater to the industry, has organized the Saxon Offset Lithograph Company on East 45th Street in New York.

Orion Productions, Inc., has been formed at Dover, Delaware, to deal with motion picture film. Capital is 250 shares, no par value. Incorporators are David H. Jacksman, John E. Cosgrove, and George F. Reilly, New York.

The Courant, one of Hartford, Connecticut's oldest newspapers has installed a daily motion picture column conducted by Mrs. A. Oakley Cristoph.

OUT OF RAGING SEAS AND HOWLING GALES...

Is Born The Mighty Drama of America's "Navy of Mercy"!

Heroes all...of sea, land and air...ever ready for danger... or love...from the Equator to the Pole!

COAST GUARD

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COLUMBIA PICTURES

Screen play by Richard Maibaum, Albert Duffy, Harry Segall

Directed by
EDWARD LUDWIG

A COLUMBIA PICTURE

NO CHANGE SEEN IN ITALIAN FILM DECREE

But Move Seen to Exchange American, Italian Film "Ambassadors" to Clear Red Tape

by HUGO SPECK
in Rome

Although it is known that "feelers" have been made with the view of reestablishing normal relations between the American motion picture industry and the Italian government, no change in the existing regulations can be foreseen in the immediate future. It is learned from an official source that while the Italian authorities would be glad enough to see the "Big Four" again distributing films in Italy, economic reasons make it impossible to presently change the law defining the conditions under which foreign films can be expoited in this country.

Currency Restricted

As explained to this correspondent, the sums allotted for the purchase of foreign films cannot be augmented under existing economic conditions when every effort is being made to make Italy's self-sufficiency program a success. At the same time, however, it is emphasized that the question is entirely economic and that the matter of politics has been given not the slightest consideration in any aspect. Proof of the statement is demonstrated by the fact that all foreign producers distributing films here are compelled to operate under the same conditions as those prescribed for the Americans.

Viewed from a different angle, it is stated that Italian production is rapidly being stepped up to fill the hole made by the absence of American films. When all of Hollywood's producers distributed their product here, the Italian market absorbed some 300 films yearly. Contracts made with the American companies other than the Big Four will be honored until the end of the year but the number of films to be distributed here under those agreements is limited. So to supply the market, the films must be found elsewhere.

In the year of 1937-38 the Italian producers made 35 films; the present cinematographic year will see 90 productions and for the coming year no less than 125 films are being planned.

By extending playing dates it is pointed out that 250 films can amply supply the market. If Italian films are allowed to capture half of that market, as it is planned here they shall do one year hence, the margin left for American films will be much smaller, regardless of the conditions under which they are allowed in the country. Concurrently, French films are steadily gaining a stronger foothold here and twelve months from now will be even better established. Which says nothing of the chances German, English and Spanish films, which are expected to be revived, will have here.

So as pointed out here, monopoly or not, if American companies want to entirely withdraw from the Italian field, films can always be found to answer the public's desires. The above information was given in no "take it or leave it" fashion, but as a frank exposé of a condition which must exist as long as economic conditions remain as they are today.

Understanding Seen

It was added, however, that a move can be expected in the near future to promote a better understanding between the American and Italian industries. Under existing conditions, all relations between Hollywood and Rome more or less have to follow tedious official channels. It is learned here that the Italian government is studying the advisability of appointing an official representative of the Italian industry to the United States while Hollywood would be asked to appoint a similar representative here. It is understood the matter has been taken up with the Italian ambassador in Washington where an inquiry has begun to find a suitable person to fill the post in America.

German Films Set

It has been announced that the Italian ambassador to Germany, Paulucci di Calboni, has arranged for 20 German films to be distributed in Italy.

Acting on behalf of the Italian government, it is stated the ambassador negotiated with officials of UFA, Tobis and Terra for the acquisition of the films for the market here. The terms of the agreements reached were not disclosed.

With Italian production steadily increasing, every effort is being made to improve the quality as well as the quantity of the output here.

With this in view Minister of Popular Culture Alfieri has called a meeting of outstanding writers and authors in an effort to obtain better scenarios and fuller collaboration between authors and producers. He advised them that to have an original idea for a script was not always a guarantee that the finished work would be what it should. He stated that the story should be developed in collaboration with the producer and that films should hold an appeal for the greater proportion of the population considered from a collective point of view.

Universal Closes Three-Year Deal with Schine Circuit

George Lynch, booker for the Schine circuit, has closed a three-year deal, involving 150 theatres, with Dave Miller, Universal district manager. Mr. Miller also concluded a deal involving 20 Comerford houses in New York state.

To Make Feature

A feature length picture will be produced by members of the Andron Playhouse at Haines Falls, N. Y., under the direction of Murray Rumsey. The film will be based on historical events that have taken place in and around Mountain House. The picture to be made on 16 mm. film will be released to schools and colleges.

Ontario Theatres Increase

Theatres in the Province of Ontario have increased by 18, over the previous year, according to the official count. The number of licensed houses is now 372. Licenses to public halls showing 16 mm film shows have dropped.

Signs with Altec

H. J. Griffith of Griffith-Dickinson Theatres, Inc., has appointed Altec to service sound equipment in 30 Griffith Dickinson theatres in Kansas, Missouri, Iowa and Nebraska. C. J. Zern and W. E. Gregory negotiated for Altec.

E. A. Lichtman To Be Feted by Variety Club

The Washington Variety Club will hold a testimonial dinner in honor of E. A. Lichtman's fiftieth birthday and 19 years in exhibition on August 11th.

Rudolph Berger is chairman of the sponsoring committee with Carter T. Barron chairman of the entertainment committee. The various committees will be composed of Harry S. Brown, A. Julian Brylawski, Clark M. Davis, Archie D. Engel, J. Edward Fontaine, Samual A. Gallanty, Edward J. Haley, Sidney B. Lust, Hardie Meakin, Joseph P. Morgan, Alvin Newmeyer, John J. Payette, Frederick A. Rohrs, J. Louis Rome, Charles C. Schulman, Morris Simon and Samual N. Wheeler.

Tent 21, Atlanta, Opens Clubrooms

New club rooms of Tent 21, Atlanta Variety Clubs of America, were opened last week with a cocktail party at which Chief Barker Wm. K. Jenkins and Dough Guy R. B. Wilby were hosts. More than 200 guests were present.

One of the highlights of the opening was the auctioning off of the first beverage at the bar, knocked down to C. M. Bolen of the American Seating Company and club member, for $175.00. The money was placed in the charity fund.

Officers elected for the first year are, William K. Jenkins, chief barker; Harry Balance, first assistant chief barker; Chas. E. Kessnich, second assistant chief barker; R. B. Wilby, dough guy and E. E. Whitaker, property master.

Directors of the club are John T. Ezell, W. A. Finney, Harold F. Wilkes, R. L. McCoy, Walter Anderson and Paul Wilson.

Approximately $10,000 was spent in decorating and equiping the rooms, located in the Henry Grady Hotel. An elaborate social program is planned.

Morris to South America

Sam E. Morris, Warner Brothers' vice-president in charge of foreign operations, sailed last Friday from New York for a nine-week business trip to South America. Mr. Morris will spend three weeks in Brazil and the rest of the time in Rio de Janeiro.

Hacker Joins Accountants

Sam Hacker, former assistant to Morris Goodman, vice-president in charge of Republic foreign sales, and before that in charge of the contract department at Republic and Columbia, has joined Henry H. Ackerman and Company, public accountants. He will specialize in film accounts.

Twentieth Century-Fox will have eight pictures in work during the summer. They are "Drums Along the Mohawk," "Lady Jane," "Tin Hats," "Hollywood Cavalcade," "The Rains Came," "Heaven With a Barbed Wire Fence," "Frontier Marshal," "Adventures of Sherlock Holmes."

Shine Joins Ross

Ross Federal Research Corporation has appointed W. J. Shine coordinator of research activities in the executive offices in New York under C. B. Ross, director of research. Mr. Ross was formerly in charge of research sales for Ross in Chicago.

Distributors in Mexico Facing Wage Increase

by JAMES LOCKHART
in Mexico City

American distributors in Mexico are beset with fresh labor trouble in the form of demands for salary increases that average 20 per cent. The demand has worried Americans because business is not of the very best and money remittances have dropped owing to the shaky condition of foreign exchange. The dollar has become very expensive down here, the rate tossing between 5.80 and 5.90 pesos (the normal ratio is two to one), a sharp break from the pegged quotation of 4.99 that obtained for several months.

It is understood that the distributors will reject the demands as wages they are now paying are considered high. Not long ago employees received increases averaging up to 50 per cent. An abundance of labor complications are expected to result from this situation as the workers are strongly unionized.

Investment Climbing

During the first eight years of Mexico's talking picture industry, which had its inception in 1930 with the making of two films, the investment in production was $3,500,000. That outlay leaped from $69,000 in 1930 to $1,125,000 last year, for the making of 60 pictures.

The 1938 output seems to have put Mexico in the lead of Spanish America, for, according to Mexican figures, the Argentine made 40 pictures last year, Cuba and Peru six each, Brazil five, Venezuela two and Uruguay one.

Some grumbling is heard because Jose Mojica is Mexico's best paid picture player at the rate of $4,000 per production, while Libertad Lamarque, ace Argentine performer, is said to command $20,000 a picture.

To Sell Theatre

Determined to give the town adequate picture entertainment the Government of Durango State, owner of the theatre, is to auction August 1 the Cine Principal, a 2,500-seat house in Durango City, the state capital. Action is being taken, the Government explains, because the lessee quit exhibition some time ago and has failed to keep the house in repair. Initial bid is fixed at $40,000.

Legion Five Years Old

Mexico's Legion of Decency, which is chiefly concerned with clean pictures, has rounded out its fifth year. It has 12,000 active members and claims 300,000 others. Manuel Gomez Morin, a prominent lawyer, is president. During its career, the legion has sat in on the censorship of 11,325 pictures and induced the cleaning up of about 25 per cent of them.

Green Resigns

Jules Green, formerly manager of Warner Brothers Hollywood theatre, Pittsburgh, has resigned. Ernest Lieberman, formerly manager of the Plaza in Pittsburgh, succeeds Mr. Green at the Hollywood, while James McHugh moves from the Regal to the Plaza and Ed Solomon is promoted from assistant to manager of the Regal. Another Pittsburgh promotion sends John Finnegan, assistant manager of the Paramount in Braddock, a Shapero-Fineman theatre, to manager of the Grand in Hazelwood, owned by the same partnership.

COURT GETS DETAILS OF NEW RKO STOCK PLANS

Capitalization To Be $13,000,000 First Preferred; 8,000,000 Shares of New Common

In addition to the more than 2,230,000 shares of new common stock which the RKO reorganization plan already provides shall be issued in settlement of creditors' claims. Colonel Hamilton C. Rickaby, attorney for the Atlas Corporation, proponent of the plan, told Federal Judge William Bondy Monday that approximately 4,367,554 shares also will be issued. Mr. Rickaby said that it was expected that the new common stock would have an initial market value of approximately $3.00 per share.

Atlas stands ready to handle $1,500,000 of the stock any time within the next 50 days, Mr. Rickaby told the court.

No Berman Successor

In advance of the arrival in Hollywood on Monday of George Schaefer, RKO president, and Ned E. Depinet, vice-president, it was reported last Friday that no new production head may be named to succeed Pandro S. Berman, present production chief, at the expiration of his contract. Mr. Berman had signified his desire to be relieved of the responsibilities of his post and devote himself to independent production.

The inception of a unit system at the studio was also reported, with final decisions in the hands of Mr. Schaefer, who has favored the unit set up, having signed the Gordon-Goetz and Towne-Baker unit deals.

Last Thursday Richard C. Patterson, recently appointed chairman of the board, said that new financing for the company would be set at about the same time that the reorganization plan becomes effective; giving the time as about three months. Mr. Patterson, former National Broadcasting Company executive, and more recently Assistant Secretary of Commerce, said that his duties would be to supplement the work of Mr. Schaefer.

Directors Elected

Last Wednesday, anticipating its early emergence from reorganization proceedings, begun in 1934, and its re-establishment as an independent organization, the RKO board of directors met at company headquarters in New York's Rockefeller Center for the first time since RKO entered receivership in 1933.

Elected to the present company's board at that time were 11 of the 13 members who will take over direction of RKO upon the consummation of its reorganization plan, recently affirmed by the U. S. Circuit Court of Appeals in New York.

Further discussing the capitalization of the new RKO company, Rickaby said that 1,040,000 shares of new common will have to be reserved for the conversion of new six per cent cumulative preferred stock; 2,577,554 shares of new common will have to be reserved for the exercise of option warrants which will be issued to holders of the present common stock of RKO; 250,000 shares will be reserved for option warrants to be issued to company executives, and 500,000 shares will be issued to raise $1,500,000 of additional working capital for the new company.

Atlas Corp. is committed to underwrite the $1,500,000 issue if it is undertaken during the next 60 days. The number of shares involved is estimated on the basis of the $3 initial market value of the new shares. The underwriting agreement has not been completed yet, but it was discussed at the meeting of the RKO board last week. Atlas's compensation for its underwriting services is to be fixed by the court.

Capitalization Outlined

Capitalization of the new company will be $13,000,000 of six per cent cumulative convertible first preferred stock of $100 par value and 8,000,000 shares of new common. Of the 130,000 shares of new preferred, more than 127,000 shares will be issued to holders of the old RKO debentures.

In addition to the 4,367,554 shares of new common to be issued for the foregoing purposes, holders of the old debentures will receive 602,697 shares; Rockefeller Center, 400,000 shares; unsecured creditors, 800,000 shares, and holders of the old common stock, 429,593 shares.

Atlas Reports Holdings

A report of the Atlas Corporation's operations for the six months ending June 30 reveals its holdings in film company stocks.

Bonds held include $2,169,850 in principal amount of RKO six per cent debentures, 1941, represented by full-paid certificates and valued on June 30th at $1,459,224; and $268,776 of RKO six per cent debentures, 1941, and valued at $180,751.

Its preferred stock holdings include 4,300 shares of Paramount six per cent convertible cumulative, first, valued at $382,700, and 5,000 shares of Paramount six per cent convertible cumulative, second, valued at $45,000.

Its common stocks include 310,412 shares of RKO, represented by full-paid certificates, valued at $504,419; 17,400 shares of RKO valued at $28,275; and 7,000 shares of General Theatres Equipment Corporation, at $75,250.

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834 Theatres In Poland

Motion picture houses in Poland number 834 theatres and 36 traveling shows, according to a report received by the Department of Commerce, Washington, from Jule B. Smith, Acting U. S. Commercial Attache at Warsaw. In comparison with 1937 the theatres increased by 65 or 8.4 per cent. Theatres operated in 1937 numbered 769, in 1936, 741, in 1935, 722, in 1934, 707 and in 1933, 728.

The total seating capacity of the theatres was 297,611 seats compared with 272,812 in 1937, an increase of 9 per cent. The increase in the number of theatres in operation was not due entirely to the opening of new theatres since there were 27 theatres in the "Trans-Olzan Silesia" district taken over from Czechoslovakia in the autumn of 1938.

Of the 14 largest cities of Poland the city of Warsaw had the largest number of theatres and seating capacity with 68 theatres and 40,389 seats.

All of the theatres in the larger cities are wired for sound and out of the total of 834 theatres, 816 were wired and only 18 were not compared with 743 and 26 respectively in 1937.

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A **JOHN M. STAHL** PRODUCTION

Produced and Directed by JOHN M. STAHL

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

The Old Maid

(Warner Brothers)

Pulitzer Prize Play

Distinguished as a novel by Edith Wharton and as a Pulitzer Prize play by Zoe Atkins, "The Old Maid" is no less distinguished as a picture produced by Henry Blanke from a screen play by Casey Robinson directed by Edmund Goulding and played by Bette Davis, Miriam Hopkins, Donald Crisp, Jane Bryan, Louise Fazenda, Cecelia Loftus, George Brent and admirably selected supporting players.

Showmen are justified in exhausting their vocabularies to great degree by way of notifying the adult trade that this is something extra special in the field of cinematic art.

Showmen are also justified in employing whatever means may be efficacious in notifying both adults and children that it is not a film for the juvenile trade.

As has been made somewhat widely known in articles and news stories relating to the awarding of the Pulitzer Prize to Miss Atkins' play, the old maid of the title is a maid in name only, the child who grows up to regard her as a straight-laced aunt being in fact her daughter, illegitimate issue of her fleeting but earnest union with a young man subsequently killed in the Civil War. Effects of the supposed old maid's successful effort to conceal her true relationship to the child, upon her own personality and that of her cousin whom the child learns to love as a mother, are traced vividly throughout the major portion of the picture which ends with the child happily wed.

The story opens in Philadelphia in 1861. "Charlotte," secretly in love with "Clem," whom her cousin, "Delia," 'though loving him, throws over in favor of a wealthy suitor, comforts the heartbroken "Clem" too well on the eve of his departure for the war. Five years later she has become engaged to a brother of "Delia's" husband but refuses to give up charge of a home for war-stricken children. On the day of her wedding she reveals to "Delia" that one of the children is her daughter, by "Clem," whereupon "Delia," jealous of the now deceased "Clem" although twice a mother by her chosen mate, tells "Charlotte's" fiance that his bride-to-be's health is bad, preventing the marriage.

On the death of "Delia's" husband, "Charlotte" and her daughter, "Clementina," come to live with "Delia" and her children. In the years that follow, "Clementina," who has been told she is a foundling, learns to regard "Delia" as a mother and "Charlotte" as an embittered old maid. When the parents of "Lanning," in love with "Clementina," display unwillingness to have him marry a girl lacking name or fortune, "Charlotte" gives "Delia" permission to adopt the girl legally, an arrangement which satisfies the boy's parents.

On the night before "Clementina's" wedding "Charlotte" insists upon going to her daughter's room and talking to her as her mother, but decides, after she has entered, to continue her chosen role of aunt. "Delia" later coaches "Clementina" to be kind to her "Aunt Charlotte" next day and when the wedding is over "Charlotte" and "Delia" look forward to years of growing old together with only the embers of their parallel loves for the long departed "Clem" and his child to warm them.

Naturally, the picture is sombre, a fine study of frustration, of conflicting emotions, of unnatural suppressions which blight two lives for the sake of a third. It paints with utter lucidity a period and the social code of that period. It tells a sad story brilliantly.

The Misses Davis and Hopkins, as "Charlotte" and "Delia," give sterling performances, as evenly weighted as matched pearls. Mr. Crisp plays again the family doctor he has made something of a classic and Jane Bryan is ideal as the buoyant love child grown up. Louise Fazenda adds notably to the effectiveness of the support. George Brent dies early in the picture.

Previewed at Warners' Beverly theatre, Beverly Hills, Cal., where a preponderantly press and professional audience pronounced it a triumph for all parties represented.—W. R. W.

Produced and distributed by Warner Brothers. Executive producer, Hal Wallis. Associate producer, Henry Blanke. Director, Edmund Goulding. Screen play by Casey Robinson. Play by Zoe Akins. Novel by Edith Wharton. Photographed by Tony Gaudio. Film editor, George Amy. P.C.A. certificate No. 5427. Release date, undetermined. Running time, when seen in Hollywood, 95 minutes. Adult audience classification.

CAST

Charlotte Lovell.....Bette Davis
Delia Lovell.....Miriam Hopkins
Clem Spender.....George Brent
Dr. Lenskell.....Donald Crisp
Tina .....Jane Bryan
Dora .....Louise Fazenda
Jim Ralston.....James Stephenson
Joe Ralston.....Jerome Cowan
Lanning Halsey.....William Lundigan
Jim .....Rand Brooks
Grandmother Lovell.....Cecelia Loftus
Dee .....Janet Shaw
John .....DeWolf Hopper

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Stanley and Livingstone

(Twentieth Century-Fox)

Historical Narrative

Here is told, with manifest fidelity to available record, the story of New York *Herald* reporter Henry M. Stanley's search for British missionary Dr. David Livingstone in Africa, long a favorite adventure story of growing boys. An international controversy of enduring proportions in the closing years of the 19th century, and of course, granddaddy of all the stories about newspaper reporters who follow their assignment through hell and high water, it makes a commanding picture of distinctly unusual cut.

As produced for Darryl F. Zanuck by associate producer Kenneth Macgowan and directed by Henry King, the film is free of interpolated heroics designed to divert the ignorant and full of an almost documentary earnestness that accomplishes a screen result no fictional adventure achieves. As enacted by Spencer Tracy and Sir Cedric Hardwicke, the now almost legendary characters named in the title measure up to idealizations of them crystalized by a thousand tellings of their story. There is no humor in the film, and the only romance in it is of the unspoken variety, but there is warmth and depth and a power that seems to derive from vastness of subject matter and sincerity of its treatment.

The picture takes up Stanley's story at the point of his assignment by James Gordon Bennett to find Dr. Livingstone and leaves off at the point of his victory over scoffing British geographers who have doubted the story of his success. Most of the interviewing footage presents, in a technique akin to the newsreel, Stanley's penetration of the dark continent, his meeting with Livingtone, his experiences while in the missionary's company and, read in off screen voice by Tracy as the safari picks its way through the jungle, passages from Stanley's diary. This is a most effective narrative device.

The screen play by Philip Dunne and Julien Josephson is based on historical research by Hal Long and Sam Hellman. Evident throughout its straightly drawn development is a faithfulness to fact and a disdain for fabrication which combine to produce an effect of utter authenticity.

Previewed at studio.—WILLIAM R. WEAVER.

Produced and distributed by Twentieth Century-Fox. Producer, Darryl F. Zanuck. Director, Henry King. Associate producer, Kenneth Macgowan. Screen play by Philip Dunne and Julien Josephson. Historical re-

search and story outline by Hal Long and Sam Hellman. Photographer, George Barnes, ASC. Art directors, William Darling and George Dudley. Set decorator, Thomas Little. Film editor, Barbara McLean. Costumer, Royer. Sound engineers, Alfred Bruzlin and Roger Heman. Music director, Louis Silvers. PCA No. 5436. Release date, August 18, 1939. Running time, when seen in Hollywood, 101 minutes. General audience classification.

CAST

Henry M. Stanley....Spencer Tracy
Eve Kingsley....Nancy Kelly
Gareth Tyce....Richard Greene
Jeff Slocum....Walter Brennan
Lord Tyce....Charles Coburn
Dr. David Livingstone....Sir Cedric Hardwicke
James Gordon Bennett, Jr....Henry Hull
John Kingsley....Henry Travers
Sir John Gresham....Miles Mander
Mr. Cranston....David Torrence
Captain Webb....Paul Stanton
Frederick Holcomb....Holmes Herbert
Sir Oliver French....Montague Shaw
Sir Henry Forrester....Brandon Hurst
Hassan....Hassan Said
Colonel Grimes....Paul Harvey
Commissioners....Russell Hicks, Frank Dae
Morehead....Joseph Crehan
Carmichael....Robert Middlemass
Senator....Frank Jaquet
Sir Francis Vane....Clarence Derwent

Elsa Maxwell's Hotel for Women

(20th Century-Fox)

Career Story

To exhibitors with vision and courage and, above all, showmanship ability, "Elsa Maxwell's Hotel For Women" offers unusual opportunities. We call it a "career story," for, as far as fundamental plot is concerned, all it does is trace the meteoric rise and swift fall of a country girl who ventured into New York. Yet it is a moving human narrative; one that plays upon sentimentality but remains light and gay. It tells of the loves, jealousies, adventures and intrigues of a group of women, most of whom are very young, who live in a hotel from which men are barred. While telling its story, this lavishly produced picture teems with charm and glamour. Still, it's not sophisticated. It will arouse much attention in the metropolitan centers and promises to be successful any place where sincere human interest entertainment is appreciated.

In essence, "Hotel For Women" is a deft blending of the "Grand Hotel" and "Stage Door" plots.

When it comes down to the use of names to interest the public in this picture, there is no lack of personal worth with which to work. Ann Southern, who has been around for quite a while but didn't get much recognition until her talent was discovered in "Maisie" is the featured actress. Then there is a small platoon of femininity, Jean Rogers, Lynne Bari, June Gale, Katharine Aldridge, Amanda Duff, Ruth Terry and others. And there is Elsa Maxwell herself, one of the most unique personalities in the public eye today. James Ellison is the boy who turns hero in the nick of time; John Halliday plays the philanderer who is shot; and the other masculine roles are filled by Alan Dinehart, Sidney Blackmer and Barnett Parker. But all of them, older and more experienced, played second fiddle in audience estimation to Darryl F. Zanuck's latest discovery, Linda Darnell, the country girl who makes good without going wrong in a big city. Of the many newcomers 20th Century-Fox has presented in the past several years, she, in this picture, looks most promising. Naturally amateurish, she seems to have the stuff of which the stars of tomorrow are made. She has looks and personality and an evident latent ability. The preview crowd recognized her and it is very likely that general audiences will.

Produced under the supervision of Mr. Zanuck, with Raymond Griffith in direct charge, the story told is a product of the combined imagination and writing finesse of Kathryn Scola, Darrell Ware and Elsa Maxwell. Under Gregory Ratoff's direction it teems with engaging, intriguing situations and is laced with smartly clever dialogue.

Previewed at Village Theatre, Westwood. It excited the attention and stimulated the emotions of those who saw it.—Gus McCarthy.

Produced and distributed by 20th Century-Fox. Raymond Griffith Associate producer. Darryl F. Zanuck in charge of production. Directed by Gregory Ratoff. Screen play by Kathryn Scola and Darrell Ware. Story by Elsa Maxwell and Kathryn Scola. Louis Loeffler, film editor. Photographed by Peverell Marley. P. C. A. certificate number 5525. Running time, when seen in Westwood, 80 minutes. Release date: August 4, 1939. General audience classification.

CAST

Eileen Connelly....Ann Sothern
Marcia Bromley....Linda Darnell
Jeff Buchanan....James Ellison
Nancy Prescott....Jean Rogers
Barbara Hunter....Lynn Bari
Joan Mitchell....June Gale
Emeline Thomas....Joyce Compton
Elsa Maxwell....Herself
John Craig....John Halliday
Melinda Craig....Katharine Aldridge
Stephen Gates....Alan Dinehart
McNeil....Sidney Blackmer
Receptionists....Amanda Duff and Ruth Terry
Ben Ritchie....Chick Chandler
Fernando Manfredi....Gregory Gaye
Albert....Charles Wilson
Butch....Herbert Ashley
Galdos....Ivan Lebedeff
Miss Collins....Helen Ericson
Miss Wilson....Dorothy Dearing
Photographer....Barnett Parker
Pages....Lillian Porter and Frances Leslie
Models....Kay Griffith, Irma Wilsen, Brewster Twins and Alice Armand
Jane....Kay Linaker
Foley....Charles Trowbridge
Dave Moore....Hal K. Dawson
Irene....Helen Brown

Range War

(Paramount - Harry Sherman)

Western

"Range War," first of Hopalong Cassidy Pictures for Paramount's new season program, maintains the high entertainment, artistic and exploitation standards established by Producer Harry Sherman in previous numbers of the series. Possessed of all the action, comedy, semi-mystery, excitement and suspense to suit the most exacting demands, Russell Harlan's fine photography of beautiful natural scenic backgrounds adds greatly to the film's entertainment value.

In this episode Hopalong Cassidy is forced to turn priest and stage coach robber in turn to halt the depredations of "Collins," who is exacting usurious tribute from cattle raisers who must ship cattle through his range while they are trying to build a railroad.

Between robberies and sabotaging construction of a railroad "Collins" and his henchmen drive the ranchers to desperate straits. But "Hopalong," aided by "Lucky" and "Speedy" quickly gets to the bottom of the deviltry and by a clever bit of strategy, plus the customary gun-roaring battle, rounds up "Collins" and his bad men.

Fast moving, yet containing more than the usual amount of comedy plus a romantic love story twist which does not interfere with slam bang action, the production is full of those western elements common to exciting adventure features.

Previewed at General Service studio projection room to a press guest audience which frequently applauded the photography and work of the players.—G. M.

Produced by Harry Sherman. Directed by Lesley Selander. Based on an original story by Josef Montaigue. Screen play by Sam Robins. Additional dialogue by Walter Roberts. Based on the character Hopalong Cassidy created by Clarence E. Mulford. Photographed by Russell Harlan, A.S.C. P.C.A. Certificate No. 5390. Running time when seen in Hollywood, 65 minutes. Release date, September 28, 1939. General audience classification.

CAST

Hopalong Cassidy....William Boyd
Lucky Jenkins....Russell Hayden
Speedy MacGinnis....Britt Wood
Jim Marlowe....Matt Moore
Ellen Marlowe....Betty Moran
Padre Jose....Pedro De Cordoba
Charles Higgins....Kenneth Harlan
Buck Collins....Willard Robertson
Dave Morgan....Francis McDonald
Felipe....Don Latorre

Our Leading Citizen

(Paramount)

Questions and Answers

While various studios have been sending up trial balloons in the syndicated movie columns with a view toward finding out, free, how the public feels about having this or that problem of the day solved painlessly for the population on the motion picture screen, the ancient and honorable House of Paramount has been proceeding quietly about the business of bundling up several subjects about which Congressmen and newspaper editors seem somewhat indecisive and disposing of them, in bulk, in a single film. Naturally, therefore, "Our Leading Citizen" is an extraordinary picture, not the least extraordinary aspect of it being its complete fitness for incidental service to the entire art-industry as a trial balloon-to-end-trial balloons in this indubitably important matter.

The personal star of this production is Bob Burns and the new news for showmen to tell their customers about it and him is that it's different from anything he's been cast in and he's different in it from what he's been in anything else. It derives from a story by Irvin S. Cobb, whose name is box office to the Burns public, and he has as cast associates the versatile Gene Lockhart, villainous Charles Bickford, austere Elizabeth Patterson, oncoming Susan Hayward and, in a role as unlike his accustomed stint as Burns' is like his, the capable Clarence Kolb, names enough for anybody's marquee. What with Burns plugging the picture steadily on Bing Crosby's radio program, and Paramount giving it a pyrotechnical premiere in the star's home town, ways and means of exploiting the attraction locally seem to have been abundantly provided.

The matters these players are given to attend to in John C. Moffitt's screen play include a number of things most thinking citizens would like to have attended to at once and for all time. The picture purports to show how this can be done (it boils down to simply finding an utterly honest man for each seat of power).

Chief among the live issues dealt with is the one that used to be called Capital vs. Labor. Other questions answered include the one about whether or not American industrialists should count on selling goods to foreign nations if said nations go to war and the one about what to do with Communist agitators. Employers' prerogatives, employees' rights, collective bargaining and other matters pertained to by the Wagner act also are treated.

Burns plays his role straight. There is practically no humor in the picture. Alfred Santell

(*Continued on page* 88)

Blends Eye-Filling Appeal and Seat-Filling Value into Box-Office Satisfaction.

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IN THE CUTTING ROOM

Irish Luck

(Monogram)

Crime Melodrama

This will be the fourth in a series of pictures in which Frankie Darro has been starred by Monogram. This time he will be cast as a bell boy in a metropolitan hotel and as a lad whose penchant for amateur detecting is continually getting him into trouble. However, as he gets into all sorts of trouble himself and involves others in dangerous predicaments, he is instrumental in unravelling a mysterious robbery and murder case that clears an innocent young man of complicity and traps the culprits.

Dick Purcell will be seen with Darro again and the principal supporting cast will feature Lillian Elliott, Sheila Darcy, Dennis Moore, Mantan Moreland and Howard Mitchell.

Origin of the screen play which March McCarthy prepared is "Death Hops the Bells" of which Charles M. Brown is the author. It is being directed by Howard Bretherton.

Release date: *August 22*, 1939.

Bad Company

(Universal)

Oil Field Melodrama

A lot of titles, of which this label is one, concocted nowadays don't even make a remote pretense of defining the thematic subject matter of the productions they are presumed to identify. Such a designation as "Bad Company" is wide open for lots of interpretations as the designation for an action adventure story of the Texas oil fields.

Be that as it may, "Bad Company" will detail a few episodes in the life of a quick witted, courageous Irish-American lad, who without influence or money and with only the help of a rascally English expatriate and a son who wants to aid a scapegrace father in regenerating himself, beats a scheming promotor at his own game and brings in a million dollar gusher. Production background, of course, demands that much exciting action, spectacle and human interest will amplify the theme.

Jackie Cooper and Freddie Bartholomew, last together in "The Spirit of Culver," will be starred and featured. The supporting cast will include Alan Dinehart as the unscrupulous financier, Melville Cooper, seen in "Robin Hood," "Dawn Patrol," and "The Sun Never Sets," who will play the renegade, and Dorothy Peterson and J. M. Kerrigan.

Release date: *Not determined.*

Charged with 1,000,000 volts of Box-Office Power.

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Charlie Chan at Treasure Island

(20th Century-Fox)

Comedy Mystery

Excitement plus mystery, comedy, and romance are the ingredients being blended in this newest Charlie Chan feature. With Treasure Island, the site of San Francisco's Fair as the setting, thrills that provide smiles and chills are promised to pile upon one another from the moment a China Clipper flies through the Golden Gate with a mysteriously dead man aboard until the final moment when the great Oriental detective traps the least suspected character as the perpetrator of a bizarre crime.

The story also will expose the activities of a blackmailing fake psychic medium who preys upon the gullible in all walks of life.

Sidney Toler will be seen again as Charlie Chan. For feature support he will have Cesar Romero, now in "Frontier Marshal"; Pauline Moore, Sen Yung who became Chan's number one son when Toler inherited the title role, Douglas Fowley, June Gale, Douglas Dumbrille, Sally Blaine, Wally Vernon and Donald McBride.

John Larkin prepared the original screen play and the production is being directed by Norman Foster who handled "Charlie Chan in Reno."

Release date: *September* 8, 1939.

Death of a Champion

(Paramount)

Comedy Mystery

There are some interesting facts about "Death of a Champion" that exhibitors should find it advantageous to know. Basis of the production is one of Frank Gruber's stories which appeared in *Black Mask Magazine,* one of the most widely circulated pulp magazines. It was adapted by Stuart Palmer and Cortland Fitzsimmons and is being directed by Robert Florey.

The picture will introduce a picturesque new detective character, Oliver Quade, to theatre audiences. Quade is successful in peddling encyclodepias by the simple process of demonstrating that he has learned the answers to every question. He dabbles in solving crimes as a side line. This role will be played by Lynne Overman. Featured with him will be young Donald O'Connor and such personable and capable players as Robert Paige, Joseph Allen, Jr., Virginia Dale, Susan Paley, Harry Davenport, Frank M. Thomas, Pierre Watkin, May Boley, Grace Hale, Hooper Atchley and Guy Usher.

It is promised that the picture will be one of the most exciting, baffling and amusing mysteries of the year. At least it has all the necessities—suspense, action, thrills and numerous killings in it.

Release date: *September* 1, 1939.

Television Spy

(Paramount)

Television Melodrama

"Television Spy" will show what a marvelous medium television will be when it gets here. It won't be a scientific film. As a matter of fact it will be a melodramatic exposition of international intrigue and, of course, a love story, founded upon an attempt to steal a television invention with almost everything that happens happening via television. However the spies fail in their battle with the courageous young scientist and, true to picture making technique, the heroic lad and the menaced girl fall in love (via television) in the end.

The picture will feature William Henry, who before this production's release will be seen in a strong role in "Geronimo," and another member of the studio's "Golden Circle of New Faces," Judith Barrett. For support they will have the services of William Collier, Sr., Richard Denning, Anthony Quinn, John Eldredge, Minor Watson, Morgan Conway and quite a contingent of lesser known players.

"Television Spy" is based on a story by Andre Boehm which William Lipman and Horace McCoy adapted and which Edward Dmytryk is directing.

The television consciousness of many people is a natural exploitation angle of which showmen may elect to make use.

Release date: *September* 8, 1939.

The Fighting Gringo

(RKO-Radio)

Western

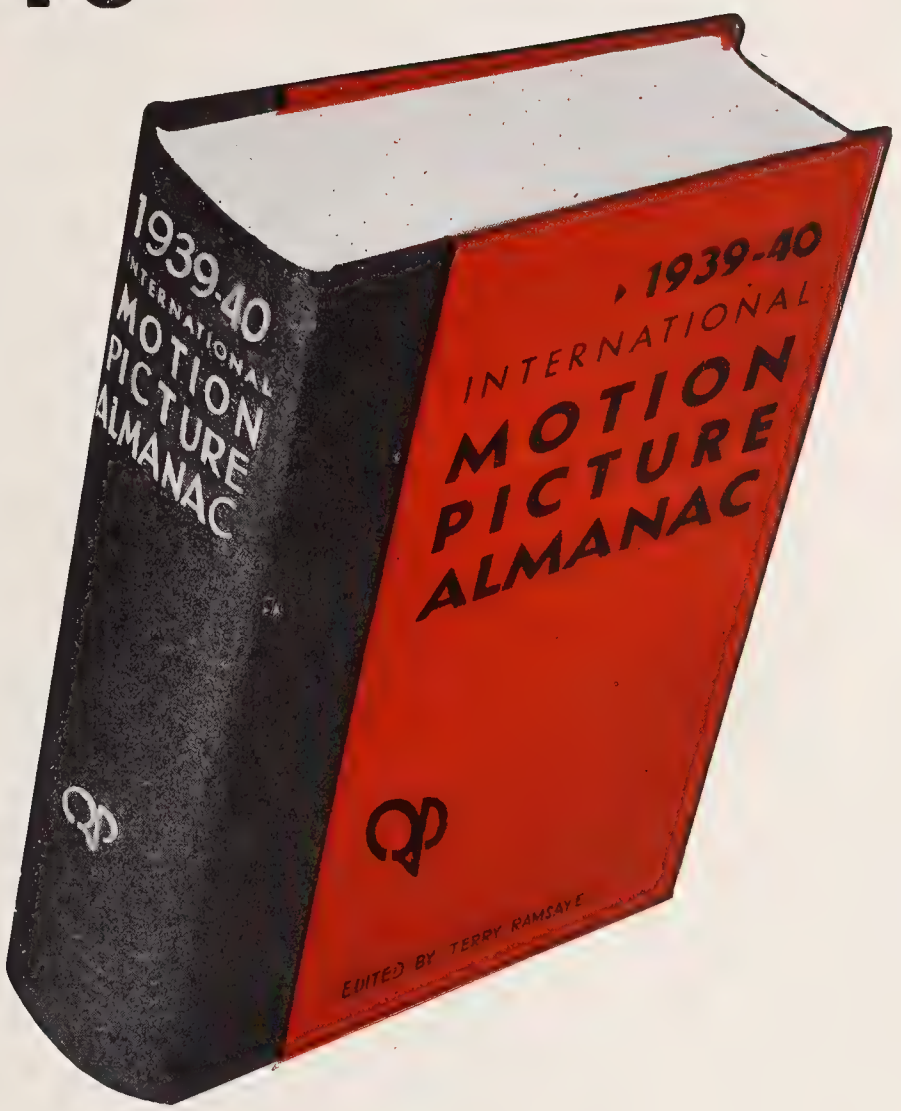
The locale of this newest George O'Brien adventure film is the southwestern part of Texas, near the Mexican border, of 60 years ago. Use will again be made of all those features and angles which have elevated its star to high rank among western actors.

In his 14th consecutive RKO-Radio picture, O'Brien will have the support of a carefully chosen cast. His leading lady, Lupita Tovar, is by no means a newcomer to film audiences and such troupers as Lucio Villegas, Leroy Mason, William Royle, Glen Strange, Slim Whittaker, Ben Corbett and Martin Garralaga have long been active in outdoor adventure films.

The behind the scenes personnel have been closely identified with George O'Brien pictures. Bert Gilroy has produced nine of them, David Howard has directed 21, and Oliver Drake has written the screen plays for seven or eight.

Release date: *To be determined.*

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SHOWMEN'S REVIEWS OF NEW FILMS

(*Continued from page 85*)

directed with emphasis on the melodramatic highlights and the key speeches, many of which accentuate patriotism.

Previewed at the Paramount theatre, Los Angeles, where otherwise attentive audience reception was marred slightly by laughter at each use of the word "comrade" by the player portraying a Communist agitator.—W. R. W.

Produced and distributed by Paramount. Produced by George Arthur. Directed by Alfred Santell. Screen play by John C. Moffitt. Story by Irvin S. Cobb. Photographed by Victor Milner. Edited by Hugh Bennett. P.C.A. certificate No. 5489. Release date, August 11, 1939. Running time, when seen in Los Angeles, 90 minutes. General audience classification.

CAST

Lem Schofield.....Bob Burns
Judith Schofield.....Susan Hayward
Clay Clinton.....Joseph Allen
Shep Muir.....Charles Bickford
Aunt Tillie.....Elizabeth Patterson
Jim Hanna.....Clarence Kolb
Jerry Peters.....Paul Guilfoyle
Tonia.....Fay Helm
Mrs. Barker.....Kathleen Lockhart
Stony.....Otto Hoffman
Miss Swan.....Kathryn Sheldon
Druscilla.....Hattie Noel
J. T. Tapley.....Gene Lockhart

Miracles for Sale

(M-G-M)

Melodrama

MGM's "Miracles for Sale" is an unusual picture, based on the activities of a former magician who makes a living creating and selling illusions to other artists. It is the type of film on which showmen can go the limit in the way of exploitation campaigns. Frankly melodramatic in style, the film, which features Robert Young and Florence Rice, met with hearty approval at the preview.

Supporting Young and Miss Rice are Frank Craven, Henry Hull, Lee Bowman, Cliff Clark, Astrid Allwyn, Walter Kingsford, Frederic Worlock, Gloria Holden and William Demarest.

Tod Browning directed from a screenplay by Harry Ruskin, Marion Parsonnet, and James Edward Grant who adapted the book by Clayton Rawson.

"Morgan," attempting to prevent a seeress from seeking $25,000 posted by a psychic research organization to be given to anyone communicating with the dead, becomes involved in two murders. He follows the slender clues through a set of eerie circumstances and finally uncovers the killer.

Previewed at the Fox Uptown Theatre, Los Angeles, to an enthusiastic audience some member of which thought there existed a possible basis in the Young characterization for a series of pictures.—V. K.

Produced and distributed by M-G-M. Directed by Tod Browning. Screenplay by Harry Ruskin, Marion Parsonnet and James Edward Grant. From a book by Clayton Rawson. Art director, Cedric Gibbons. Associate, Gabriel Scognamillo. Wardrobe by Dolly Tree. Photographed by Charles Lawton. Edited by Frederick Y. Smith. P. C. A. Certificate No. 5489. Running time, when seen in Los Angeles, 70 minutes. Release date, Aug. 4, 1939. General audience classication.

CAST

Michael Morgan.....Robert Young
Judy Barclay.....Florence Rice
Dad Morgan.....Frank Craven
Dave Duvallo.....Henry Hull
La Claire.....Lee Bowman
Inspector Gavigan.....Cliff Clark
Mrs. Zelma La Claire.....Astrid Allwyn
Colonel Watrous.....Walter Kingsford
Doctor Sabbatt.....Frederick Worlock
Madame Rapport.....Gloria Holden
"Quinn".....William Demarest

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Colorado Sunset

(Republic)

Musical Western

From a screenplay by Betty Burbridge, who probably has written more western stories than any other woman writer in Hollywood, and directed by George Sherman, Republic has prepared another in their series starring Gene Autry and Smiley Burnette. Gene and Smiley are not alone in this picture in rendering their songs. This time they share the melodies and musical accompaniment with the KMBC Texas Rangers and Patsy Montana. Of course the really humorous singing as well as the rest of the comedy angles in the picture are given to Smiley Burnette.

William Farnum and Elmo Lincoln, stars of a few years back, are in a few of the scenes. The rest of the cast, including June Storey, Barbara Pepper, Larry "Buster" Crabbe and Robert Barret, lend name value to the picture that might be exploited and they handle their parts ably enough to more than hold audience interest.

Gene, "Frog" and the Texas Troubadours run into difficulty when they buy a ranch but discover it is a dairy farm which includes a contract to deliver a specified quantity of milk. The neighboring dairymen are unable to deliver the milk because a gang, who they believe are hired by a trucking firm, wrecks their wagons. Gene investigates and finds that it is not the trucking company but a local veterinarian who is trying to control the milk distribution. Gene runs for sheriff and, with the aid of a musical campaign staged by "Frog," "Patsy" and the Texas Troubadours, wins.

As sheriff Gene uncovers the whole plot and the gang is driven from the county.

The action shots and photography, taken by William Nobles and edited by Lester Orlebeck, along with the musical composition of the picture make it an ideal western for the Autry fans.

Reviewed in the Republic projection room in New York at a screening for the trade press. —GEORGE SPIRES.

Produced and distributed by Republic. Associate producer, William Berke. Directed by George Sherman. From a screenplay by Betty Burbridge and Stanley Roberts. Original story by Luci Ward and Jack Natteford. Production manager, Al Wilson. Photographed by William Nobles. Lester Orlebeck, film editor. Musical supervisor, Raoul Kraushaar. Composition "Colorado Sunset" by Con Conrad and L. Wolfe Gilbert. P. C. A. No. 5454. Release date, July 31, 1939. General audience classification.

CAST

Gene.....Gene Autry
Frog.....Smiley Burnette
Carol.....June Storey
Ginger.....Barbara Pepper
Haines.....Larry "Buster" Crabbe
Doc Blair.....Robert Barret
Herself.....Patsy Montana
Themselves.....The CBS-KMBC Texas Rangers
Mr. Hall.....Purnell Pratt
Sheriff.....William Farnum
Drake.....Kermit Maynard
Clanton.....Jack Ingram
Burns.....Elmo Lincoln
Frankie.....Frankie Marvin

Fugitive at Large

(Darmour-Columbia)

Melodrama

Jack Holt appears in a dual role in "Fugitive at Large," the latest of the Larry Darmour productions for Columbia release. A story of injustice in which an innocent man is sent to jail because of a mistaken identity, "Fugitive at Large" is a compactly made, well knit piece of entertainment of its particular kind.

Supporting the perennial Holt are Patricia Ellis, Stanley Fields, Guinn Williams, Arthur Hohl, Cy Kendall, Jonathan Hale, Leon Ames, Don Douglas, Weldon Heyburn, Ben Weldon and Leon Beauman.

Lewis D. Collins directed from the screenplay and adaptation by Eric Taylor and Harvey Gates, from Taylor's original story. Rudolph Flothow was associate producer.

The mistaken identity case motivates the plot as "Storm," convicted of a payroll robbery, is sent to the chain gang. Escaping, he seeks to find the real criminal, "Farrow," whom he has never seen. Caught by the police again, "Storm" is unsuccessful in presenting his story until the real criminal emerges for another robbery.

Previewed in a studio projection room in Hollywood.—V. K.

Produced by Larry Darmour for Columbia Release. Associate producer, Rudolph Flothow. Directed by Lewis D. Collins. Original story by Eric Taylor. Screenplay and adaptation by Eric Taylor and Harvey Gates. Photographed by James S. Brown, Jr. Edited by Dwight Caldwell. Song, "Swing That Hammer," composed and arranged by Hall Johnson. P. C. A. Certificate No. 5498. Running time, when seen in Hollywood, 65 minutes. Release date, not set. General audience classification.

CAST

Storm } Farrow } .....Jack Holt
Patricia.....Patricia Ellis
Manning.....Stanley Fields
Conway.....Guinn (Big Boy) Williams
Curtis.....Arthur Hohl
Captain Edwards.....Cy Kendall
District Attorney.....Jonathan Hale
Carter.....Leon Ames
Stevens.....Don Douglas
Corrick.....Weldon Heyburn
Louie.....Ben Welden
Guard.....Leon Beaumon

Island of Lost Men

(Paramount)

Melodrama

This is double-dyed-in-the-wool melodrama, and its thrills are yards deep and just as wide. A tongue-in-the-cheek spine-chiller, "Island of Lost Men" is a production that audiences cannot help talk about. Aware undoubtedly of the great popularity of lurid adventure stories such as propagated by pulp magazines, producer Eugene Zukor and director Kurt Neumann took the bizarre story of Norman Reilly Raines and Frank Butler, made into a robust screen play by William R. Lipman and Horace

McCoy, and with the capable acting of Anna May Wong, J. Carroll Naish, Eric Blore, Anthony Quinn, Ernest Truex, Rudolph Forster, William Haade and Broderick Crawford, plus regiments of jungle savages, turned it into a picturesque and spectacular piece of screen merchandise.

From the sinister streets of Singapore, "Kim Ling," luring on yet lured by the cold blooded Eurasian "Prim," follows him into the fastnesses of his jungle kingdom, hoping thereby to find trace of her missing father, a long lost Chinese General.

The picture is wide open for flamboyant exploitation, and the farther one permits his imagination to run in concocting weird ideas the more favorable public reaction is likely to be.

Previewed in the Paramount studio projection room to a press and guest audience. Applause at the end indicated satisfaction with the return of blood and thunder melodrama. —G. M.

Produced by G.M.O. Associate producer, Eugene Zukor. Directed by Kurt Neumann. Photographed by Karl Struss, A.S.C. Screen play by Wm. R. Lipman and Horace McCoy. Based on a play by Norman Reilly Raine and Frank Butler. P.C.A. No. 3848. Release date, July 28, 1939. Running time, when seen in Hollywood, 00 minutes. General audience classification.

CAST

Kim Ling.....Anna May Wong
Gregory Prin.....J. Carrol Naish
Herbert.....Eric Blore
Chang Tai.....Anthony Quinn
Frobenius.....Ernest Truex
Professor Sen.....Rudolf Forster
Hambly.....William Haade
Tex Ballister.....Broderick Crawford

In Name Only

(RKO-Radio)

True Love Triumphs

What to do about getting the active generation in to see a picture offering Carole Lombard, Cary Grant and Kay Francis in the top spots is printed on page one of the practical showman's exploitation manual. What to do about getting in the oldsters, those stay-at-homes who say the theatre isn't what it used to be and save their money, is suggested in the title of this offering and the suggestion is backed by the material. The film is a modern and varied treatment of the wife-in-name-only theme that was as dependable as "East Lynne" in the Gay Nineties and, in the absence of proof to the contrary, still is.

By way of modernizing the subject matter, the story is timed as of now and it is the other woman instead of the wife who does the suffering. She doesn't suffer all the time, though, and never in the lachrymose extreme that used to be fashionable. In fact, the best moments of the picture are the humorous ones, of which there are many, possibly as many as the other kind. Sometimes, in these stretches, audience laughter drowns out dialogue. Present and accounted for, however, are the Christmas sequence and the bedside finale, although it is the husband instead of one of the women who's teetering on the brink of death when the villainess is exposed and the way for a happy ending cleared.

Miss Francis is not too frigid and altogether credible as the wife who refuses to divorce her rich husband so that he can marry the honest young widow. Grant plays the distressed husband without a touch of the stuffed shirt manner but, on the contrary, with spirit, unfailing humor and complete conviction. Miss Lombard has to do some crying and gets into a modern version of the traditional black cloak for the emotional showdown at the finish, but prior to that she makes good use of ample opportunities to display her easy command of gay mood.

Richard Sherman's screen play is from "Memory of Love," a novel by Bessie Breuer, and the producer, George Haight, supplied superb facilities for its presentation. John Cromwell, director, brought out some especially fine acting in key spots, breaking the strain with nice judgment. By the time the story gets down to where the villainess betrays herself and makes a happy ending possible, the preview audience was affected to the point of booing her just as in the old days.

Previewed at the Pantages Theatre, Hollywood, with reactions as reported above.—W. R. W.

Produced and distributed by RKO-Radio. Executive producer, Pandro S. Berman. Director, John Cromwell. Producer, George Haight. Screen play, Richard Sherman. From the novel "Memory of Love" by Bessie Breuer. Musical score, Roy Webb. Photographer, J. Roy Hunt, ASC. Special effects, Vernon L. Walker. Art director, Van Nest Polglase. Associate, Perry Ferguson. Miss Lombard's gowns by Irene. Other gowns by Edward Stevenson. Set decorator, Darrell Silvera. Recorder, Hugh McDowell, Jr. Editor, William Hamilton. Assistant director, Dewey Starkey. P.C.A. No. 5312. Release date, September 5, 1939. Running time, 92 minutes. General audience classification.

CAST

Julie Eden.....Carole Lombard
Alec Walker.....Cary Grant
Maida Walker.....Kay Francis
Mr. Walker.....Charles Coburn
Suzanne.....Helen Vinson
Laura.....Katharine Alexander
Dr. Gateson.....Jonathan Hale
Dr. Muller.....Maurice Moscovich
Mrs. Walker.....Nella Walker
Ellen.....Peggy Ann Garner
Gardner.....Spencer Charters

Harvest

(French Film Center)

Gallic Garden of Eden

It is probable that the critical hullabaloo of charges and counter charges concerning this picture may becloud the important item of evaluating the production from a pictorial and entertainment point of view. For all its poetic intentions and the paeans of praise that its sponsors will sing, the back to the land plea voiced by the production is given an unsatisfactory and incomplete treatment.

For all its concern with the good earth, the camera has failed to give the spectator the feeling of farm life and the sense of growing things upon it.

The plot of the piece would seem to be chiefly framed along the designs of that customary cinema cliche of "boy meets girl" or rather in view of its earthy connotations, "mate meets mate." "Panturle," a rather aboriginal and eccentric farm recluse, finds himself a companion and worker when "Arsule" fishes him out of a pond into which he has fallen from a tree while ogling her pulchritudinous appearance. Being an earth bound fable, the writing has no time for full explanation as to why the woman should desert her present lover, "Gedemus," a knife grinder, outside of the fact that she objected to the double assignment of being the man's beast of burden and plaything of desire.

Previewed for an invited audience composed of cultural and educational classes, who watched the proceedings with pencil and book in order to record their reaction as a contribution to the collection of comment held at the completion of the screening.—Joseph F. Coughlin.

Produced at the Marcel Pagnol studios in Marseilles, France. Released in the United States by the French Cinema Center, Inc. Director, Marcel Pagnol. From the novel, "Harvest," by Jean Giono. Continuity, Gerry H. Saunders. English titles, Charles Jahrblum and Mark Brum. Original music by Arthur Honegger. No. P. C. A. certificate. Running time, 80 minutes. Release date, undetermined. Adult audience classification.

CAST

Panturle, a farmer.....Gabriel Gabrio
Gaubert, a blacksmith.....Edouard Delmont
Gedemus, an itinerant knife-grinder.....Fernandel
Arsule.....Orane Demazis
The Sergeant.....Le Vigan
The Gendarme.....Rollan
L'Amoureux, a farmer.....Henri Poupon
Alphonsine, his wife.....Odette Roger
M. Astruc, a grain dealer.....Paul Dullac

SHORT SUBJECTS

March of Time, Vol. 5, No. 13

(RKO Radio)

Metropolis—1939

March of Time has prepared a unique film on Manhattan for the many persons who will be unable to visit New York during the World's Fair. Showing first the various nationalities who live in the city and the foreign atmosphere which they preserve in their surroundings, the camera takes the audience through Chinatown, Harlem, Little Italy, Yorkville and other sections. The second part of the film brings to the screen the activities and duties of New York's finest, the police department. Scenes of a criminal line-up at police headquarters, how emergency calls are answered, the intricate mechanism that keeps the New York police in constant communications with the rest of the country, and other phases of police work are included. This is one of the most interesting subjects of the series.—Running time, 18 minutes.

The Memory Lingers On

(Bert Ennis)

Screen Memories

Bert Ennis has prepared a second in the series of his short subjects dealing with memorable events and persons that made news a few decades back. Among the events that personalities highlighted are the sinking of the Maine in Havana Harbor that sent two nations into war, President Theodore Roosevelt at work and at play, Amelia Earhart's memorable flight to Ireland and the never to be forgotten Dempsey-Firpo fight. The reel is also spiced with humor and adventure with Charlie Chaplin in a scene from one of his pie-throwing fights with Mack Swain; Mary Pickford resisting the advances of the villain until she is rescued by the hero; Douglas Fairbanks, Sr., in his breath taking fights and daring stunts, and the forming of the United Artists Corporation by D. W. Griffith, Mary Pickford, Douglas Fairbanks, Sr., and Charlie Chaplin. Judging from the audience reaction at the Radio City Music Hall, the second of this series of short subjects was a success.—Running time, ten minutes.

Will Osborne and His Orchestra

(Vitaphone)

Melody Master

A regulation orchestral act is made a bit different and enjoyable by the addition of novel renditions and a sense of the ridiculous in this newest number from the Melody Master billing, featuring Will Osborne and his band. Besides the maestro, some pleasing song chatter is offered by vocalists, Lynn Davis and Dick Rogers. As for the rest of the company, they blow and strum on their instruments to tuneful and satisfactory results.—Running time, 10 minutes.

Lifts the Gift Attraction out of the Dish Pan Class.

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Based on the "JAMES LEE WONG" Series in COLLIER'S MAGAZINE written by HUGH WILEY

A MONOGRAM PICTURE

WHAT THE PICTURE DID FOR ME

Columbia

CALLING OF DAN MATTHEWS, THE: Richard Arlen, Charlotte Wynters—Double billed this and just got by.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

CLOUDS OVER EUROPE: Laurence Olivier, Valerie Hobson, Ralph Richardson—Hang the press sheet with the Sears-Roebuck catalogue and send the trailer back. Columbia, after furnishing the money for this production, ruthlessly threshed out a stereotyped campaign centering around hackneyed advertising blobs such as "thrills and chills," "he risked his neck for the woman he loved," "a timely expose of spy problems in war shrouded Europe." "Clouds Over Europe" pokes fun and delicious fun at the whole rigamarole of spies and international relations, makes a thoroughly enjoyable farce of just those things Columbia seeks to promote as the real values in the film. This English production starring Ralph Richardson (than whom there is no one more pleasing and capable in films today) and Laurence Olivier (an outstanding star who possesses originality and individuality), is one of the most clever, most amazing and decidedly the most delightful film we have had the good fortune to exhibit to the public in many a moon. In fact, after careful consideration, we have notched out a berth for "Clouds Over Europe" in a group of the 25 best films ever to have graced our screen. Played July 6-7.—C. T. Cooney, Jr., Waldo Theatre, Waldoboro, Maine. General patronage.

FIRST OFFENDERS: Walter Abel, Beverly Roberts, Johnny Downs—Another so-so programmer that boasts of a good moral and that's just about all. Slow moving and misses fire. Patrons comment non committal.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

MY SON IS A CRIMINAL: Alan Baxter, Jacqueline Wells—Just fair to middling production which will never be rated above the low program class. Columbia seems to be lacking something this year.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

OUTSIDE THESE WALLS: Michael Whalen, Virginia Weidler, Dolores Costello—An entertaining program picture. It seemed to be enjoyed by our patrons. Nothing exceptional but will get by. Running time, 59 minutes.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

First National

ANGELS WITH DIRTY FACES: James Cagney, Pat O'Brien, Ann Sheridan, "Crime School Kids," Humphrey Bogart—Strike up the band, boys. Here's dynamite and plenty powerful and be sure your box office has an extra drawer. After playing this any exhibitor should be able to take a long vacation and a happy one.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

DARK VICTORY: Bette Davis, George Brent, Humphrey Bogart, Geraldine Fitzgerald—One that the ladies will love. After the first show, mouth-to-mouth advertising will take care of you. I think it is one of the best shows of the season. It is just natural. Played July 17-18.—Bud Davis, Ritz Theatre, Roanoke, Ala. Small town patronage.

MAN WHO DARED, THE: Charles Grapewin, Jane Bryan—Built around a snatch and not so good and another thing that is not so good either is this is another gangster picture. Ask the patrons and you sorrowfully admit that it is and that you are in a crack for pictures and that against your better judgment they must suffer through what they have seen so many of this season. When you figure that from all your contracts you get 40 that are built around killings is it any wonder that business is not so good? The public is punch drunk with gangster pictures.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

Grand National

WALLABY JIM OF THE ISLANDS: George Houston—A honey and one any exhibitor can use on the week-end where action and thrills are in demand.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

Liberty

SCHOOL FOR GIRLS: Sidney Fox, Paul Kelly, Lois Wilson—This is quite old and can safely say it drew much bigger houses than many specials.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

Metro-Goldwyn-Mayer

GIRL DOWNSTAIRS, THE: Franchot Tone, Franciska Gaal, Walter Connolly—A very fine comedy. Suitable for a double bill. Played to nice week-end business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

IT'S A WONDERFUL WORLD: James Stewart, Claudette Colbert—Right up the old alley for a small town exhibitor is this mystery comedy. Both of the stars did themselves proud and the supporting cast is excellent. A good picture that should do business. Running time, 85 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

LUCKY NIGHT: Robert Taylor, Myrna Loy—Robert Taylor and Myrna Loy make a grand team. It is not the best picture in the world but it will please. One that most everyone will enjoy. It will stand up on any program. Just step on the name and the picture will take care of itself. Played July 9-10.—Bud Davis, Ritz Theatre, Roanoke, Ala. Small town patronage.

STRONGER THAN DESIRE: Virginia Bruce, Walter Pidgeon—Good programmer. Running time, 70 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

TELL NO TALES: Melvyn Douglas, Louise Platt—Good little B picture. Running time, 65 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

Monogram

MR. WONG, DETECTIVE: Boris Karloff, Grant Withers—A company that puts such as this on the market ought to be arrested for stealing because you know when you sell them a ticket to see it you know they are not going to see anything. I have a good trade on my late show Saturday nights but one or two more like this and it will be curtains for me. Played July 15.—Bud Davis, Ritz Theatre, Roanoke, Ala. Small town patronage.

WOLF CALL: John Carroll, Movita—Surprisingly good for an inexpensive picture. Our audience liked it; so will yours. Running time, 65 minutes. Played July 22-25.—W. C. Lewellen, Uptown Theatre, Pueblo, Col. General patronage.

Paramount

BOY TROUBLE: Charles Ruggles, Mary Boland—A good little picture that appealed to the family trade. Cannot really stand alone but good entertainment on a double bill.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

GRACIE ALLEN MURDER CASE: Gracie Allen, Warren William, Ellen Drew, Kent Taylor—This picture is alright as a screwball comedy but Paramount's record for poor pictures is militating against us in the matter of grosses. You just can't kid the picture going public any more. They have graduated with high honors in selecting what they want to see.—A. E. Hancock, Columbia Theatre, Columbia City Ind. General patronage.

HERITAGE OF THE DESERT: Evelyn Venable, Donald Woods—Better than average western. Running time, 73 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

I'M FROM MISSOURI: Bob Burns, Gladys George—Good picture to good business. All Bob Burns' pictures are good. Running time, 80 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

INVITATION TO HAPPINESS: Fred MacMurray, Irene Dunne—Fairly good picture which failed to draw. Played July 19-20.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

INVITATION TO HAPPINESS: Irene Dunne, Fred MacMurray—Prize fight picture of mediocrity. The ladies don't like prize fighting and the men evidently didn't like the title. So at the box office you are on a limb and someone had a saw. Second day of run 40 paid admissions and three deadheads. Bring on the Townsend plan.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

KING OF CHINATOWN: Akim Tamiroff, Anna May Wong—Just a program picture that just about squeezes by. If I were using baseball scoring, no runs, no hits, no errors.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

MIDNIGHT: Claudette Colbert, Don Ameche, John Barrymore, Francis Lederer, Mary Astor—Good program picture. No special. Running time, 94 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

Republic

HEROES OF THE HILLS: Three Mesquiteers (Bob Livingston, Ray Corrigan, Max Terhune), Priscilla Lawson—Another good one with the favorites, Three Mesquiteers.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

MEXICALI ROSE: Gene Autry, Smiley Burnette—What a relief it is to run a western of this kind. He

(*Continued on following page*)

Destined to Sweep Millions of Women into the Box-Office

MET-ROSE

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METRO PREMIUM CO.
THEATRE DIVISION
Offices and Warehouses in all Principal Cities.

(Continued from preceding page)
is one cowboy that certainly elevated westerns to a higher plane. I do not know how it is with other houses but with my house, when you show Gene Autry, I show to the same crowd of people that I do to some special outstanding attraction. Business always good in anything that Gene makes. Played July 15.—Bud Davis, Ritz Theatre, Roanoke, Ala. Small town patronage.

OUTLAWS OF SONORA: Three Mesquiteers (Bob Livingston, Ray Corrigan, Max Terhune)—A dandy. As good a western that any exhibitor would like to play.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

PRAIRIE MOON: Gene Autry, Smiley Burnette, Shirley Deane—Gene very good as usual and pleased. Cannot see where this star will outdraw Dick Foran or Buck Jones.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

RED RIVER RANGE: Three Mesquiteers (John Wayne, Ray Corrigan, Max Terhune), Lorna Gray, Polly Moran—These are the type of pictures that enable us to keep our doors open during this slump.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

RHYTHM OF THE SADDLE: Gene Autry, Smiley Burnette, Peggy Moran—Another Autry that pleases. —George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

WYOMING OUTLAW: Three Mesquiteers (John Wayne, Ray Corrigan, Raymond Hatton), Donald Barry—Pretty good western which did average business. Played July 21-22.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

RKO Radio

ALMOST A GENTLEMAN: James Ellison, Helen Wood—A swell program picture. Fine for Friday and Saturday. Running time, 58 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

LOVE AFFAIR: Irene Dunne, Charles Boyer—Very much enjoyed by my patrons. A refreshing story and the kids were great. Can recommend this one. Running time, 80 minutes. Played July 6.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

ROOKIE COP: Tim Holt, Virginia Weidler, Frankie Thomas—OK for Saturday. Running time, 60 minutes. —P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

SORORITY HOUSE: Anne Shirley, James Ellison —Played with "Timber Stampede." Make a good double bill. Both entertaining. Running time, 61 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

TIMBER STAMPEDE: George O'Brien, Marjorie Reynolds—Played with "Sorority House." Make a good double bill. Both entertaining. Running time, 61 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

TROUBLE IN SUNDOWN: George O'Brien, Rosalind Keith, Ray Whitley—Good western with a good story and good acting. O. K. for Saturday. Running time, 60 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

Vised by Value!
A Passport to the Promised Land of Profits.
MET-ROSE
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METRO PREMIUM CO.
THEATRE DIVISION
Offices and Warehouses in all Principal Cities.

Twentieth Century-Fox

GORILLA, THE: Ritz Brothers, Anita Louise, Patsy Kelly, Bela Lugosi—Weak lower half. Running time, 65 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

HOUND OF THE BASKERVILLES, THE: Richard Greene, Basil Rathbone, Wendy Barrie, Nigel Bruce—Fox certainly pulled a boner with this thing. Richard Greene was ace at my house but two or three more like this and he will be a gone duck. To start with, the title was terrible and it is in keeping with the picture because it is the same way. All in all, it is just nothing. Played July 14.—Bud Davis, Ritz Theatre, Roanoke, Ala. Small town patronage.

JESSE JAMES: Tyrone Power, Henry Fonda, Nancy Kelly, Randolph Scott—A really swell picture! Well acted, a superb cast, and good box office appeal. I would like to say that the acting of Henry Fonda steals the show.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

MYSTERIOUS MR. MOTO: Peter Lorre, Mary Maguire, Henry Wilcoxon—Very good. Business average.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

NEWS IS MADE AT NIGHT: Preston Foster, Lynn Bari—Newspaper yarn cleaning up city crime, and furnishes plenty of laughs and thrills. A good programmer. Running time, 73 minutes. Played July 23.—Bob Elliano, Palace Theatre, Torrington, Conn. General patronage.

SUBMARINE PATROL: Richard Greene, Nancy Kelly, George Bancroft, Preston Foster—A very good programmer that satisfied. This picture seemed to have action, romance and a bit of comedy. No adverse criticism.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

TAIL SPIN: Alice Faye, Constance Bennett, Nancy Kelly, Joan Davis, Charles Farrell—Here is a picture that I had set for two days and pulled it out and set it in for one day. Was a little skeptical about it. Everybody knows the girls can't fly but it is a good make-believe. The patrons will enjoy it. Played July 13.—Bud Davis, Ritz Theatre, Roanoke, Ala. Small town patronage.

THANKS FOR EVERYTHING: Adolphe Menjou, Jack Oakie, Jack Haley, Arleen Whelan, Tony Martin—A screwball show if there ever was one. There is some comedy but otherwise I don't see any reason for this picture.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

YOUNG MR. LINCOLN: Henry Fonda, Alice Brady, Marjorie Weaver, Arleen Whelan—Good picture. I didn't do any business with it. My folks didn't take to it. Very little action and short on entertainment. Not a laugh nor a cry. I should say see it first before you give it extended time. I don't believe it's good enough. Running time, 101 minutes. —W. L. McPhee, Strand Theatre, Old Town, Maine. General patronage.

YOUNG MR. LINCOLN: Henry Fonda, Alice Brady, Marjorie Weaver, Arleen Whelan—Good picture and good business. Should have played it on Sunday. No complaints but many compliments on it. Running time, 101 minutes. Played July 17-18.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

United Artists

STAGECOACH: Claire Trevor, John Wayne, Andy Devine, George Bancroft, Thomas Mitchell, Louise Platt—A very good picture that did us extra business. Had our times been normal and our factories humming, I think we would have had real business.—Harold Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

TOPPER TAKES A TRIP: Roland Young, Constance Bennett, Billie Burke, Alan Mowbray—Good comedy that did quite well at the box office. Running time, 82 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

WUTHERING HEIGHTS: Merle Oberon, Laurence Olivier, Geraldine Fitzgerald, David Niven, Flora Robson—A box office flop. This may get raves among the critics who do not pay to get in but among cash customers it's a picture to skip. Do not think too many liked it. Too bad. Running time, 104 minutes. Played July 16-17.—Woodrow Wilson (for R. Covi), Covi Theatre, Herminie, Pa. Small town and rural patronage.

Universal

FAMILY NEXT DOOR: Hugh Herbert, Joy Hodges, Juanita Quigley, Eddie Quillan—Here is a picture that will please everyone. A sleeper for sure and the box office was a decidedly pleasant surprise. A swell little comedy for a small town. Do not skip it. Excellent. Running time, 61 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

FAMILY NEXT DOOR, THE: Hugh Herbert, Ruth Donnelly, Joy Hodges, Juanita Quigley, Eddie Quillan —A swell comedy that kept our audience laughing continually. Running time, 65 minutes. Played July 15-18.—W. C. Lewellen, Uptown Theatre, Pueblo, Col. General patronage.

FOR LOVE OR MONEY: June Lang, Robert Kent —A good picture but without drawing stars, so was a decided flop. Nothing wrong with the picture but no draw. Running time, 67 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

GOODBYE, BROADWAY: Alice Brady, Charles Winninger—Sold as a special, and when an exhibitor has to double bill it, you can draw your own conclusion. Play it on a double or can it.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

NEWSBOYS HOME: Jackie Cooper, Wendy Barrie, Edmund Lowe, "Little Tough Guys"—Pretty good program picture. Only fair at the box office. Running time, 75 minutes.—P. G. Held, New Strand Thetare, Griswold, Iowa. General patronage.

OLD DARK HOUSE, THE (reissue): Boris Karloff, Melvyn Douglas, Charles Laughton, Gloria Stuart—Has grown big lying in the vaults. Great comment from audience. Star value terrific now. Played July 8-11.—W. C. Lewellen, Uptown Theatre, Pueblo, Col. General patronage.

PRESCRIPTION FOR ROMANCE: Wendy Barrie, Kent Taylor, Mischa Auer—Very nice. Played this on a double bill and it pleased. Don't risk it single.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

SUN NEVER SETS, THE: Douglas Fairbanks, Jr., Basil Rathbone—All comments good but picture failed to beat the heat here in competition to "Tarzan Finds a Son!" Running time, 73 minutes. Played July 15-18.—W. C. Lewellen, Uptown Theatre, Pueblo, Col. General patronage.

YOU CAN'T CHEAT AN HONEST MAN: Edgar Bergen, "Charlie McCarthy," "Mortimer" Snerd, W. C. Fields—I don't think any jury in the country could convict Jimmy Fidler for panning this picture. Kiddie entertainment at best. Running time, 79 minutes. Played July 4-5.—Woodrow Wilson (for R. Covi), Covi Theatre, Herminie, Pa. Small town and rural patronage.

Warner Brothers

ADVENTURES OF JANE ARDEN, THE: Rosella Towne, William Gargan—Only fair. Not much of a drawing card. Running time, 61 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

COWBOY FROM BROOKLYN: Pat O'Brien, Dick Powell, Priscilla Lane, Ann Sheridan, Dick Foran—This is a repeat booking and can safely say it's tops. One big roar after another and a box office magnet. Will bring it back for a third showing if the print is good enough to run through machines.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

DAWN PATROL: Errol Flynn, Basil Rathbone, David Niven, Donald Crisp—Another smash from Warner that any theatre will be proud to present. Give it the works.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

FOUR DAUGHTERS: Lane Sisters, Gale Page, Jeffrey Lynn, John Garfield, Claude Rains, May Robson, Dick Foran, Frank McHugh—Our fans don't go for this kind of picture and nevertheless it pleased and can safely say it's one of the year's best. Bringing it back for a return showing; it must be good.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

GIRLS ON PROBATION: Jane Bryan, Ronald Reagan—Where they like prison stories this will pack them in. Not a special and we'll bet it will make many look sick. Get behind this gold mine. Casino will certainly bring it back for a repeat showing.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

HARD TO GET: Dick Powell, Olivia de Havilland, Charles Winninger, Allen Jenkins—A very nice picture that pleased. Powell is tops and a favorite. Olivia de Havilland is great. Played July 10-11.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

OKLAHOMA KID, THE: James Cagney, Rosemary Lane, Humphrey Bogart—A swell picture. Just the type for Cagney. Another hit from Warners. This did well at the box office. Running time, 80 minutes. —J. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

SECRET SERVICE OF THE AIR: Ronald Reagan, Irene Rhodes, John Litel—Good Saturday picture. Running time, 62 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

SECRETS OF AN ACTRESS: Kay Francis, George Brent, Ian Hunter, Gloria Dickson—Will please on a double bill. Featuring three good stars and double billed, should draw nice business.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

TORCHY BLANE IN CHINATOWN: Glenda Farrell, Barton MacLane—Good for double bills only. Why don't Warner make one good feature out of two of the Torchy series and we'll bet it will be a wow. —George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

TOVARICH: Claudette Colbert, Charles Boyer, Basil Rathbone, Anita Louise—Small towns better watch out for this and be sure to double bill it as we had done and got by nicely. A very good feature for a double program.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

WATERFRONT: Gloria Dickson, Dennis Morgan, Marie Wilson—A good action programmer. Watch this boy Dennis Morgan. Running time, 59 minutes. Played 21-22.—Bob Elliano, Palace Theatre, Torrington, Conn. General patronage.

WOMEN ARE LIKE THAT: Kay Francis—Pleased on a double bill. Kay is well liked.—George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

Short Features

American Red Cross

FOOTSTEPS: Interesting.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Columbia

CLOCK GOES ROUND AND ROUND, THE: Scrappy Cartoons—Brought much delight to our juveniles.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

DIVING RHYTHM: Special Sport Thrills—Very entertaining and timely.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

HOME ON THE RANGE: Andy Clyde—If your audience likes comedies, don't pass this up. It's a scream. They'll roll in the aisles.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Metro-Goldwyn-Mayer

ANGEL OF MERCY: Passing Parade, No. 5—A story of Clara Barton and the founding of the Red Cross. Very, very good. Running time, 10 minutes. —A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

ART GALLERY, THE: Cartoons—Very good. Since MGM has quit the Captain and the Kids these cartoons have improved greatly. Very clever. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

LOVE ON TAP: MGM Miniatures—Here is a knockout. Do not waste it. Excellent. Running time, nine minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

NEW ROADWAYS: Passing Parade, No. 8—Interesting.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

RADIO HAMS: Pete Smith Specialties—Good one reeler which pleased all.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Paramount

HELLO, HOW AM I: Popeye the Sailor—Good cartoon which pleased.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

PARAMOUNT NEWS: No. 99—Brings the cold Atlantic sea to your screen. Magnificent camera shots and superb picturization of the first and unsuccessful attempt to raise the sunken submarine Squalus. Thrilling documentary reel, achieving in six minutes a perch far nearer the summit of worthwhile cinema than hundreds of full length productions. This is one of the finest single reels we have ever shown. In fact, Paramount's entire coverage of the Squalus disaster has been nothing short of splendid. Played July 14-15.—W. C. Cooney, Jr., Waldo Theatre Corp., Waldoboro, Maine. General patronage.

PARAMOUNT PICTORIAL: No. 11—Average filler.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

RKO Radio

FISHERMAN'S PARADISE: RKO Pathe Sportscope—Good sports reel of deep sea fishing. Running time, one reel.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

MARCH OF TIME, THE: No. 8—These subjects just can't be beat. We need more propaganda of world affairs. Enjoyed by all my patrons. The only reel that will get us some business during a period of film depression. Running time, 18 minutes.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

MICKEY'S PARROT: Walt Disney Cartoons—Good cartoon. Can recommend same. Running time, eight minutes.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

IN NEWSREELS

MOVIETONE NEWS—No. 92, Vol. 21.—France celebrates Bastille Day....Guests attend luncheon for French President Lebrun....Queen Mother Mary inspects military camp....English workers practice use of bomb shelters....Moscow workers parade with gas masks....Count Ciano visits the Alcazar of Toledo ....Avalanche buries six Washington mountain climbers....James A. Farley, John D. Hamilton and John Roosevelt sail for Europe....Tyrone Power and Annabella visit Rome....Joe Louis and Gene Tunney referee bouts in Chicago....At Mount Rainier vocationists slide down snowy slopes....Lew Lehr.

MOVIETONE NEWS—No. 93, Vol. 21.—Food is brought into British concessions from Shanghai.... Nipponese invaders attack Chinese stronghold.... Battles continue in Mongolia....Senate Foreign Relations chairman approves U. S. stand....French navy holds maneuvers in the Atlantic....Freckle contest held in Philadelphia....Pope visits the Castel Gandolfo....Cheyenne holds rodeo....French fashions ....Lew Lehr....Saratoga opens turf season....Jack Dempsey vacations at Bear Mountain....Helen Crlenkovich wins national diving title....Andy K wins Arlington Futurity.

NEWS OF THE DAY—No. 290, Vol. 10.—British and French display their might at Bastille Day parade.... Postmaster General Farley and National Republican Chairman Hamilton sail for Europe....Leo the Lion, Jr., makes movie debut....Fugitive King Zog and Queen flee to Paris....Avalanche buries six climbers in Washington....Three-ton statue unveiled in England....U. S. and England stage miniature olympics Chicago sees international title bout.

NEWS OF THE DAY—No. 291, Vol. 10.—French fleet in fighting trim....Japan blockades....War in north China....Pope goes to summer home....Army marks 30 years of air progress....Royal garden party.... British motorcycles race....Dempsey recovers....

PARAMOUNT NEWS—No. 103.—Snow avalanche kills six climbers....Farley and Hamilton sail on the same boat for Europe....Rescue boy lost in Maine woods eight days....Study of war twenty-five years ago and today....Camera reports from England, Russia, Germany and France.

PARAMOUNT NEWS—No. 104.—Racing season opens at Saratoga....British hold out in Tientsin "siege" ....Steel worker wins public links golf tournament ....International Poultry Congress displays some rare birds....Toronto holds freckle and pie eating contests....CIO pickets battle police in Cleveland.

RKO PATHE NEWS—No. 3, Vol. 11.—Paris celebrates Bastille Day....Farley and Hamilton sail on same ship for Europe....Mars only 36,000,000 miles away.....Ciano and Franco confer in Spain.... Pearls cultivated at New York World's Fair.... Sharp shooters vie for title....British beats U. S. college track team.

RKO PATHE NEWS—No. 4, Vol. 11.—Army air force marks 30th birthday....Dr. "Will" Mayo dies ...Sir Edmund Ironside at conclave in Poland.... Two new trains revive railroad rivalry....Irene Castle dances at the New York World's Fair.... Outboard record shattered....Armstrong wins public links title.

UNVERSAL NEWSREEL—No. 792, Vol. 11.—Troops march in France on Bastille Day....2 dead, 4 missing in avalanche....Mars swings near earth....Two party leaders sail for Europe on same ship....Russians ready for air raids....Army transport off for Hawaii....Queen Mary inspects Hussars....Autos blessed in quaint rites at Baldwin, N. Y.....Indian youngsters hold beauty contest....Three-ton statue baffles critics....Foreign chefs display their art at the New York World's Fair.

UNIVERSAL NEWSREEL—No. 793, Vol. 11.—Japanese blockade British....Polish army shows strength....Ab Jenkins hurt as racing car burns.... Pope goes to summer estate....King of "Freckles" is selected in Germantown....Modern Cinderella chosen ....."Davey" O'Brien turns pro....27-to-1 shot wins Futurity....16,000 fans attend Cheyenne rodeo.

Saskatchewan, Canada. Rural and small town patronage.

SAMOVAR SERENADE: Nu-Atlas Productions—My farmer patrons do not go for Russian stuff. Poor entertainment for rural patrons. Running time, one reel.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

Twentieth Century-Fox

BARNYARD BASEBALL: Terry-Toons—Good cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

TIMBER TOPPERS: Ed Thorgersen—Very good. Worth playing.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Universal

STRANGER THAN FICTION: No. 61—As usual this series is very interesting and this is no exception. Very good reel. Running time, eight minutes. —A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

WILD AND BULLY: Mentone Musical Comedies—Very good entertainment. Running time, 19 minutes. —Woodrow Wilson (for R. Covi), Covi Theatre, Herminie, Penna. Small town and rural patronage.

Vitaphone

BELIEVE IT OR ELSE: Merrie Melodies—Leon Schlesinger is putting out some very good stuff. This subject being no exception. Would like to see Leon do a subject on Tony Galento and the "Beer Barrel Polka." Running time, seven minutes.—Woodrow Wilson (for R. Covi), Covi Theatre, Herminie, Penna. Small town and rural patronage.

DAFFY DUCK AND THE DINOSAUR: Merry Melodies.—Good cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HAM-ATEUR NIGHT: Merrie Melodies—One of the poorer cartoons put out by this company. Not so hot. Running time, nine minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

HOBO CADET BAND: Merrie Melodies—Seven amusing minutes. Running time, seven minutes.—Bob Elliano, Palace Theatre, Torrington, Conn. General patronage.

LARRY CLINTON AND HIS ORCHESTRA: Melody Masters—This is the second of Larry Clinton for the season and this reel is far superior to the first that we ran. Very good swing band. Running time, nine minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

PROJECTION ROOM: Broadway Brevities—No stars and the acts were very poor with the exception of the clown acrobats. Skip it if not necessary to play. Running time, 18 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

SEEING SPOTS: Broadway Brevities—An excellent Brevity with the adagio dancers the best we have seen in months. Very good.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

WILL OSBORNE AND HIS ORCHESTRA: Melody Masters—A good band short. Audience applauded this one after each showing. Running time, 10 minutes.—Bob Elliano, Palace Theatre, Torrington, Conn. General patronage.

Serial

Republic

ZORRO RIDES AGAIN: John Carroll, Helen Christian—If you haven't played this serial then you are sure missing a honey. As good as the "Lone Ranger." —George Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

Sign Association To Meet

The annual convention of the National Sign Association will be held at the Stevens Hotel in Chicago August 22-24. More than 50 companies will have displays at the Sign Exposition held in connection with the meeting.

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MAJOR INDUSTRY PROBLEMS PLAGUE BRITISH EXHIBITORS ON VACATION

Product Shortage, Television and Redundancy to Be Discussed at CEA-KRS Talks; Interest Shown in Booking Combines

by AUBREY FLANAGAN
in London

With the spectre of a potential film tax now completelv and finally exorcised from the scene British exhibitors have packed their holiday grips and made their way in search of the annual and, in these hard times, well earned vacation. They go, however, to Turnberry and the Tyrol, to Stockholm and Southend with one preoccupation incessantly upon their minds—the question of product, and its current shortage.

Television and Redundancy

Presently before the exhibitor groups are two vital problems, each of them the subject of joint examination between themselves and the distributors—television and redundancy. Bound up with them either directly or indirectly are the questions of free shows and bank nights, of cut prices and of booking combines such as that promulgated by John Maxwell. Each and everyone is linked with the incessant and vexed question of product and its depleted reservoir.

With the tackling of redundancy as first subject of the new CEA-KRS talks, the wider problem will, of course, be partly attacked. So, too does the joint trade effort to present a united case to the Postmaster General on television policy, have a bearing upon the broader question. The decrease in the amount of product available, a decrease, say some, in quality as well as in quantity, has sharpened the exhibitor attitude to these two propositions.

The increasing anxiety, manifest up and down the country in exhibitor groups, at both cut-price shows and free shows and the by no means unfriendly reception accorded John Maxwell's offer to back financially product which would be guaranteed an independent market, are indicative of the exhibitor state of mind.

CEA willingness to sit around a table with the distributors on the two major problems, is interpreted in many quarters not so much as expression of a desire for trade unity, as a manifestation of a longsighted bid for trading freedom. So far, despite protestation on both sides of communality, the trade has been unable to present a collective face to the Postmaster General on television. It remains to be seen whether an agreement can likewise be reached on a redundancy policy.

Efforts have been vigorous during the last few weeks towards the pooling of ideas and attitudes on behalf of a trade policy on television. It is already known and has been recorded that talks between renters and distributors failed to bridge the gap which exists, a gap not so much between exhibitor and renter *per se* as between renter and renter-exhibitor. Efforts are presently being concentrated upon securing the united backing and united functioning of the newsreels in regard to television. Newreels continue to be shown on the British Broadcasting Corporation television programme, but it is claimed that this does not betoken any unwillingness on their part to join hands with the exhibitors, who are adamant against the diffusion of films of any kind. It is, say CEA counsellors, part of the policy of appeasement with which the trade faces the Postmaster General, that they are unwilling to exasperate him by removing newsreels from BBC programmes forthwith. In spite of this, rank and file opinion in exhibitor circles is obviously and completely against the hiring of any films whatsoever, and expressions of this attitude reiteratedly are found in the branches.

It is reported, however, and despite protests of complete unity on the trade policy, that the newsreel camp is not entirely unanimous. It may not be insignificant that certain of them have links with the major circuits. Already recorded is an unwillingness to aggravate the Postmaster General by removing from his television programmes an item with which, of course, is wrapped up much of the future development of the new medium.

Pooled Newsreels Considered

The Newsreel Association will now discuss the possibility of pooling their periodical resources, and offering BBC from their five different issues a regular reel which would supply a consistent programme and, withal, which could not be said to be in identical competition with exhibitors showing individual newsreels. This, too, would be an operative factor against any newsreel which the BBC might make being offered to exhibitors in competition with the trade reels.

The trade remains, in spite of its appeasement policy, highly critical not only of the BBC's policy in regard to rediffusion of shows, but in regard to the competitive nature of the entertainment provided. Not only are complete shows now broadcast over the BBC television wavelength—"Me and My Girl" was televised in its entirety from the Victoria Palace—but the dilettante type of French film previously broadcast is now being supplanted by feature length Westerns, supplied, however, by other than KRS members.

In the more "inexpensive" exhibitor regions, like Devon and Cornwall, it is currently claimed that even the payment of a small "performing right" fee, such as that suggested by Major Bell at the Blackpool Conference, plus installation and service charges, would be beyond the reach of the average small picture houses. Labor circles take a more progressive view and a suggestion is being made at this year's National Association of Technicians and Kinematograph Engineers conference that picture house operators should be given training in handling television apparatus.

United on Redundancy

The redundancy question, however, is likely to find a more united trade atttitude, for the product shortage has had an obvious effect on the trade, not only of exhibitors, but of renters. It is the contention of Theodore Hinge, president of the CEA, that redundancy is still in its infancy, and that there is still abundant finance awaiting more politically stable times, before it is poured into new building schemes.

Further consideration is, of course, being given to Mr. Maxwell's proposals for financial backing of production for a potential independent group. There is a natural nervousness on the part of independents to be party to any scheme which would ally them to a circuit so vast as Maxwell's Associated British Pictures group. Many of them have asked if there must not be a catch in it. On the other hand the prospect of securing further product which would not be available presumably to the other circuits is one which cannot be and has not been dismissed out of hand. The proposal is to be examined further and a Committee has been delegated to discuss it at greater length with Mr. Maxwell. There will be a significant CEA nucleus in favor of agreement with him. It is, however, on the wider field, an agreement with a policy rather than with an individual. Already the idea of an independent product bloc has been unofficially mooted, and it is by no means unlikely that other studios will make similar approaches to the CEA. The first assurance of production finance is obviously a guaranteed release, and any such scheme would appear on the face of it to solve problems not only for exhibitors but also for producers.

Problematical, however, is the KRS attitude, but indication of what it might be in this case can be gleaned from the opposition they have always offered booking combines of every description. It is unlikely that they would be willing to let Maxwell or any other producers cut across their interest.

Profits Shown

Associated British Pictures showed a trading profit of $6,530,905 for the year ending March 31, 1939, an increase of $207,848, or a net profit of $3,904,530, according to a financial statement issued this week. The general reserve is now $13,512,500.

Gaumont British profit for the year, according to a statement also issued this week, was $3,353,438. After deductions for income taxes, interest on mortgages, debenture stock and depreciation, the balance available is $551,854. A moderate decrease in theatre profits was recorded.

NO PASSES FOR CITY EMPLOYEES

Maury Maverick, Mayor of San Antonio, at a meeting of the city council said that in the future city employees will not be permitted to accept passes for film theatres. He said that the employees receive a fair wage and should be able to afford theatre admissions. Inspection of theatres by firemen will be abolished, he said.

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OBITUARIES

Beryl Mercer, Actress, Succumbs in Hollywood

Beryl Mercer, veteran actress, died last Saturday at the Santa Monica Hospital in Hollywood, California, at the age of 57. Little hope had been held for her recovery following an operation earlier this month.

Miss Mercer gained widespread recognition while appearing in the Broadway production "Outward Bound" in 1924. Soon after she appeared in her first film "Three Live Ghosts" and later appeared in such films as "All Quiet on the Western Front," "Cavalcade," "Magnificent Obsession," "The Little Minister" and "Berkeley Square."

Morton Selten

Morton Selten, British stage and screen actor, died this week in London. Mr. Selten was a member of Daniel Frohman's famous company here in the United States before returning to England. In 1932 he entered motion pictures in England.

Mrs. James H. Reid

Mrs. Bertha Westbrook Reid, mother of the late Wallace Reid, well-known actor of silent films, died in the Presbyterian Hospital in Newark, N. J., after a long illness.

Jack Duffy

Jack Duffy, veteran stage and screen comic died in Hollywood last week.

Dominique Amaros

Dominique Amaros, former vaudeville acrobat and member of Actors Equity Association, died in Freeport, L. I., this week. Mr. Amaros appeared in vaudeville with a partner under the name of Amaros and Jeanette.

Joseph C. Spieker

Joseph C. Spieker, 48, who operated the Imperial theatre in Cincinnati, Ohio, died in his sleep of a heart attack. His widow, two daughters and a brother survive.

John F. Buck

John F. Buck, 76, who for 55 years worked as stage manager in practically every Cincinnati theatre, died at the Bethesda Hospital after a two month's illness.

Roy H. Steward

Roy H. Steward, for more than 17 years a salesman in the Indianapolis territory for the National Theatre Supply Co., died at his home in Terre Haute, Ind. Funeral services were held last Monday.

Set Omaha Tourney

The Omaha Variety Club will hold its annual golf tournament and dinner at the Ralston Club on August 21st, according to Harry J. Shumow, chief barker. The committee includes Mr. Shumow, Glenn Rogers, Joe Jacobs, Joe Scott and Sid Rose.

Chaplin Starts "Dictator"

Charles Chaplin's "The Great Dictator" went into production on Monday with Paulette Goddard and Henry Daniell playing the leading roles opposite Chaplin.

Tarkington Loses Warner Suit Plea

Booth Tarkington, author, was denied his application to dismiss an $18,750 counterclaim against him by Warner Brothers, in Mr. Tarkington's suit against Warner Brothers for an injunction, accounting, and damages. The denial was made in New York Federal Court.

Mr. Tarkington's suit against Warner alleges the company appropriated the literary rights to "Penrod" in the film, "Penrod and His Twin Brother," and also violated the Civil Rights law in using Tarkington's name in the picture's advertising.

On the same day, Thursday, that Mr. Tarkington's application for dismissal of the Warner counter-claim, which charges Tarkington sold motion picture rights after copyright had expired, was denied, Federal Judge Bondy granted his application for a bill of particulars from Warner Brothers.

Cantor Sued for $750,000

Eddie Cantor, comedian, was named as chief defendant in a $750,000 damage suit, in Los Angeles, by Charles Gollob, apartment house manager, and his wife. The suit alleges Mr. Gollob and his wife were mishandled after a political argument in a Hollywood radio studio on March 27. Other defendants are the Reynolds Tobacco Company, program sponsors, and the Columbia Broadcasting System.

Bill of Particulars Denied

Federal Judge Murray Hulbert on Wednesday in New York denied an application by Warner Brothers for a bill of particulars in a suit brought by Katherine Moog charging libel in the picture "Confessions of a Nazi Spy."

Charge Over-Assessment

The Old Time Petroleum Company, of Wilmington, Delaware, owner of the Warner theatre property and lessee of its entrance, filed suit last week against the city board of assessment, for over-assessment.

Tries to Close Theatres

An injunction to close the Broadway and Howard theatres was asked last week in Tampa, Florida, in circuit court, by the county tax collector. Butler E. Gore, operator, is charged with delinquency of $750 in license taxes.

Howson Talks on Sound

In a radio program to commemorate the thirteenth anniversary of talking pictures, broadcast last week by the Franklin Institute of Philadelphia over Station WCAU, the motion picture industry was represented by Albert Howson, Warner Brother executive, who spoke on the subject of the invention of sound pictures. In the course of his talk outlining the beginnings and progress of sound, the speaker said that since the advent of sound on film great strides forward have been made in the quality of tonal reproduction and in uniformity of tonal quality. Although the sound picture of today would seem to leave little or no room for improvement, scientists are constantly working for the greater perfection in every detail, according to Mr. Howson.

Budd Rogers has named Evelyn Lee Jones to the post of publicity representative for Alliance Films.

IN COURTS

Bondy Approves French Unit's Reorganization

Federal Judge William Bondy on Friday in New York approved the French Motion Picture Corporation's plan for reorganization. The company distributes foreign films.

The plan provides for payment of 15 per cent to general creditors and 100 per cent to preferred creditors.

There was no opposition.

Tri-Color Loses Appeal For Patent Injunction

The application of the Tri-Color Corporation for an injunction and damages against Technicolor, was denied Tuesday in Los Angeles, by Federal Judge William James. The action alleged infringement of the Charles F. Jones patent pertaining to certain apparatus and processing.

The suit disposition is regarded importantly, inasmuch as several patent infringement actions have been held up, pending a ruling by the court concerning the present case.

The court ruling held that processes claimed to be exclusive under the Jones patent were being used prior to the filing of that instrument.

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NATIONAL *Screen* SERVICE

PRIZE BABY OF THE INDUSTRY

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor GERTRUDE MERRIAM, Associate Editor

AGAIN AND AGAIN

Driving in from the midwest and stopping off to look around, a vacationing scout reports an alarming drought of showmanship in many of the spots visited. It was his observation that managers were too willing to concede a lack of entertainment; that theatremen were allowing themselves to become intimidated by carping criticism of dubious importance. The visitor indicated that there was an inclination on part of the managers to run and hide when anyone yelled "boo."

If these charges be true, let faltering brethren take heart. There is little reason to hide, less to apologize. No entertainment in recorded history has ever given as much consistent satisfaction to millions of pleased patrons as the motion picture. For what it offers, the average motion picture program is still the greatest entertainment buy and the biggest bargain in town.

Managers should not take for granted the manifold virtues of the motion picture. The public should be told, again and again.

Where the public is being told, there is no drought.

▽ ▽ ▽

THEY ARE FINDING OUT

Results of the Quigley Awards so far in 1939 affirm the growing suspicion that the new policy has turned the Competitions into the greatest and most spectacular free-for-all in the history of motion picture showmanship. For current proof, turn back to last week's issue and find the listings for Second-Quarter-Master Plaque and Medal honors. None of the First Quarter-Masters in these classifications have repeated. The current winners are all first-timers. Check where they come from and what type of house they operate. They come from small towns, key cities, and neighborhoods. The Quarter-Master Citation list says much of the same.

Yes, it's a merry free-for-all, and why should it not be? For the first time in Awards history, the bars are all down. All the limitations have been removed. No deadlines, no classifications. No complete campaigns are needed. Just single ideas or promotions.

All that remains is the challenge of pure showmanship, and as the records show, the man in the field has accepted this challenge in quantity and quality of exploitations that have broken every record for entries since the Awards first made their bow in 1934.

Based on the going in the first two Quarters of the year, the Third and Fourth Quarters promise even a faster pace in the battle for the annual honors. The contest is still wide open and that's another reason why there is bound to be an influx of newcomers to the Competitions in the last half of the annual contest.

No one here ever indicated that a man must win Award honors to prove his worth as a showman. But it appears that theatremen with the teeniest bit of curiosity on how they stack up alongside of brother-managers are finding out, and favorably, through the Competitions.

All branches of the industry have unanimously accepted the new policy of the Awards as the fairest test yet of showmanship at the boxoffice. The unprecedented participation of theatremen everywhere, is a further and even more definite endorsement.

▽ ▽ ▽

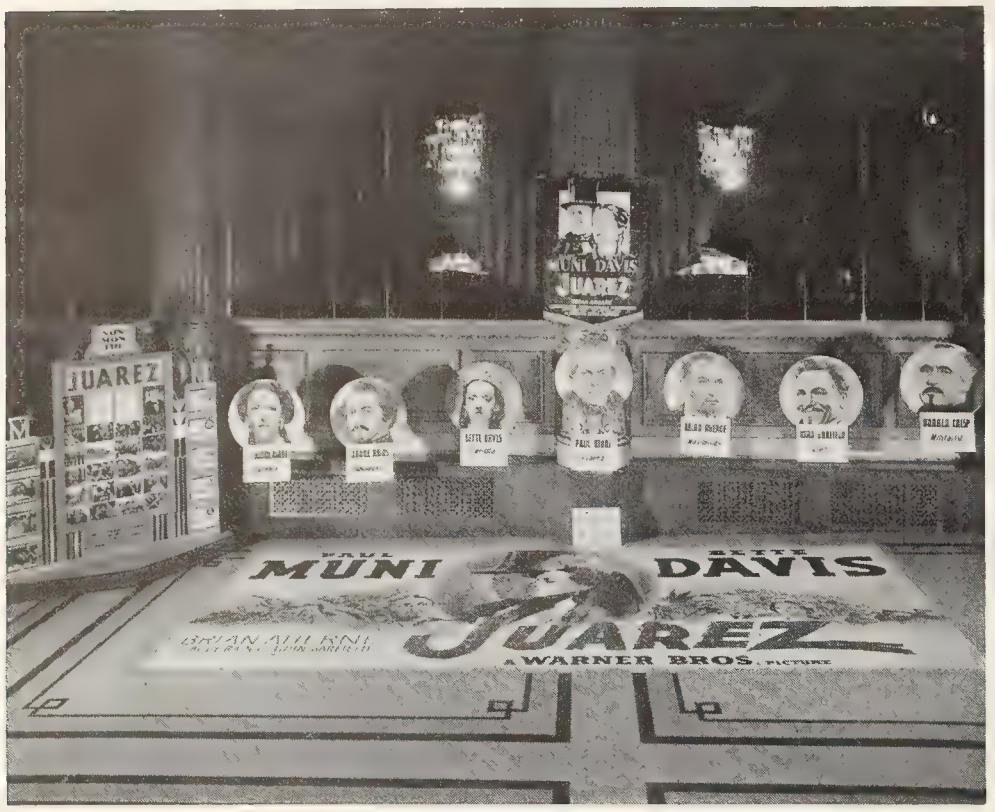
THE FAMOUS PLAYERS WAY

Outstanding impressions gathered by your chairman at the recent Famous Players-Canadian managers' conference, reveal almost automatically the high consideration for the welfare and security of employee by employer; the strong bond of affection between manager and executive. The former immediately was apparent in every word spoken before the convention by president and founder, N. L. Nathanson. The finest expression of the latter was the tumultuous and touching welcome by the assembled managers to J. J. Fitzgibbons, vice-president, happily recovered from a serious illness.

In today's chaos and confusion, the consistently progressive and human policy of this premier Canadian circuit indicates that a genuine concern for the manager and his future is not at all inconsistent with highly profitable operation. It has yet to be disproven that regard for one's fellow-man is a more effective stimulator of individual boxoffice effort than threats and whips.

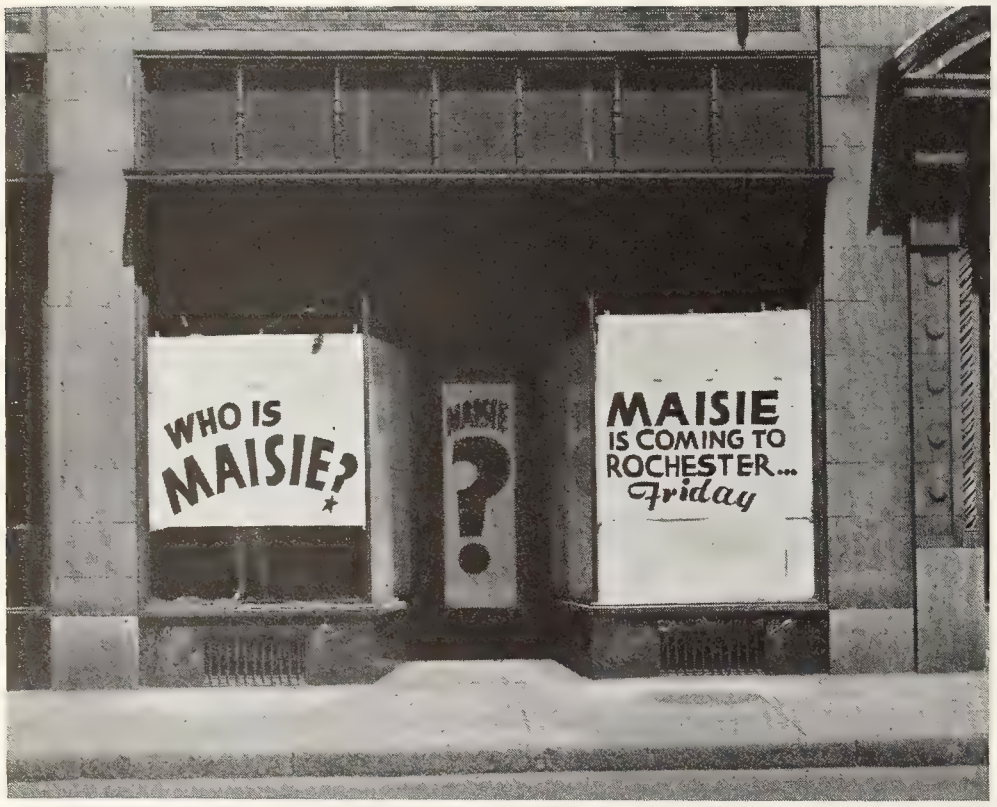
A-Mike Vogel

Round Table in Pictures





Above, left, is reproduced a photo of Louie Lamm's "Juarez" lobby display at Warners' Uptown in Cleveland. Twenty-four-sheet was pasted to floor, and strung along the lobby were cutout photos of all the stars in the picture. Also planted at left may be seen numerous scene stills. . . . During the run of "Tarzan Finds a Son" Publicist Joseph A. DiPesa, Loew's Theatres, Boston, created the float shown above which was used five days ahead of opening. Touring local beaches, etc., special recordings, "Tarzan" yells and animal effects with picture and playdate plugs were interpolated.



A come-on teaser gag recently engaged in by Round Tabler Les Pollock at Loew's in Rochester for "Maisie" was the use of an empty store window in which girl, concealed from the knees up, paced back and forth. Appropriate tiein copy covered balance of windows and door. In addition for street bally, man in tails distributed "Maisie" visiting cards.

Contrasting sharply with its surroundings, is the window display at right with an attractive girl skating on a 12 x 9 foot portable rink in the main window of leading New York furniture store to aid in publicizing the engagement of "Winter Carnival" at Radio City Music Hall. Tieup was engineered by Arthur Jeffries under the direction of Monroe Greenthal at United Artists.





In the seashore resort of Arverne, Long Island, and at the open-air Boardwalk Theatre, Round Tabler Ed Siegal for his advance exploitation on Fox's "Young Mr. Lincoln" planted the woman, illustrated in photo above, in front of his house ahead of opening. Sign above read, "I am waiting for 'Young Mr. Lincoln', my attorney. He will arrive here", etc. Stunt is reported to have attracted much attention.



Animated lobby display was conceived by P. W. Maddock, General Manager for MGM in New Zealand, for the opening of "Sweethearts" at the Regent in Masterton, New Zealand. Windmill revolved and the two Dutch figures moved back and forth as though in the act of kissing.

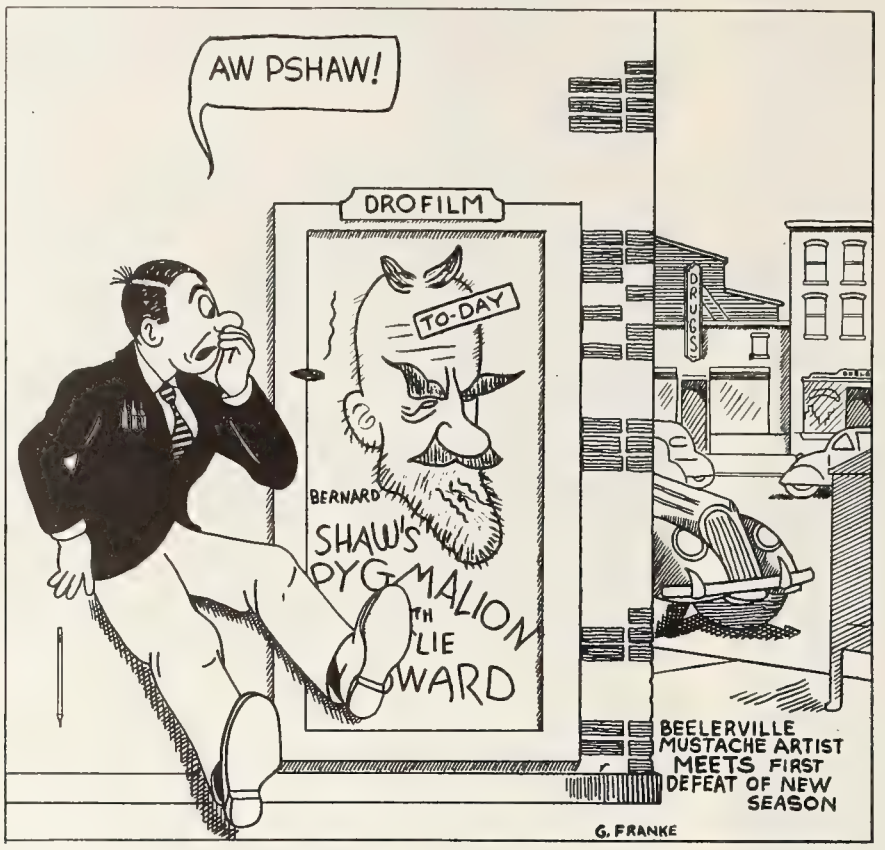


Most exhibitors try to keep the wolf from their doors, but not so with Manager Bernard Stewart at the Gorman Theatre in Framingham, Mass., who for his date on Monogram's "Wolf Call" undaunted, bannered a promoted thoroughbred wolf dog and used his street bally to call attention to the picture's opening. Stunt is reported to have been such an eye-attractor that local dailies picked it up, running stories and art work.



A Bob Burns mule race was staged by Manager W. S. Samuel, at the Rex Theatre, in Arp, Texas, through the cooperation of the officials of the Arp Civic Club Trades Day for opening of "I'm From Missouri." Theatre received free newspaper space three weeks in advance and gratis publicity in the special edition published for the event by the local paper. Shown left to right in the photo are: Joe Law, Arp Civic Club manager; Samuel; Lewis Cook, winner of the race, and C. L. Tubb, track manager.

SHOWMEN'S LOBBY LAFFS



An adventure at the fictitious Drofilm Theatre in the non-existent town of Beelerville, in the series portrayed by Glenn Franke, of Cheviot, Ohio.

Safety Angle Tied to "Angels Have Wings"

Teaser campaign was engaged in by Manager Charlie Bierbauer and his publicist Nick Todorov for the opening of "Only Angels Have Wings" at the Wilmer and Vincent Colonial in Allentown, Pa., with street crossings in the theatre neighborhood stencilled with copy reading "Cross carefully; only angels have wings."

Soda fountains featured an "Angels Delight" drink and five and tens distributed paper napkins and specially printed heralds which were headed "you may belong to a club, you may wear a diamond, you may have a big heart, but you don't have to have a spade to dig up real entertainment," etc. Herald was printed in red and black ink on white stock and using a cut of a card club, diamond, heart and spade in the proper colors on the cover, with large cut on the picture inside.

Let's Hear From You!

Pierce Inaugurates "Variety Hour" Show

An innovation in screen entertainment was introduced to Oklahoma City, Okla., theatre audiences last week by Spence Pierce, manager of the Midwest theatre. The first "Variety Hour," a full hour's program of shorts, was presented and if it meets with public approval will become a regular feature of this first run Oklahoma City house.

The Variety Hour is made up of diversified screen entertainment including news flashes, and current events, cartoons, sports reels, travel trips through foreign lands, comedies, fashion forecasts, musicals, and other novelties all presented in one hour.

Lawler Hosts Aged Couples

Sponsored by the Paramount Theatre and the Toledo Blade, Ralph Lawler and Mrs. M. R. DeLong hosted members of the local Golden Wedding Club at a showing of "Pursuit to Happiness." Localites married 50 years or more through publicity run in the cooperating paper were invited to attend the show. Through courtesy of baker, giant wedding cake was donated, as were flowers and other gifts. With Mrs. DeLong as general chairman of the Club, an annual party for its members is held at the Paramount.

LOEW'S HOLD "TARZAN" CONTESTS AT BEACHES

If the folks at the swimming pools in New York are startled by jungle shouts, no circus has broken loose nor have the Martians invaded our planet. It is just the "Tarzan" swimming contest put on for "Tarzan Finds a Son" by Oscar Doob's henchmen, according to the pen of Eddie Dowden.

Practically all pools have been tied up, most important of which was at Manhattan Beach, where reported crowd of some 50,000 witnessed a "Tarzan" junior and senior swimming contest. Loving cups and medals appropriately inscribed from Loew's, etc., were awarded. As in all pool and beach tieups, the contests were advertised at least two weeks ahead with banners and 40 by 60's, all of which mentioned title.

Yell Contest Tops 'Tarzan' Campaign By Wallace Cowen

Monster "Tarzan Yell Contest" was engineered by Wallace Cowen, at the Princess Theatre, in Modesto, California, in advance of his opening on "Tarzan Finds a Son." Staged for all the kids in the county, in exchange for purchasing 24 spots on the picture, theatre promoted eight gratis spots and a 20-minute program, the latter being broadcast of the finals of the contest and broadcast from the stage of the theatre.

Cowen promoted in addition two free free recordings from local music company. The first recording was made by taking the equipment into the theatre auditorium and picking up the Tarzan yell from the trailer. This was used to open the spot announcements, and the local announcer cut in with the yell. Second recording was used as a first prize for the contest. The winner was taken to the cooperating music store after the conclusion of the contest where a recording of his voice was made and record presented to him as a permanent record of his voice.

Eliminations Held at Theatre

With about 60 contestants entering, these boys and girls were brought to the front of the theatre and the eliminations held over a period of two days just before the opening of the matinee. From the two groups, one boy and one girl were selected each day and the semi-final winners presented on stage first evening of run of the picture. This also was broadcast over KTRB.

Drums were beaten at intervals throughout the day four days ahead. Drums were taken to the tops of various buildings throughout the city, drummer was kept out of sight to build suspense and curiosity. The drums were beaten like jungle signal drums rather than a steady pounding.

Newsies Give "Tarzan" Yell

Street bally consisted of a costumed "Tarzan" and boy dressed in lion and leopard skins with back credit cards. In addition, all paper boys and shoe shiners gave "Tarzan" yells while on the streets. Another stunt was hanging of a swing from a tree near the "old swimming hole." By arranging with lifeguard, a contest was held whereby prizes were offered to those who could swing furthest out into the river, such as "Tarzan" and his son do in the picture. Only cost to theatre was a guest ticket to each winner during the four days of contest's run.

A window tieup was arranged with local book store which featured a display of the Edgar Rice Burroughs "Tarzan" series. Generous display of scene stills, picture copy, etc., was included.

Let's Hear From You!

Correction

In the issue of July 29, through error, Jim O'Donnell, who received his Quarter-Master Citation, was listed as manager of the Opera House, in Millinocket. O'Donnell is at the Haines, in Waterville, Maine. Excuse it, please.

QUIGLEY AWARDS PACE MAINTAINED IN INITIAL THIRD QUARTER PERIOD

Candidates List for Fortnight Appointment Honors Continues to Show Top Strength; 29 Register in Preliminary

by A-MIKE VOGEL

WITH the dust of the Second Quarter finals hardly settled, the field of nimble-toed theatremen striving for further honors in the Quigley Awards thunders down the stretch to take the initial Fortnight Appointments in the first preliminary period of the Third Quarter. Set down on this page are who they are and from where.

In number, 29 entrants have scored, and as usual these include previous winners as well as newcomers alive to the possibilities of the Competitions. Despite the summer heat and other obstacles, it is to be noted that the number of winners holds up very well with previous totals under happier conditions. As is the procedure of this department, highlights of winning entries are here set down, with others to follow next week.

Current "Fortnight" Winners; Who They Are and From Where

ALEXANDER, DON
Paramount, St. Paul

BELL, RAY
Loew's, Washington

BOYLE, JOSEPH
Loew's State, Syracuse

BRIEN, LIGE
Prince, Ambridge, Pa.

CALDWELL, WALLY
Loew's Valentine, Toledo

CALLOW, EVERETT C.
Warner's, Philadelphia

CLEMENTS, JOE
Egyptian, Sioux Falls, S. D.

CORKER, MOON
Palace, Athens, Ga.

COWEN, WALLACE
Princess, Modesto, Cal.

DRISCOLL, JOHN
Egyptian, Milwaukee

FITZPATRICK, ED
Poli, Waterbury, Conn.

FREDERICKSON, DON
Lawler, Rochester, Minn.

GILBERT, MALCOLM
Ritz, West Point, Miss.

GRAEFE, HERB
Badger, Merrill, Wis.

HARRIS, MILT
Loew's, Cleveland

IRWIN, GEORGE
Lyceum, Duluth, Minn.

KALBERER, A. J.
Indiana, Washington, Ind.

LAMPE, GUS
Keith's, Syracuse

McGEE, PAT
Eckel, Syracuse

MILLER, FRANK
Metropolitan, Morgantown, W. Va.

O'DONNELL, JIM
Haines, Waterville, Me.

PHILLIPS, RALPH
State, Sioux Falls, S. D.

POLLOCK, LES
Loew's, Rochester

SCHLAX, FRANCIS
Bay, Green Bay, Wis.

SEYMOUR, DWIGHT
Kermit, Kermit, Tex.

SHAFFER, FRANK
Dixie, Staunton, Va.

SORIERO, TOM
United Artists, Los Angeles

STEFFY, FRANK
State, Minneapolis

ZINN, CHARLES
Century, Minneapolis

Lampe Gets Theatre Message Into All City's Playgrounds

The City of Syracuse and its 31 playgrounds have been tied up for the summer by Gus Lampe of Keith's Theatre with the best boy and girl from each playground, so judged by the supervisor, guested at the theatre each week for the balance of the vacation period. Large cards are prominently displayed in each playground stressing the offer and current attraction. Lampe reports that while only 62 can win each week, his message is brought before at least 15,000 children who also discuss the arrangement in their homes.

Local Visit of "Angels" Stunter Tied by Corker to Opening

Neat newspaper and radio breaks were obtained by Moon Corker, due to the visit locally of a daredevil stunter, who appeared in "Only Angels Have Wings," which was playing at the Palace, in Athens, Ga. Reporter from the Banner-Herald was sent to interview the young man, story and art appearing in the paper and the daredevil was also an invited guest of Station WGAU where he related many thrill packed stories involved in the filming of the picture.

Newspaper also cooperated on a contest whereby prizes were awarded to those submitting best stories on "My Most Terrifying Moment." Contest made page one news in paper, breaking six days in advance of opening. Stunt was also plugged over WGAU at certain periods each day when contestants entries were read by station announcer. Winners were determined by number of phone calls received, and presented with cash awards and theatre tickets by the newspaper and radio station.

Girl Pianist in Window Plugs Tunes for Fitzpatrick

Promoting local music shop for use of one of the new small Grands, Manager Ed Fitzpatrick at the Poli in Waterbury, Conn., planted the piano in his lobby ahead of opening of "Second Fiddle" and further obtained the services of an attractive girl who played all the hit tunes from the picture. In this manner, the songs were plugged week in advance to crowds coming in and out of the theatre.

Tieup was also effected with five and ten, which featured a window display consisting of standee of Sonja Henie with stills and song covers and gave the picture several plugs on their radio program three times a week, two weeks ahead over station WATR.

Caldwell Opens Branch Library In Lobby to Lend "Chips" Books

Effective was the tieup arranged by Wally Caldwell for "Mr. Chips" date at Loew's Valentine, in Toledo, whereby the public library opened a branch in the lobby of the theatre for 10 days ahead and four days current. Library supplied attendants to care for patrons who wished to read copies of the book which were available. Tieup also included distribution of bookmarks plus mounted stills on display boards throughout the 14 library branches all over the city.

Lad dressed in students cap and gown strolled downtown streets reading "Mr. Chips" with front page cover of photoplay edition showing on both covers of the book. Back banner gave title, playdates, etc. For another street bally, Caldwell used a large float comprised of six and three sheets with toured shopping district ahead and during run.

Various Organizations Plug Callow's Date to Members

Eighteen days in advance of opening of "Mr. Chips" at the Boyd, in Philadelphia, Everett C. Callow arranged screenings, newspapermen, and heads of various local educational organizations and women's clubs. Following the screenings, the heads of the various organizations agreed to mail prepared endorsements to their memberships. Two weeks ahead, public library system cooperated by distributing imprinted bookmarks as did lending libraries. Beauty shops were tied in through use of placards displaying Miss Garson's coiffure as worn in the picture, radio stations were supplied with electrical transcriptions and weekly shopping guide with a house-to-house circulation of 340,000 featured a letter contest, cash prizes to those presenting most comprehensive opinion of the picture either for or against.

Name of Street Changed by Prickett for "Union"

Permission was granted by Mayor to issue a proclamation for a special "Union Pacific" week in Junction City, Kansas, as part of Ken Prickett's campaign on that date. Also agreed to by His Honor was the decoration of individual flag poles in front of each business place with cardboard shields designating the main street as Union Pacific Avenue. Cooperating newspaper issued special edition which was devoted to the week, its ceremonies and greeting of stars on the special train when it pulled into the city.

Leading department store featured a window display of Hollywood fashions which exploited the picture with standees of Barbara Stanwyck, another store permitted all employees to wear red bandannas with title imprint and stressed the opening in their ads. In addition, sponsored by the English teacher at local high school was an essay contest for which educational guides were distributed. Local dailies and school papers also covered this feature.

Let's Hear From You!

Academy Award Week Staged for "Dark Victory"

Highlight of Sam Shafer's "Dark Victory" at the Liberty, in Herkimer, N. Y., was the proclamation of the Mayor, designating a "Merchants Academy Award Week" in honor of and to commemorate Bette Davis as the most consistent Academy Award winner. Due to the proclamation, the movement became a citywide affair and resulted in abundant newspaper publicity in the local paper which has a set policy of absolutely no publicity for theatre or merchant other than regular paid advertising.

Shafer was able to secure a full co-op page and story on the telegram which he arranged from Bette Davis thanking the Mayor and people of Herkimer for thus honoring her. Banner across top of ad page read "If an Academy Award could be given for outstanding merchandise and values to a community the size of Herkimer, Herkimer merchants would win the Award. Also included in the page was a misspelled word contest with guest tickets to winners whose names were run in paper.

Let's Hear From You!

Covered Wagon Exploits "Dodge City" for Sarvis

Specially constructed covered wagon was featured by George Sarvis for his "Dodge City" engagement at the Library in Warren, Pa., which was driven around the city and parked in prominently located spot at peak hours. Giant book tieup was effected with local department store, tying the picture in with thrilling act stories of the days of the great west. Through cooperation of school authorities, history teachers plugged the picture in classes where special action stills were displayed calling attention to opening date.

Broadcast was held over WJTN, guest tickets going to those entering a tune quiz contest, costless heralds were distributed house-to-house, special menu sheets were used in numerous restaurants about town and tieup was made with local news dealer whereby heralds were inserted in Sunday section of the *American Weekly*.

Exploitation Briefs Here & There

Effective was the tieup arranged with three of the city's leading cafes by Jimmy Redmond at the Bonham, in Fairbury, Neb., for "Rose of Washington Square." Girls serving lunch or dinner presented each guest with a papier mache rose to which was attached a slip of paper carrying title, cast and playdates. These blooms were distributed opening day of picture and so great was the demand for them that the theatreman reports by six p. m. it was necessary to order another batch.

▽

At dusk on opening day of "Jesse James," Johnny Sanders at the Chief, Gallup, New Mexico, arranged with the fire boys to blow a siren until every one's attention was attracted and then rockets and roman candles were lit from the marquee of the theatre and 34-30 minute red fuses in front of the house to herald the opening. Sanders says the townfolks gathered to watch the fireworks which were the talk of the town for some days.

Two weeks ahead, cashier's cage was converted into bank teller's cage, tent was planted at depot with boys in attendance distributing handbills on the picture and neat displays were stationed in both the theatre and banks.

▽

Lad carrying a sandwich board on which was a one sheet advertising opening of "The Gorilla" at Schine's Ritz, in Lockport was stunt used by Round Tabler Ronald Failes. In addition, the chap led his bally around by chain consisting of man inside a gorilla skin. Failes reports the stunt as startling to say the least and very productive at the boxoffice.

▽

In what he says is a hard-to-crack paper, Manager Wesley L. Tefft, Smalley's Theatre, Stamford, N. Y., secured a story on the electric clock which he has planted over his ticket booth, which not only tells what time one goes into the show, but also when one comes out.

For "Union Pacific," Tefft bannered a truck which was driven about town reproducing the sounds of a locomotive pulling out of a station and chugging down the track.

▽

With the golf season upon us, Bill Exton, Kenosha, Kenosha, booked the short "Shooting for Par" and promoted free golf lessons and expert advice for his patrons. To sell the idea, showman advertised the tieup on the local daily's sports page.

▽

Boucher Holds "Chips" Contest

The *Leader-Republican-Herald* of Gloversville, N. Y., cooperated with Frank Boucher in connection with his four-day contest in advance of "Mr. Chips" opening at Schine's Glove. Cash prize was offered for best 100 word letter on "My Happiest Schoolday Experience," guest tickets to runnersup. Paper ran stories in connection with the contest.

Golf Contest Highlights "Lincoln" for Lampe

The Journal-American tied up with Gus Lampe at Keith's Theatre, in Syracuse for a golf driving contest for high school boys and girls in connection with the showing of "Young Mr. Lincoln." Generous publicity garnered on the sports page of the cooperating paper included two 8-column banners, special writeups and daily paragraphs. All schools throughout the city were circularized, letters read in English and Social Study classes, thus gaining complete coverage with students, and through tieup with the public library system, display of books with stills was effected.

Let's Hear From You!

Cards Thrown from Plane Aid "Angels Have Wings"

Playing cards, backs of which carried copy on "Only Angels Have Wings" were dropped from plane flying over city as part of Frank Murphy's campaign for that picture at Loew's State, in Syracuse. Newspaper readers informed folks that all who caught the Queen of Hearts would be admitted free at theatre. Also featured was an early bird matinee opening day, advertised with lobby posters, screen trailer and line in ads tying in Early Bird and flying to the picture.

Walking ballyhoo in the form of ten jumbo beaver board tickets was used. Copy on cards read "not good if bent, folded or broken," these were given out in the business district and people receiving them had to carry them to the theatre in order to gain admission.

Let's Hear From You!

Mexican Quiz Contest Promoted for "Juarez"

Local daily cooperated with Louis Lamm for his "Juarez" opening at the Palace in Lorain, Ohio, by featuring a Mexico quiz contest. Running for a week two questions about Mexico were scattered daily throughout the want ad section, guest tickets going to those correctly answering them. Paper stressed the contest, running winners' names and addresses at end of run.

Leading beauty parlor featured a Bette Davis coiffure as worn in the picture, personal letter over the star's signature was sent to various members of local Mexican Societies, jumbo window cards were planted about town and for his lobby display, Lamm constructed display of critics' reviews.

Let's Hear From You!

Novelty Cards Sell "Midnight"

Special novelty heralds in form of cards were distributed by Don Allen at the Des Moines, in Des Moines for "Midnight" on which was cut of hand, drawn through which were pieces of red string. Copy read "tie a string around your finger and then you won't forget to see," etc., etc. This was followed by cast and playdates. Newspapers were generous with stories and art, special lobby setpiece was constructed for the date and side stages and head of balcony stairs were illuminated with signs weeks ahead. Outdoor posting included three foot standees, street car cards and numerous stores came through with window displays stressing midnight blue and picture.

Some Representative Days In Theatremen's Routine

Round Tablers Detail Accounts of What Goes On In a Typical Tour of Duty

How does your manager spend his time? What does he do? How does he do it? And etc. Such were some of the questions that led to requests made of various members to set down in full one of their representative days in the theatre, from early morn to lockup.

It was felt that from the replies of the different theatremen published for the benefit of the readership, there might be sufficient information for those seeking it on how they also could get the most out of each day with profit to themselves and their operations.

Morris Rosenthal and John Burhorn are the first to report. More of the same from other contributors in coming issues.

"IN THE BLOOD," SAYS BURHORN

A day at the Gayety, which opens at 11:30 A.M. and closes at midnight is from all appearances a long one but not nearly as long as it seems and . . . sometimes it isn't long enough to get in all the work we set out to do.

While the average daily routine varies little, we try to set aside one day each week away from the theatre. Shopping on "Film Row," calling at the home office re bookings and other details, consulting with film exchange men, such as bookers, advertising department heads, etc., where we get valuable hints and information on coming attractions in person. This proves a welcome change in a busy routine and many times results in getting first hand information about advertising aids and ideas which are quite helpful.

Desk Duties Take Until Noon

We start our average day by a visit with the cleaning staff, checking the house, discussing with the head janitor various details regarding his work, hearing suggestions and arranging for repairs. Then to our desk, where the morning mail is looked over and we proceed to clean it up as quickly as possible, closely checking the notations on our "Reminder Pad" to get this worked off as well.

If we are not interrupted by callers we'll get thru with the desk by noon. By this time our first show is under way. We check with the assistant, who on opening days is "catching" the picture, and hope that another day has started to prove whether we picked the right program or not.

Lunch at a local Business Men's Club at 12:30 brings us together with a group of different merchants, industrial and civic leaders where we have an opportunity to promote, contact and build good will. Then back to the theatre where we take a "peek" at the box office. Our look is all we need to know how we'll wind up the day in dollars and cents.

"Sometimes We Could Go Home"

Two to four p.m. may see us writing ads, layout campaigns, visiting merchants and following up other miscellaneous work left over from the morning. Then home to the wife and kiddie for dinner and an hour's relaxation. Back at 6:30 we "dig in" for the evening, meeting, greeting patrons and friends, young and old alike, catching the picture and generally moving around to see that things run smoothly.

At 10:15 the box office closes. We check out and take care of the mail. Then, sometimes, we could go home. But do we? Very seldom. There's always something coming up that we'd like to finish before the day is done. Not because we have to but because it's in the blood. Who cares about hours in this business anyhow?

Home, usually by midnight, we look for a good book—not necessarily a trade paper—relax for an hour and then to bed.

Sunday mornings we manage to squeeze in a staff meeting before the show starts. Region and district meetings prove a welcome and valuable stimulant in this routine, which we try to follow regularly with one thought in mind, that time is precious, the desk must be kept clean and advance publicity be done as far ahead as bookings permit.—John Burhorn, Manager, Gayety Theatre, Chicago, Ill.

▽

ROSENTHAL MAKES GOODWILL VISITS

Ten o'clock each day finds me opening the day's mail and taking care of important details that require personal supervision. Other items are turned over to other members of the staff as they apply to them.

Then a quick resume of my notes from the preceding day and laying out sign shop copy, advance lobby display, etc., for a consultation with my artist and carpenter (if there is building to be done). Routine details are laid out for the assistant and student assistant. It is now ten thirty or ten forty-five. Out on an exploitation call or a quick dash to the papers if there is something for the afternoon edition. Back to the theatre by noon every day for a quick look around the house and to see that the proper house inspection is made. If this is Saturday there is a staff meeting at 11:30 for an hour. Once a week an inspection of uniforms. On opening day everything is cleaned up by noon so I can check the first show in peace.

Now for the artist conference. Assistant manager, artist and stage carpenter are called in and we discuss next week's lobby layouts. From noon to around one o'clock is devoted to writing my column for one of the papers and preparing rough layouts and copy for the printer. Look around for a few minutes to see that the house is properly opened and everything is running smoothly.

Now for a longer visit to the papers. Contests, special stories or stunts are prepared for submission to the editors. I find the best time to catch them in a good mood is between 1:30 and 2:30 after the first edition is out of the way.

If there is nothing special for the papers and I have time to spare I may make a good will visit there earlier and take some of the boys out to lunch. With that out of the way there are still a number of hours to devote to my exploitation work for the coming attraction. During all this time I keep in touch with my cashier and advise her where I am going next so I can be reached in an emergency.

Capitalises On Spot Events

After dinner I dress and am on the floor all evening. Then at the close of the box office upstairs to finish the roughs of the ads, etc., that have been left unfinished. Notes for the following day's work are prepared and a few minutes time is left to the perusal of trade magazines and a quick look over the dailies for spot events that can be capitalized upon. As an example of this one day I noted that a news carrier boy had his bicycle stolen. As he was a cripple and this was his sole means of livelihood, I contacted the editor next day and offered to replace his bicycle. It not only netted us good stories but good will with everyone connected with the papers.

By this time it is late and I step down stairs to see the patrons leaving and say good night.—Morris Rosenthal, Manager, Majestic, Bridgeport, Conn.

Let's Hear From You!

Various Exploitations Aid Kemp on "Angels"

Addressing his mailing list, Wally Kemp, manager of the Grand, in Grand Island, Neb., sent postcards from New York with message on "Only Angels Have Wings" to be played shortly at his house. Cashiers and usherettes were dressed in aviatrix suits a week in advance, paper napkins were imprinted and used in the town's popular restaurants and full page co-op in color was solicited from local merchants.

Rotos were also imprinted and distributed at no cost, the back page ads paying for heralds and distribution. For his street bally, Kemp promoted a truck and trailer from local dealer which was mounted with 24 sheets and used three days in advance.

personalities

ROBERT EVES
manager of the Eglinwood, Toronto has been transferred to the Oakwood replacing A. EASSON who goes to the Village. Other Famous Players shifts include JACK PURVES from the village to the Eglinwood; J. BOLINSKY of the Grant, Brantford, and W. J. BURKE of the Imperial, Sarnia, have exchanged positions.

▽

J. R. WILLIS
who has been operating the Eaton, Eaton, Col. has turned the house over to HARRY LAUCH.

▽

R. T. CREST
is in charge of the new Crest, Crestline, Ohio.

▽

ALVIN QUINT
is now managing the Gem, Golden, Col. succeeding RALPH HAMILTON who has been moved to Denver to manage the Santa Fe.

▽

JOHN DANZ
head of Sterling Chain Theatres, Seattle has taken a lease on the Orpheum in Portland.

▽

HOWARD LESSER
has acquired the Rialto, in Paterson, N. J.

▽

CECIL DAVIS
has leased the Coronada, Putnam City, Okla.

▽

FRANK JENKINS
has been named manager of the Arabian Theatre, Seattle, Wash.

▽

FRANK BICKERSTAFF
is the new manager of the Bijou in Savannah, Ga.

▽

JOHN B. TUCKER
has been transferred from the Geneva, in Geneva, N. H., to the Monroe in Rochester. GEORGE CAMERON of the Regent in Geneva succeeds him and GLENN ROGERS, assistant at the Geneva, has been promoted to manager of the Regent.

▽

LOUIE CHARNINSKY
manager of the Rialto and Capitol Theatres in Dallas, Texas, has just taken over management of the Mirror Theatre in addition to his other duties.

▽

FRED BROWN
owner of the Plymouth, Plymouth, Wis., dropped in to say hello.

▽

E. R. BRENNAN
manager of the Orpheum Theatre, in Green Bay, Wis., dropped into Round Table headquarters for a brief visit.

▽

V. B. COMS
is the new manager of the Strand, in Mountain City, Tenn.

▽

H. M. ROUDA
of the Roseland Theatre, in Chicago, dropped into Round Table to pay a visit.

Rules for the Quigley Awards

Awards are now voted on single exploitations and not on complete campaigns as formerly. This includes goodwill and institutional ideas as well as those on pictures.

▽

Each Quarter is divided into two-week preliminary contests.

▽

Winners in each preliminary are appointed Fortnighters.

▽

Entries of Fortnighters in each Quarter are judged for Quigley Quarterly Plaques, Medals, Citations.

▽

Quarterly Plaque, Medal and Citation Winners are appointed Quartermasters.

▽

Entrants registering the best records of Quigley Plaques, Medals and Citations in the four Quarters will be eligible for the Grand Awards judging.

▽

There are no classifications of population or situation. Everyone starts from scratch.

▽

Every theatreman everywhere is eligible to compete.

▽

All product is eligible — features, shorts, serials. Also stage shows, amateur presentations, etc.

▽

More than one idea may be included in one entry but Preliminary Awards will be voted for best individual idea.

▽

No fancy entries are necessary. With the usual "evidence", submit brief description and "reasons why" an entry should be considered.

▽

Theatremen who win more than one Fortnight Appointment in any one Quarter will receive greater consideration in voting for the Quarter-Master Plaques and Medals. The best way of securing this consideration is to enter material regularly in the two-week preliminary periods which make up the "Fortnights" of each Quarter.

MATT O'KEEFE
has been switched from the West Side to manage the Capitol, Scranton, Pa. Other Comerford changes include JOSEPH CAWLEY from usher to assistant manager at the West Side; JOHN MAHON from the Globe, South Scranton, to the West Side; WILLIAM KAYS, West Side assistant, to the Globe; EDWARD PASH from the Riviera to the State; CARL HERMAN from the State to the Riviera; AL FARRELL from the Irving, Carbondale, to the Granada in Olyphant and BUD IRWIN from the Granada to the new Comerford in Carlisle.

▽

AL SIMON
formerly at the Inwood, Forest Hills, N. Y., has been transferred to the Ritz in the Bronx.

▽

WALLACE MARTIN
assistant at the Palmetto, has been appointed manager of the new Five Points, in Columbia, S. C. BRADLEY REESE, assistant at the Ritz, goes to the Palmetto. JOHN FITZGERALD, JR., becomes assistant at the Ritz.

▽

LEE SPROULE
has taken back the Star, Clay Center, Kan., from MAX DAVISSON.

▽

GEORGE STORMS
of Des Moines has bought the Palm, Pomeroy, Ia.

▽

STANLEY SEGELBAUM
former manager of Fox' Miller, Milwaukee, has been named manager of the State.

▽

JULIUS KIRSCH
has replaced JAMES ADAMS, resigned, as manager of the Warner, Oklahoma City, Okla. PAUL RICE, chief usher at the Midwest, has been promoted to assistant under SPENCE PIERCE at the Midwest, succeeding OWEN B. ROBERT.

▽

SALVATORE ADORNO
has opened the new Airdrome, in Middletown, Conn.

▽

STANLEY LAMBERT
formerly of Warner's Shore, Chicago, has been named manager of the circuit's Rialto, in Racine, Wis., succeeding HARVEY KNY, named manager of the Venetian. Kny replaces DON NICHOLAS, transferred.

▽

KEN REEVES
has been appointed city manager for Warners in Morgantown, West Va., succeeding FRANK ROBERTS, resigned.

▽

DAVE GARVIN
for the past several months manager of the Carolina Theatre in High Point, N. C., has been transferred to Spartanburg, S. C., as manager of the Strand.

THE RELEASE CHART

INDEX

On this and the following page appears an alphabetical index to the titles of all features listed in this week's Release Chart, with additional information for the exhibitor.

The number immediately following the title is the production number. Also given is information regarding the classification of the subject matter. A melodrama is denoted by the abbreviation Mel., Comedy by Com., Comedy-Melodrama by Com.-Mel., Musical by Mus., Musical Comedy by Mus.-Com., Western by West. If the production is made in color, the letter "C" appears in parenthesis after the classification. Thus: Com.-Mel. (C) denotes a Comedy-Melodrama in Color.

At the extreme right of the line containing the title of the production is the name of the distributor.

A

Across the Plains, 3855, West.....Mono
Adventure of Giacomo Casanova, Mel..Amerital
Adventures of Huckleberry Finn, The, 923 Com.-Mel. .....MGM
Adventures of Jane Arden, 321, Mel.....WB
Adventures of Sherlock Holmes, The, Mel. 20th-Fox
Alla en la Rancho Grande, Mus.....Foreign
Allegheny Frontier, Mel.....RKO
All This and Heaven Too, Mel.....WB
Almost a Gentleman, 920, Mel.....RKO
Ambush, 3820, Mel.....Para
Andy Hardy Gets Spring Fever, 944, Com. MGM
Angels Wash Their Faces, The, 367, Mel..FN
Annie Laurie, Mel.....Foreign
Another Thin Man, Com.-Mel.....MGM
Argentina, West. .....Para.
Arizona Legion, 982, West.....RKO
Arizona Wildcat, 929, Com.....20th-Fox
Army Girl, 7002, Mel.....Rep
Artists and Models Abroad, 3817, Com....Para
Ask a Policeman, Com.....Foreign
At Your Age, Com.....GN

B

Babes in Arms, Mus.-Com.....MGM
Bachelor Mother, 932, Mel.....RKO
Back Door to Heaven, 3833, Mel.....Para
Bad Company, Mel.....Univ
Bad Lands, 933, West.....RKO
Balalaika, Mus. .....MGM
Beachcomber, The, 3863, Mel.....Para
Beau Geste, Mel.....Para
Beauty for the Asking, 915, Com.....RKO
Behind the Facade, Mel.....Foreign
Behind Prison Gates.....Col
Big Town Czar, 3018, Mel.....Univ
Bizarre Bizarre, Com.....Foreign
Billy the Kid Returns, 851, West.....Rep
Blackmail, Mel. .....MGM
Blackwell's Island, 361, Mel.....FN
Blind Alley, Mel.....Col
Blondie Meets the Boss, Com.....Col
Blondie Takes a Vacation, Com.....Col
Blue Montana Skies, 844, West.....Rep
Booloo, Mel. .....Para
Bouquets from Nicholas, Com.....Foreign
Boy Friend, 943, Com.....20th-Fox
Boy's Reformatory, 3820, Mel.....Mono
Boy Slaves, 911, Mel.....RKO
Boy Trouble, 3824, Mel.....Para
Bridal Suite, 937, Com.-Mel.....MGM
Broadway Serenade, 931, Mus.....MGM
Bronze Buckaroo, Mel.....St. Rts.
Brother Orchid, Mel.....WB
Burn 'Em Up O'Connor, 919, Com.-Mel..MGM
Bulldog Drummond's Secret Police, 3831, Mel. .....Para
Bulldog Drummond's Bride, Mel.....Para

C

Cabira, Mel. .....Foreign
Cafe Society, 3826, Mel.....Para
California Frontiers, West.....Col
Calling Dr. Kildare, 932, Mel.....MGM
Captain Fury, Mel.....UA
Captain Scorpion, Com.....Foreign
Career, 930, Mel.....RKO
Career Man, Mel.....WB
Cat and the Canary, The, Mel.....Para
Charlie Chan at Treasure Island, Mel. 20th-Fox
Charlie Chan in Honolulu, 928, Mel..20th-Fox
Charlie Chan in Reno, 948, Mel.....20th-Fox
Chalked Out, Mel.....FN
Champ, The, Mel.....MGM
Champs Elysees, Com-Mel.....Foreign
Chasing Danger, 941, Mel.....20th-Fox
Chicago Ben, Mel.....GB
Chicken Wagon Family, Com.....20th-Fox
Child is Born, A, Mel.....WB
Chip of the Flyin U, West.....Univ.
Christmas Carol, 917, Com.-Mel.....MGM
Chump at Oxford, Com.....UA
Cisco Kid, No. 1, Mel.....20th-Fox
City in Darkness, Mel.....20th-Fox
Climbing High, 8072, Com.....GB
Clouds Over Europe, Mel.....Col
Coast Guard, Mel.....Col
Code of the Cactus, West.....St. Rts.
Code of the Fearless, West.....St. Rts.
Code of the Secret Service, 374, Mel.....FN
Code of the Streets, 3019, Mel.....Univ
Colorado Sunset, West.....Rep
Comet Over Broadway, 370, Mel.....WB
Conspiracy, Mel. .....RKO
Convict's Code, 3822, Mel.....Mono
Coral Rocks, The, Mel.....Foreign
Cowboy Quarterback, The, 366, Com.....WB
Crossroads, Mel. .....Foreign
Curtain Rises, The, Mel.....Foreign

D

Dancing Co-ed, Com. .....MGM
Dark Eyes, Mel.....Foreign
Dark Sands, Mel.....Foreign
Dark Victory, 354, Mel.....FN
Daughters Courageous, 360, Mel.....WB
Dawn Patrol, 303, Mel.....WB
Day the Bookies Wept., The, Com.....RKO
Dead End Kids in Military School, Com.-Mel. Mel. .....WB
Dead Men Tell No Tales, Mel.....Foreign
Death of a Champion, Mel.....Para
Desperate Trails, The, West.....Univ
Devil's Island, 313, Mel.....WB
Diamonds Are Dangerous, Mel.....Para
Disbarred, 3818, Mel.....Para
Disputed Passage, Mel.....Para
Dock on the Havel, Mel.....Foreign
Dr. Cyclops, Mel.....Para
Dodge City, 304, Mel. (C).....WB
Double Crime in the Maginot Line, Mel. Foreign
Down on the Farm, 920, Com.....20th-Fox
Down the Wyoming Trail, 3864, West....Mono
Dramatic School, 915, Mel.....MGM
Drifting Westward, 3853, West.....Mono
Drums Along the Mohawk, Mel.....20th-Fox
Duke of West Point, Mel.....UA
Dust Be My Destiny, Mel.....WB

E

Each Dawn I Die, Mel.....FN
East Side of Heaven, Mus.-Com.....Univ
Elsa Maxwell's Hotel for Women, Mel.20th-Fox
Empty World, Mel.....GB
Escape, The, Mel.....20th-Fox
Eternally Yours, Mel. .....UA
Everybody's Baby, 931, Com.....20th-Fox
Everything's on Ice, Mel.....RKO
Ex Champ, 3010, Mel.....Univ
Exile Express, 301, Mel.....GN

F

Family Next Door, 3020, Com.....Univ
Fast and Loose, 924, Mel.....MGM
Federal Man Hunt, 820, Mel.....Rep
Federal Offense, Mel.....Para
Feud of the Range, West.....St. Rts.
Fighting Gringo, West.....RKO
Fighting Thoroughbreds, 821, West.....Rep
First Love, Mus.....Univ
First Offenders, Mel.....Col
Fisherman's Wharf, 844, Mus.....RKO
Five Came Back, 927, Mel.....RKO
Five Little Peppers and How They Grew, Com. .....Col
Fixer Dugan, 922.....RKO
Flight at Midnight, Mel.....Rep
Flirting with Fate, 914, Com.-Mel.....MGM
Flying Irishman, 919, Mel.....RKO
Foggy Quay, Mel.....Foreign
Forged Passport, 823, Mel.....Rep
Forgotten Woman, The, 3031, Mel.....Univ
For Love or Money, 3030, Mel.....Univ
40 Little Mothers, Mel.....Foreign
Four Feathers, Mel. (C).....UA
Four Girls in White, 921, Mel.....MGM
Frog, The, Mel.....GB
Frontier Marshal, West.....20th-Fox
Frontier Pony Express, West.....Rep
Frontiersman, 3856, West.....Para
Frontiers of '49, West.....Col
Fugitive at Large.....Col
Full Confession, Mel.....RKO
Full Speed Ahead, Mel.....GN

G

Gambling Ship, 3023. Mel.....Univ
Gang's All Here, The, Com.-Mel.....Foreign
Gang Smashers, Mel.....St. Rts.
Geronimo, Mel. .....Para
Ghost Town Riders, 3054, West.....Univ
Girl and the Gambler, 926, Mel.....RKO
Girl Downstairs, The, 916, Com.-Mel....MGM
Girl from Mexico, 928, Com.-Mel.....RKO
Girl from Rio, 3825, Mel.....Mono
Girl Must Live, Com.....20th-Fox
Going Places, 359, Com.-Mel.....FN
Golden Boy, Mel.....Col
Gold is Where You Find It, Mel. (C).....FN
Goodbye, Mr. Chips, 945, Com.-Mel.....MGM
Good Girls Go to Paris, Com.-Mel..... Col
Gorilla, The, 944, Com.-Mel.....20th-Fox
Gracie Allen Murder Case, Com.-Mel.....Para
Grand Jury's Secrets, Mel.....Para
Great Man Votes, 913, Com.....RKO
Gunga Din, 912, Mel.....RKO

H

Happy Ending, Mel.....Para
Hardys Ride High, 934, Com.-Mel.....MGM
Harlem Rides the Range, West.....St. Rts.
Harmony at Home, Com.....20th-Fox
Hatred, Mel. .....Foreign
Hawaiian Nights, Mus.....Univ
Heart of the North, 362, Mel. (C).....FN
Heart of Paris, Mel.....Foreign
Heaven with a Barbed Wire Fence, Mel. 20th-Fox
Hell's Kitchen, 312, Mel.....WB
Henry Goes Arizona, Com.....MGM
Herbst Manover, Com.....Foreign
Here I Am a Stranger, Mel.....20th-Fox
Heritage of the Desert, Mel.....Para
Hero for a Day, Mel.....Univ
Heroes of the Desert, 7118, West.....Rep
Heroes of the Marne, Mel.....Foreign
Hidden Power, Mel.....Col
Hobby Family, The, 376, Com.....FN
Hollywood Cavalcade, Mel. (C).....20th-Fox
Home from Home, Com.....Foreign
Home on the Prairie, 842, West.....Rep
Homicide Bureau, Mel.....Col
Honolulu, 922, Mus.-Com.....MGM
Honor of the West, 3055, West.....Univ
Hostages, The, Mel.....Foreign
Hotel Imperial, 3836, Mel.....Para
Hounds of the Baskerville, 936, Mel..20th-Fox
Housekeepers' Daughter, Com.....UA
House of Fear, The, 3038, Mel.....Univ
Human Beast, The, Mel.....Foreign
Hunchback of Natre Dame, Mel.....RKO

I

I Am a Criminal, 3812, Mel.....Mono
Ice Follies of 1939, 925, Com.-Mel.....MGM
Idiot's Delight, 920, Com.-Mel.....MGM
I'm from Missouri, 3830, Com.....Para
Indianapolis Speedway, The, 315, Mel....WB
Indiscretions, Mel. .....Foreign
In Name Only, 936, Mel.....RKO
In Old Caliente, West.....Rep
In Old Montana, West.....St. Rts.
In Old Monterey, West.....Rep
Inside Information, 3039, Mel.....Univ
Inside Story, 934, Mel.....20th-Fox
Inspector Hornleigh, 945, Mel.....20th-Fox
Intermezzo, Mel.....UA
International Crime, Mel.....GN
Invitation to Happiness, Com.-Mel.....Para
Irish Luck, Mel.....Mono
I Stole a Million, Mel.....Univ
Island of Lost Men, Mel.....Para
It Could Happen to You, 950, Mel...20th-Fox
It's a Wonderful World, 936, Mel.....MGM
Itto, Mel. .....Foreign
I Was Made a Convict, 824, Mel.....Rep

J

Jamaica Inn, Mel.....Para
Jesse James, 921, Mel. (C).....20th-Fox
Jones Family in Quick Millions, Com. 20th-Fox
Jones Family in Hollywood, 946, Com.20th-Fox
Juarez, 301, Mel.....WB
Juarez and Maximilian, Mel.....St. Rts.

K

Kentucky, 923, Mel. (C).....20th-Fox
Kid from Kokomo, The, 363, Mel.....FN
Kid Nightingale, Mel.....WB
Kid from Texas, Mel.....MGM
King of Chinatown, 3827, Mel.....Para
King of the Turf, Mel.....UA
King of the Underworld, 317, Mel.....WB
Konga, Mel.....Col
Kreutzer Sonata, Mel..... .....Foreign

L

Lady and the Knight, The, Mel. (C).....WB
Lady and the Mob, The, Com.....Col
Lady Dick, Mel. .....WB
Lady of the Tropics, 947, Mel.....MGM
Lady's from Kentucky, The, 3834, Mel....Para
Lady Takes a Chance, The, Com.-Mel.....GN
Lady Vanishes, 8011, Mel.....GB
La Immaculada, Mel. .....Foreign
Lambeth Walk, The, Mus.-Com.....Foreign
Last Express, 3028, Mel.....Univ
Law Comes to Texas, The, West.....Col
Lawful Outlaws, West.....Para

(Continued on following page)

[THE RELEASE CHART--INDEX CONT'D]

(*Continued from preceding page*)

Law of the Texan, West.....Col
Legion of Lost Flyers, Mel.....Univ
Let Freedom Ring, 926, Mus.....MGM
Let Us Live, Mel.....Col
Lieble im ¾ Takt, Com.....Foreign
Light That Failed, The, Mel.....Para
Little Miss Broadway, Mus.....20th-Fox
Little Princess, The, 932, Mel. (C)..20th-Fox
Little Orphan Annie, 3814, Mel.....Para
Llamo Kid, Mus.....Para
Lone Star Pioneers, West.....Col
Lone Wolf Spy Hunt, The Mel.....Col
Long Shot, The, 313, Mel.....GN
Lost Patrol, 991, Mel.....RKO
Lost Squadron, The, 994, Mel.....RKO
Love Affair, 916, Mel.....RKO
Lucky Night, 933, Com.....MGM

M

Made for Each Other, Mel..... .....UA
Magnificent Fraud, The.....Para
Maisie, Com.-Mel. .....MGM
Mamele, Com. .....Foreign
Man About Town, Com.....Para
Man and His Wife, A, Mel.....Foreign
Man from Sundown, The, West.....Col
Man from Texas, 3865, West.....Mono
Man in the Iron Mask, Mel.....UA
Man of Conquest, 801, Mel.....Rep
Man They Could Not Hang, The, Mel.....Col
Man Who Dared, 375, Mel.....FN
Marseillaise, Mel. .....Foreign
Marx Brothers at the Circus, Com. Mus.-Com.
Medicine Show, West.....Para
Mexicali Kid, 3741, West.....Mono
Mickey the Kid, 814, Mel.....Rep
Midnight, 3828, Mel.....Para
Mikado, The, Mus. (C).....Univ
Million Dollar Legs, Mel.....Para
Mind of Mr. Reeder, The, Mel.....Foreign
Miracle on Main Street, Mel.....GN
Miracles for Sale, 946, Mel.....MGM
Missing Daughters, Mel.....Col
Missing Evidence, Mel.....Univ
Mr. Moto in Danger Island, 937, Mel.20th-Fox
Mr. Moto's Last Warning, 926, Mel..20th-Fox
Mr. Moto Takes a Vacation, 952, Mel.
20th-Fox
Mr. Smith Goes to Washington, Com.....Col
Mr. Wong at Headquarters, 3808, Mel...Mono
Mr. Wong in Chinatown, 3807, Mel.....Mono
Mothers of Today, Mel.....Apex
Mountain Rhythm, 845, West.....Rep
Murder in the Big House, 3803, Mel....Mono
Murder in Soho, Mel.....Foreign
Mutiny on the Blackhawk, Mel.....Univ.
Mutiny on the Bounty, 536, Mel.....MGM
My Song of Love, Mel.....Foreign
My Son Is a Criminal, Mel.....Col
Mysterious Miss X, 809, Mel.....Rep
Mystery of Mr. Wong, The, 3806, Mel....Mono
Mystery of the White Room, 3037, Mel...Univ
Mystery Plane, 3809, Mel.....Mono
My Fifth Avenue Girl, Com.....RKO
My Love for Yours, Com.....Para
My Wife's Relatives, 810, Com.-Mel.....Rep

N

Nancy Drew and the Hidden Staircase, Mel.
WB
Nancy Drew, Reporter, 372, Mel.....FN
Nancy Drew, Trouble Shooter, 324, Mel...WB
Naughty But Nice, 311, Com.-Mel.....WB
Navy Secrets, 3805, Mel.....Mono
Never Mind the Guard.....GN
Never Say Die, 3832, Com.....Para
New Frontier, West.....Rep
Newsboys Home, 3015, Mel.....Univ
News Is Made at Night, 953, Mel....20th-Fox
Next Time I Marry, 910, Com.....RKO
Night in Ghost Town, A, West.....RKO
90 Degrees South, Mel.....Foreign
Night on the Danube, Com.-Mel.....Foreign
Night Work, Com.....Para
Ninotschka, Mel. .....MGM
North of Shanghai, Mel.....Col
North of the Yukon, Mel.....Col
Northwest Passage, Mel.....MGM
Not Wanted, Mel.....WB
Nurse Edith Cavell, Mel.....RKO

O

Off the Record, 314, Com.-Mel.....WB
Of Human Bondage, 993, Mel.....RKO
Oklahoma Kid, 308, Mel.....WB
Oklahoma Terror, West.....Mono
Old Bones of the River, Com.....Foreign
Old Maid, The, Mel.....WB
On Borrowed Time, Com.-Mel.....MGM
On Your Toes, Mus.....WB
One Hour to Live, Mel.....Univ
One Third of a Nation, 3825, Mel.....Para
$1,000 a Touchdown, Com.....Para
One Wild Night, Mel.....20th-Fox
Only Angels Have Wings, Mel.....Col
On Trial, 323, Mel.....WB
Orage, Mel. .....Foreign
Orphans of the Street, 819, Mel.....Rep
Our Leading Citizen, Com.....Para
Our Neighbors— the Carters, Com.....Para
Outlawed Marshal, West.....Univ
Outpost of the Mounties.....Col
Outside These Walls, Mel.....Col
Outsider, The, Mel.....Foreign
Overland Mail, 3857, West.....Mono
Overland Stage Raiders, West.....Rep
Over the Moon, Mel. (C).....UA

P

Pacific Liner, 914, Mel.....RKO
Panama Lady, 925, Mel.....RKO
Panama Patrol, 314, Mel.....GN
Pardon Our Nerve, 931, Mel.....20th-Fox
Parents on Trial, Mel.....Col
Paris Honeymoon, 3821, Mus.-Com.....Para
Peasant Wedding, Mel. (C).....Foreign
Persons in Hiding, 3823, Mel.....Para
Phantom Stage, 3056, West.....Univ
Pirates of the Skies, 3033, Mel.....Univ
Poisoned Pen, Mel.....Foreign
Port of Hate, Mel.....St. Rts.
Pride of the Navy, 822, Mel.....Rep
Prison Nurse, Mel.....Rep
Prison Surgeon, Mel.....Col
Prison Without Bars, Mel.....UA
Pygmalion, 980, Com.-Mel.....MGM

Q

Queen of Destiny, Mel. (C).....RKO
Queer Money, Mel.....WB

R

Racketeers on the Range, 984, West.....RKO
Radio Troubadour, Mus.....Foreign
Rains Came, The, Mel.....20th-Fox
Range War, West.....Para
Real Glory, The, Mel.....UA
Red River Range, 864, West.....Rep
Reform School, Mel.....St. Rts.
Remember the Night, Mel.....Para
Renegade Trail, West.....Para
Return of Dr. X, Mel.....WB
Return of the Cisco Kid, Mel.....20th-Fox
Return of the Frog, Mel.....Foreign
Ride a Crooked Mile, 3815, Mel.....Para
Ride 'Em Cowgirl, W1-2, West.....GN
Riders of Black River, West.....Col
Riders of the Frontier, West.....Mono
Rio, Mel. .....Univ
Rio Grande, West.....Col
Risky Business, 3029, Mel.....Univ
Road Demon, 918, Mel.....20th-Fox
Roaring Twenties, The, Mel.....WB
Rolling Westward, 3863, West.....Mono
Romance of the Redwoods, Mel.....Col
Rookie Cop, Mel.....RKO
Rose Marie, 643, Mus.....MGM
Rose of Washington Square, 942, Mus.-Com.
20th-Fox
Rough Riders Round-up, 853, West.....Rep
Rulers of the Sea, Mel.....Para

S

Saint in London, 929, Mel.....RKO
Saint Strikes Back, 918, Mel.....RKO
St. Louis Blues, 3822, Mel.....Para
Santa Fe Stampede, 863, West.....Rep
San Francisco, 636, Mel.....MGM
School for Husbands, Com.-Mel.....Foreign
Second Fiddle, 949, Com.-Mel.....20th-Fox
Secret Service of the Air, 320, Mel.....WB
Secrets of a Nurse, 3022, Mel.....Univ
Sergeant Madden, 927, Mel.....MGM
Seventeen, Com. .....Para
She Married a Cop, Mel.....Rep
Shine On Harvest Moon, 852, West.....Rep
Shipyard Sally, Com.....20th-Fox
Should a Girl Marry? 3830, Mel.....Mono
Should Husbands Work? 816, Com.....Rep
Silver on the Sage, 3858, Mel.....Para
Singing Charro, The, West.....Foreign
Singing Cowgirl, The, W1-3, West.....GN
Six-Gun Rhythm, W1-19, West.....GN
Sky Patrol, 3815, Mel.....Mono
Slalom, Mel. .....Foreign
Smashing the Spy Ring, Mel.....Col
Smiling Along, 300, Com.....20th-Fox
Smuggled Cargo, Mel.....Rep
Society Lawyer, 930, Mel.....MGM
Society Smugglers, 3024, Mel.....Univ
Some Like It Hot, 3837, Mus.....Para
Song of the Buckaroo, 3861, West.....Mono
Son of Frankenstein, 3004, Mel.....Univ
Sorority House, 924, Mel.....RKO
S.O.S.-Tidal Wave, 813, Mel.....Rep
So This Is London, Com.....Foreign
Southward Ho! 855, West.....Rep
Spellbinder, The, 931, Mel.....RKO
Spies of the Air, Mel.....Foreign
Spirit of Culver, 3014, Mel.....Univ
Spoilers of the Range, West.....Col
Spy in Black, Mel.....Col
Stagecoach, Mel. .....UA
Stand Up and Fight, 918, Com.-Mel.....MGM
Stanley and Livingstone, Mel.....20th-Fox
Star Maker, The, Mus.....Para
Star of Midnight, 990, Mel.....RKO
Star Reporter, 3821, Mel.....Mono
Steeplechase, Mel. .....WB
Stolen Life, 3864, Mel.....Para
Story of Alexander Graham Bell, The,
938, Mel. 20th-Fox
Story of Vernon and Irene Castle, The,
838, Mus. .....RKO
Straight to Heaven, Mel.....St. Rts.
Strange Case of Dr. Meade, Mel.....Col
Strange Faces, 3035, Com.-Mel.....Univ
Street of Missing Men, 811, Mel.....Rep
Street Without a Name, Mel.....Foreign
Streets of New York, 3802, Mel.....Mono
Stronger Than Desire, Mel.....MGM
Student Nurse, Mel.....WB
Stunt Pilot, 3814, Mel.....Mono
Sudden Money, 3829, Com.-Mel.....Para
Sundown on the Prairie, 3862, West.....Mono
Sun Never Sets, Mel.....Univ
Sunset Trail, 3857, West.....Para
Susannah of the Mounties, 954, Com.-Mel.
20th-Fox
Sweepstake Winner, Com.....FN
Sweethearts, 910, Mus. (C).....MGM
Swing, Sister, Swing, 3021, Mus.....Univ.

T

Tail Spin, 925, Mel.....20th-Fox
Tarzan Finds a Son! Mel.....MGM
Television Spy, Mel.....Para
Tell No Tales, 35, Mel.....MGM
Terror of Tiny Town, Mel.....Col
Texas Stampede, West.....Col
Texas Wildcats, West.....St. Rts.
Thanks for Everything, 917, Mus.-Com.
20th-Fox
There's That Woman Again, Com.....Col
They All Come Out, 943, Mel.....MGM
These Glamour Girls, 948, Mel.....MGM
They Asked for It, 3040, Mel.....Univ
They Can't Hang Me, Mel.....Univ
They Drive by Night, Mel.....Foreign
They Made Me a Spy, 921, Mel.....RKO
They Made Me a Criminal, 307, Mel.....WB
They Shall Have Music, Mel.....UA
This Man Is News, Mel.....Para
Three Musketeers, 927, Mus.-Com.....20th-Fox
3 Smart Girls Grow Up, 3001, Mus.-Com.
Univ
Three Sons, Mel.....RKO
Three Texas Steers, 866, West.....Rep
Three Waltzes, Mel.....Foreign
Thunder Afloat, Mel.....MGM
Thundering West, The, West.....Col
Timber Stampede, 985, West.....RKO
Tin Hats, Com.....20th-Fox
Titans of the Deep, 326, Mel.....GN
Tom Sawyer, Detective, 3816, Mel.....Para
Topper Takes a Trip, Com.....UA
Torchy Blane in Chinatown, 371, Mel.....FN
Torchy Plays with Dynamite, 326, Mel....WB
Torchy Runs for Mayor, 322, Mel.....WB
Tough Kid, 3819, Mel.....Mono
Trade Winds, Com.-Mel.....UA
Trapped in the Sky, Mel.....Col
Trigger Pals, W1-13, West.....GN
Trigger Smith, 3854, West.....Mono
Tropic Fury, Mel.....Univ
Trouble Brewing, Com.....Foreign
Trouble in Sundown, 893, West.....RKO
Tumbleweeds, West. .....St. Rts.
12 Crowded Hours, 917, Mel.....RKO
20,000 Men a Year, Mel.....20th-Fox
20,000 Years in Sing Sing, Mel.....WB
Two Gun Troubador, West.....St. Rts.

U

Undercover Agent, 3824, Mel.....Mono
Undercover Doctor, Mel.....Para
Underpup, Mel. .....Univ
Unexpected Father, Com.....Univ
Union Pacific, 3835, Mel.....Para
Unmarried .....Para
Untamed, Mel.....Para
Up the River, 924, Com.....20th-Fox

W

Wall Street Cowboy, West.....Rep
Wanted by Scotland Yard, 3829, Mel.....Mono
Ware Case, Mel.....20th-Fox
Waterfront, 325, Mel.....WB
Water Rustlers, W1-1, West.....GN
Way Down South, 947, Mus.....RKO
We Are Not Alone, Mel.....WB
Western Caravans, West.....Col
Western Jamboree, 841, West.....Rep
What a Man! Com.....Foreign
When the Husband Travels, Mus.-Com..Foreign
When Tomorrow Comes, Com.-Mel.....Univ
While New York Sleeps, 922, Mel....20th-Fox
Whispering Enemies, Mel.....Col
Wife, Husband and Friend, 930, Com.20th-Fox
Wild Horse Canyon, 3852, West.....Mono
Wings of the Navy, 309, Mel.....WB
Wings Over the Andes, 3816, Mel.....Mono
Wings Over the Pacific, Mel.....GN
Winner Take II, 939, Mus.-Com.....20th-Fox
Winter Carnival, Mel.....UA
Witch Night, Mel.....Foreign
With a Smile, Mus.-Com.....Foreign
Within the Law, 928, Mel.....MGM
Wizard of Oz, 949, Mus. (C).....MGM
Wolf Call, 3827, Mel.....Mono
Woman Doctor, 808, Mel.....Rep
Woman Is the Judge, A, Mel.....Col
Women, The, Com.-Mel.....MGM
Women in the Wind, 316, Mel.....WB
Wonder World, Mel.....GN
World Moves On, The, Mel.....WB
Wuthering Heights, Mel.....UA
Wyoming Outlaw, 867, West.....Rep

Y

Yes, Madam? Com.....Foreign
Yes, My Darling Daughter, 357, Com.....FN
You Can't Cheat An Honest Man, 3005,
Com. .....Univ
You Can't Get Away with Murder, 364,
Mel. .....FN
Young Dr. Kildare, 907, Com.-Mel.....MGM
Young Mr. Lincoln, 947, Mel.....20th-Fox
Youth in Revolt, Mel.....Foreign

Z

Zaza, 3819, Mel.....Para
Zenobia, Com. .....UA
Zero Hour, The 812, Mel.....Rep

(THE RELEASE CHART--CONT'D)

THE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1938-39 season. Asterisk (*) after title of feature denotes first appearance of picture in Release Chart.

NOTE: The totals for running time are the official figures announced by the home offices of the distributing companies.

When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk (*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Behind Prison Gates	Brian Donlevy-Jacqueline Wells	July 28,'39†		
Blind Alley (G)	Chester Morris-Ralph Bellamy-Joan Perry-Rose Stradner	May 11,'39†	71	Apr. 29,'39
Blondie Meets the Boss (G)	P. Singleton-A. Lake-L. Simms	Mar. 8,'39†	74	Feb. 25,'39
(Exploitation: May 13,'39, p. 66.)				
Blondie Takes a Vacation (G)	P. Singleton-A. Lake-L. Simms	July 20,'39†	*68	July 22,'39
California Frontier	Buck Jones-Carmen Bailey	Dec. 15,'38†	54	
Clouds Over Europe (G)	Laurence Olivier-Valerie Hobson	June 20,'39†	79	Mar. 11,'39
(Reviewed under the title, "Q Planes"; exploitation: July 29,'39, p. 67.)				
Coast Guard	Randolph Scott-Ralph Bellamy-Frances Dee-Walter Connolly	Aug. 4,'39†		
First Offenders	W. Abel-B. Roberts-J. Downs	Apr. 12,'39†	62	
Frontiers of '49	Bill Elliott-Luana De Alcaniz	Jan. 19,'39†	54	
(See "California Cavalcade," "In the Cutting Room," Nov. 19,'38.)				
Good Girls Go to Paris (G)	Joan Blondell-Melvyn Douglas-Walter Connolly	June 30,'39†	78	June 24,'39
(Exploitation: July 29,'39, p. 66.)				
Homicide Bureau (G)	Bruce Cabot-Rita Hayworth	Jan. 5,'39†	59	Feb. 11,'39
Lady and the Mob, The (G)	F. Bainter-I. Lupino-L. Bowman	Apr. 3,'39†	66	Mar. 11,'39
Law Comes to Texas, The	Bill Elliott-Veda Ann Borg-Dorothy Faye	Apr. 16,'39†	58	
Let Us Live (G)	Henry Fonda-Maureen O'Sullivan-Ralph Bellamy	Feb. 28,'39†	69	Feb. 18,'39
Lone Star Pioneers	Bill Elliott-Dorothy Gulliver	Mar. 16,'39†	56	
Lone Wolf Spy Hunt, The (G)	Warren William - Ida Lupino - Virginia Weidler	Jan. 27,'39†	71	Jan. 28,'39
Man from Sundown, The	Chas. Starrett - Iris Meredith - Sons of the Pioneers	July 15,'39†	59	
Missing Daughters (A)	R. Arlen-R. Hudson-M. Marsh	May 22,'39†	59	June 24,'39
My Son Is a Criminal	Alan Baxter-Jacqueline Wells	Feb. 22,'39†	59	
North of Shanghai	Betty Furness-James Craig	Feb. 10,'39†	59	
(See "In the Cutting Room," Nov. 12,'38.)				
North of the Yukon	Chas. Starrett-Linda Winters	Mar. 30,'39†	64	
Only Angels Have Wings (G)	Cary Grant - Jean Arthur - Richard Barthelmess - Thos. Mitchell	May 25,'39†	121	May 20,'39
(Exploitation: June 24,'39; p. 75; July 15,'39, p. 62; July 29,'39, p. 69.)				
Outside These Walls	Dolores Costello - M. Whalen - Virginia Weidler	May 4,'39†	59	
Parents on Trial	Jean Parker - Johnny Downs - Noah Beery, Jr.	June 29,'39†	58	
(See "In the Cutting Room," May 27,'39.)				
Rio Grande	Charles Starrett-Ann Doran	Dec. 8,'38†	59	
Romance of the Redwoods	Joan Parker-Chas. Bickford	Mar. 30,'39†	67	
Smashing the Spy Ring	Fay Wray-Ralph Bellamy	Dec. 29,'38†	62	
(See "International Spy," "In the Cutting Room," Dec. 3,'38; exploitation: Jan. 28,'39, p. 60.)				
Spoilers of the Range	Charles Starrett-Iris Meredith	Apr. 27,'39†	58	
Strange Case of Dr. Meade	J. Holt-B. Roberts-N. Beery, Jr.	Dec. 15,'38†	67	Oct. 29,'38
Terror of Tiny Town, The (G)	Billy Curtis	Dec. 1,'38†	63	July 23,'38
(Exploitation: Feb. 25,'39, p. 68.)				
Texas Stampede	Chas. Starrett-Iris Meredith	Feb. 9,'39†	57	
There's That Women Again (G)	Melvyn Douglas-Virginia Bruce-Margaret Lindsay	Dec. 24,'38†	74	Dec. 17,'38
Thundering West, The	Chas. Starrett - Iris Meredith - Sons of the Pioneers	Jan. 12,'39†	57	
Trapped in the Sky (G)	Jack Holt-Katherine DeMille	June 1,'39	61	Feb. 18,'39
Western Caravans	Chas. Starrett - Iris Meredith - Sons of the Pioneers	June 15,'39†	58	
Whispering Enemies (G)	Jack Holt-Dolores Costello	Mar. 24,'39†	61	Feb. 18,'39
Woman Is the Judge, A	Frieda Inescort-Rochelle Hudson-Otto Kruger	July 10,'39†	62	

Coming Attractions

Five Little Peppers and How They Grew	Edith Fellows-Dorothy Peterson	Aug. 22,'39	
Fugitive at Large	Jack Holt-Patricia Ellis		
Golden Boy	Wm. Holden-Barbara Stanwyck-Adolphe Menjou-Jos. Calleia	Aug. 31,'39	
Hidden Power (G)	Jack Holt-Gertrude Michael	*60	May 27,'39
Konga	Fred Stone Rochelle Hudson	Aug. 30,'39†	
Man They Could Not Hang, The	B. Karloff-R. Pryor-R. Wilcox	Aug. 17,'39†	
Mr. Smith Goes to Washington	Jean Arthur-Jas. Stewart-Edw. Arnold - Claude Rains - Guy Kibbee-Eugene Pallette		
Outpost of the Mounties	Chas. Starrett-Iris Meredith		
Prison Surgeon	Walter Connolly-Iris Meredith		
Riders of Black River	Chas. Starrett - Iris Meredith - Sons of the Pioneers	Aug. 21,'39†	
Spy in Black (G)	C. Veidt-S. Shaw-V. Hobson	82	Apr. 15,'39

FIRST NATIONAL

(See Warner Brothers)

GB PICTURES

(Distributed in part by 20th Century-Fox)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Climbing High (G) 8012	Jessie Matthews-Michael Redgrave-Noel Madison	Apr. 28,'39†	71	Dec. 17,'38
Lady Vanishes, The (A) 8011	Margaret Lockwood-Paul Lukas-Michael Redgrave-Dame May Whitty	Jan. 6,'39†	88	Sept. 3,'38
(Exploitation: June 10,'39, p. 60.)				

Coming Attractions

Chicago Ben	
Empty World	Nova Pilbeam
Frog, The	Noah Beery-Gordon Harker

GRAND NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Exile Express 301	Anna Sten-Alan Marshal	May 27,'39†	71	
(See "In the Cutting Room," Dec. 10,'38.)				
Long Shot, The (G) 313	Marsha Hunt-Gordon Jones	Jan. 6,'39†	60	Dec. 31,'38
Panama Patrol (G) 314	Leon Ames-Charlotte Wynters	May 20,'39†	69	Feb. 25,'39
Ride 'Em Cowgirl (G) WI-2	Dorothy Page	Jan. 20,'39†	53	Jan. 21,'39
Singing Cowgirl, The WI-3	Dorothy Page	May 31,'39†	57	
Six-Gun Rhythm (G) WI-19	Tex Fletcher-Joan Barclay	May 13,'39†	57	Feb. 18,'39
Titans of the Deep (G) 326	Dr. Wm. Beebe-O. Barton	Oct. 28,'38†	47	Nov. 19,'38
(Short version—running time, 38 minutes.)				
Trigger Pals (G) WI-13	Art Jarrett-Lee Powell-Al St. John	Jan. 13,'39†	55	Jan. 21,'39
Water Rustlers WI-1	Dave O'Brien-Dorothy Page	Jan. 6,'39†	56	

Coming Attractions

At Your Age	
Full Speed Ahead	
Isle of Destiny	W. Ford-J. Lang-W. Gargan
Lady Takes a Chance, The	Heather Angel-John King
(See "Everything Happens to Ann," "In the Cutting Room," Mar. 25,'39.)	
Miracle on Main Street	Margo-W. Abel-L. Talbot
Never Mind the Guard	
Wonder World	

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Huckleberry Finn, The (G) 923	Mickey Rooney - Walter Connolly - Lynne Carver - Rex Ingram	Feb. 10,'39†	92	Feb. 11,'39
(Exploitation: Mar. 18,'39, p. 72; Apr. 7,'39, p. 73; Apr. 29,'39, pp. 74, 75; June 24,'39, p. 77; July 1,'39, p. 63.)				
Andy Hardy Gets Spring Fever (G) 944	M. Rooney-L. Stone-C. Parker-F. Holden-A. Rutherford	July 21,'39†	85	July 15,'39
(Exploitation: July 8,'39, p. 52.)				
Bridal Suite (G) 937	R. Young-Annabella-W. Connolly	May 26,'39†	70	May 27,'39
Broadway Serenade (G) 931	Jeannette MacDonald-Lew Ayres-Ian Hunter-Frank Morgan	Apr. 7,'39†	113	Apr. 8,'39
(Exploitation: Apr. 15,'39, p. 81.)				
Burn 'Em Up O'Connor (G) 919	Dennis O'Keefe-Cecilia Parker-Harry Carey-Nat Pendleton	Jan. 13,'39†	86	Apr. 29,'39
Calling Dr. Kildare (G) 932	Lionel Barrymore-Lew Ayers	Apr. 28,'39†	86	Apr. 29,'39
Christmas Carol, A (G) 917	Terry Kilburn-Reginald Owen-Lynne Carver-Ann Rutherford	Dec. 16,'38†	68	Dec. 17,'38
(Exploitation: Jan. 7,'39, p. 53; Jan. 21,'39, p. 54.)				
Champ, The (reissue) (G) 201	W. Berry-J. Cooper-I. Rich	June 2,'39	86	Oct. 17,'31
Dramatic School (G) 915	Luise Rainer-Paulette Goddard-Alan Marshal - Ann Rutherford-Lana Turner	Dec. 9,'38†	80	Dec. 10,'38
Fast and Loose (G) 924	Robt. Montgomery-R. Russell	Feb. 17,'39†	79	Feb. 18,'39

(THE RELEASE CHART--CONT'D)

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Flirting with Fate (G) 914	Joe E. Brown-Lee Carrillo	Dec.	2,'38†	70.	Dec. 3,'38
Four Girls in White (G) 921	Florence Rice-Kent Taylor-Ann Rutherford	Jan.	27,'39†	73.	Feb. 4,'39
(Exploitation: Mar. 11,'39, p. 54; Apr. 22,'39, p. 61; May 13,'39, p. 66.)					
Girl Downstairs, The (G) 916	Franchot Tone-Franciska Gaal-R. Gardner-W. Connolly	Dec.	23,'38†	77.	Dec. 24,'38
(Exploitation: May 20,'39, p. 63.)					
Goodbye, Mr. Chips (G) 945	Robert Donat-Greer Garson	July	28,'39†	114.	May 20,'39
(Exploitation: July 1,'39, p. 59; July 22,'39, p. 80; July 29,'39, p. 67.)					
Hardys Ride High, The (G) 934	M. Rooney-L. Stone-F. Holden-C. Parker-A. Rutherford	Apr.	21,'39†	81.	Apr. 22,'39
(Exploitation: May 20,'39, p. 64; June 3,'39, p. 65; June 24,'39, p. 76.)					
Honolulu (G) 922	Eleanor Powell-Robert Young-Burns and Allen	Feb.	3,'39†	83.	Feb. 4,'39
(Exploitation: Mar. 25,'39, p. 82; Apr. 15,'39, p. 84; May 6,'39, pp. 61, 64; May 13,'39, p. 67; June 24,'39, pp. 74, 77; July 1,'39, p. 62; July 8,'39, p. 52; July 22,'39, p. 82; July 29,'39, p. 69.)					
Ice Follies of 1939 (G) 925	Original Ice Follies Cast—Joan Crawford-James Stewart-Lew Ayres	Mar.	10,'39†	82.	Mar. 11,'39
(Exploitation: Apr. 29,'39, p. 76; May 20,'39, p. 61; June 10,'39, p. 60.)					
Idiot's Delight (A) 920	Norma Shearer - Clark Gable - Edw. Arnold-Burgess Meredith	Jan.	27,'39†	109.	Jan. 28,'39
It's a Wonderful World (G) 936	James Stewart-Claudette Colbert	May	19,'39†	86.	May 6,'39
(Exploitation: Mar. 11,'39, p. 56.)					
Kid from Texas, The (G) 929	Dennis O'Keefe-Florence Rice	Apr.	14,'39†	71.	Apr. 1,'39
Let Freedom Ring (G) 926	N. Eddy-V. Bruce-L. Barrymore - E. Arnold - G. Kibbee-V. MeLaglen	Feb.	24,'39†	87.	Feb. 18,'39
(Exploitation: Apr. 8,'39, p. 79: Apr. 29,'39, p. 74; May 27,'39, p. 68.)					
Lucky Night (G) 933	Robert Taylor-Myrna Loy	May	5,'39†	81.	Apr. 29,'39
Maisie (A)	R. Young-A. Sothern-R. Hussey	June	23,'39†	74.	July 1,'39
(Exploitation: July 1,'39, p. 61; July 8,'39, p. 51; July 15,'39, p. 61; July 22,'39, p. 80.)					
Miracles for Sale 946	R. Young-F. Rice-H. Hull	Aug.	4,'39†	71.	
(See "In the Cutting Room," June 17,'39.)					
Mutiny on the Bounty (reissue) (G) 536	C. Laughton-C. Gable-F. Tone	May	5,'39	133.	Nov. 9,'35
On Borrowed Time (G) 942	Lionel Barrymore-Sir C. Hardwicke-B. Watson-U. Merkel-Beulah Bondi	July	7,'39†	99.	July 1,'39
Pygmalion (A) 980	Leslie Howard-Wendy Hiller	Mar.	3,'39†	87.	Sept. 10,'38
(Exploitation: Feb. 18,'39, pp. 68, 70; Feb. 25,'39, p. 67; Mar. 4,'39, p. 70; Mar. 25,'39, p. 83; Apr. 1,'39, p. 76; Apr. 22,'39, p. 64; May 6,'39, p. 62; May 13,'39, pp. 68, 70; July 8,'39, p. 51.)					
San Francisco (reissue) (G) 636	C. Gable-J. MacDonald-S. Tracy	May	27,'39	115.	July 4,'36
Sergeant Madden (G) 927	Wallace Beery - Tom Brown - Alan Curtis-Laraine Day	Mar.	24,'39†	83.	Mar. 18,'39
(Exploitation: Apr. 22,'39, p. 60; Apr. 29,'39, p. 72; May 6,'39, p. 63; May 20,'39, p. 62; May 27,'39, p. 65; June 10,'39, p. 59; July 8,'39, p. 51.)					
6,000 Enemies (G)	Walter Pidgeon-Rita Johnson	June	9,'39†	62.	May 27,'39
Society Lawyer (A) 930	W. Pidgeon-V. Bruce-L. Carrillo	Mar.	31,'39†	78.	Apr. 1,'39
Stand Up and Fight (G) 918	Robert Taylor-Wallace Beery-Florence Rice - Helen Broderick - Barton MacLane	Jan.	6,'39†	97.	Jan. 7,'39
(Exploitation: Jan. 21,'39, p. 52; Jan. 28,'39, p. 60; Feb. 4,'39, p. 85; Feb. 18,'39, pp. 68, 70.)					
Stronger Than Desire (A) 941	Virginia Bruce-Walter Pidgeon	June	30,'39†	78.	June 4,'39
Sweethearts (G) 910	Jeanette MacDonald - Nelson Eddy - Florence Rice - Frank Morgan - Mischa Auer	Dec.	30,'38†	114.	Dec. 24,'38
(Exploitation: Dec. 31,'38, p. 66; Jan. 21,'39, p. 54; Feb. 4,'39, pp. 82, 85; Feb. 18,'39, pp. 70, 71; Feb. 25,'39, p. 66; Apr. 1,'39, p. 75.)					
Tarzan Finds a Son! (G)	J. Weissmuller-M. O'Sullivan	June	16,'39†	82.	June 3,'39
(Exploitation: July 1,'39, p. 49.)					
Tell No Tales (G) 935	Melvyn Douglas-Louise Platt	May	12,'39†	69.	May 13,'39
They All Come Out (G) 943	Rita Johnson-Tom Neal	July	14,'39†	70.	July 8,'39
Within the Law (G) 928	Ruth Hussey-Paul Kelly	Mar.	17,'39†	65.	Mar. 18,'39
Young Dr. Kildare (G) 907	Lew Ayres-Lionel Barrymore	Oct.	14,'38†	81.	Oct. 15,'38
(Exploitation: July 1,'39, p. 60.)					

Coming Attractions

Another Thin Man	Myrna Loy - William Powell - Ruthy Hussey-Virginia Grey
Babes in Arms	Mickey Rooney-Judy Garland-Charles Winninger-Henry Hull
(See "In the Cutting Room," July 1,'39.)	
Balalaika	Nelson Eddy-Ilona Massey-Chas. Ruggles - Ray Bolger - Edna Mae Oliver
Blackmail	Edw. G. Robinson-Ruth Hussey
(See "In the Cutting Room," July 22,'39.)	
Dancing Co-ed*	Lana Turner-Richard Carlson
Henry Goes Arizona*	F. Morgan-G. Murphy-A. Morriss
Lady of the Tropics 947	Robert Taylor-Hedy Lamarr
(See "In the Cutting Room," June 3,'39.)	
Marx Brothers at the Circus	Marx Bros.-F. Rice-K. Baker
(See "Day at the Circus," "In the Cutting Room," July 15,'39.)	
Ninotschka	G. Garbo-M. Douglas-I. Claire
(See "In the Cutting Room," July 8,'39.)	
Northwest Passage*	Spencer Tracy-Robert Young
Rose Marie (reissue) (G) 643	Jeanette MacDonald - Nelson Eddy
These Glamour Girls 948	L. Ayres-L. Turner-A. Louise
(See "In the Cutting Room," July 1,'39.)	
Thunder Afloat	W. Berry-C. Morris-V. Grey
(See "In the Cutting Room," July 1,'39.)	
Wizard of Oz 949	Judy Garland - Frank Morgan - R. Bolger-B. Lahr-B. Burke
(See "In the Cutting Room," Dec. 3,'38.)	
Women, The	Norma Shearer-Joan Crawford-Rosalind Russell-Mary Boland
(See "In the Cutting Room," June 10,'39.)	

MONOGRAM

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Across the Plains (G) 3855	Jack Randall	Apr.	30,'39†	59.	May 27,'39
Boy's Reformatory (G) 3820	Frankie Darro-Grant Withers	May	1,'39†	61.	May 13,'39
Convicts' Code (G) 3822	R. Kent-A. Nagel-S. Blackmer	Jan.	18,'39†	62.	Feb. 11,'39
Down the Wyoming Trail (G) 3864	Tex Ritter-Mary Brodell	May	18,'39	62.	June 24,'39
Drifting Westward 3853	Jack Randall-Edna Duran	Jan.	25,'39†	55	
I Am a Criminal (G) 3812	John Carroll-Mary Kornman	Dec.	7,'38†	73.	Dec. 10,'38
Man from Texas 3865	Tex Ritter	July	21,'39†		
Mr. Wong in Chinatown (G) 3807	Boris Karloff-Marjorie Reynolds	Aug.	1,'39†	*68.	July 22,'39
Mystery of Mr. Wong, The (G) 3806	Boris Karloff-Dorothy Tree	Mar.	8,'39†	66.	Mar. 18,'39
Mystery Plane (G) 3809	John Trent-Marjorie Reynolds	Mar.	8,'39†	68.	Feb. 25,'39
(Reviewed under the title, "Sky Pirate"; exploitation: Apr. 29,'39, p. 72.)					
Navy Secrets (G) 3805	Fay Wray-Grant Withers	Feb.	8,'39†	60.	Feb. 18,'39
Rolling Westward (G) 3823	Tex Ritter	Mar.	1,'39†	55.	Apr. 1,'39
Should a Girl Marry? 3830	Anne Nagel-Warren Hull	June	10,'39†	61	
(See "Girl from Nowhere," "In the Cutting Room," June 17,'39.)					
Song of the Buckaroo (G) 3861	Tex Ritter-Jinx Falkenberg	Dec.	7,'38†	56.	Jan. 14,'39
Star Reporter (G) 3821	Warren Hull-Marsha Hunt	Feb.	22,'39†	62.	Apr. 15,'39
Streets of New York (G) 3802	Jackie Cooper-Marjorie Reynolds-Dick Purcell-Martin Spellman	Apr.	12,'39†	73.	Apr. 8,'39
(Exploitation: Apr. 22,'39, p. 62.)					
Stunt Pilot (G) 3814	J. Trent-M. Reynolds-M. Stone	July	1,'39†	61.	July 1,'39
Sundown on the Prairie 3862	Tex Ritter	Feb.	8,'39†	59	
Tough Kid (G) 3819	F. Darro-D. Purcell-J. Allen	Dec.	28,'38†	59.	Jan. 7,'39
Trigger Smith 3854	Jack Randall	Mar.	22,'39†	60	
Undercover Agent 3824	Russell Gleason-Shirley Deane	Apr.	5,'39†	64	
(See "In the Cutting Room," Apr. 8,'39.)					
Wanted by Scotland Yard 3829	James Stephenson-Betty Lynne	Apr.	19,'39†	65	
Wild Horse Canyon (G) 3852	Jack Randall-Dorothy Short	Dec.	21,'38†	50.	Jan. 7,'39
Wolf Call (G) 3827	Movita-John Carroll	May	18,'39†	67.	May 20,'39

Coming Attractions

Girl from the Rio 3825	Movita-Warren Hull	Aug.	7,'39†
(See "In the Cutting Room," July 15,'39.)			
Irish Luck 3826	Frankie Darro-Dick Purcell	Aug.	22,'39†
Mr. Wong at Headquarters 3808	Boris Karloff	Nov.	7,'39
Murder in the Big House 3803	Chas. Bickford-Barton MacLane	Sept.	20,'39
Oklahoma Terror 3856	Jack Randall	Aug.	25,'39†
Overland Mail 3857	Jack Randall	Oct.	17,'39†
Riders of the Frontier 3866	Tex Ritter	Aug.	9,'39†
Sky Patrol 3815	J. Trent-M. Reynolds-M. Stone	Sept.	9,'39
Wings Over the Andes 3816	J. Trent-M. Reynolds-M. Stone	Oct.	4,'39†

PARAMOUNT

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Ambush (G) 3820	Gladys Swarthout-Lloyd Nolan	Jan.	20,'39†	62.	Jan. 21,'39
Artists and Models Abroad (G) 3817	Jack Benny-Joan Bennett-Yacht Club Boys-Mary Boland	Dec.	30,'28†	90.	Oct. 29,'38
Back Door to Heaven (G) 3833	Patricia Ellis-Wallace Ford	Apr.	21,'39†	85.	Apr. 15,'39
Beachcomber, The (A) 3863	Chas. Laughton-Elsa Lanchester	Mar.	10,'39†	88.	Nov. 26,'38
(Exploitation: Jan. 14,'39, p. 65.)					
Boy Trouble 3824	Charles Ruggles-Mary Boland	Feb.	17,'39†	74.	Feb. 4,'39
Bulldog Drummond's Bride (G) 3844	John Howard-Heather Angel	June	30,'39†	*55.	July 8,'39
Bulldog Drummond's Secret Police (G) 3831	John Howard-Heather Angel	Apr.	14,'39†	55.	Apr. 8,'39
Cafe Society (G) 3826	Fred MacMurray - Madeleine Carroll - Shirley Ross	Mar.	3,'39†	76.	Feb. 11,'39
(Exploitation: Mar. 11,'39, p. 57; Apr. 22,'39, p. 60.)					
Disbarred (G) 3818	Gail Patrick - Otto Kruger - Robert Preston	Jan.	1,'39†	60.	Jan. 14,'39
Frontiersman (G) 3856	Wm. Boyd-R. Hayden-G. Hayes	Dec.	16,'38†	74.	Nov. 26,'38
Gracie Allen Murder Case (G) 3839	Gracie Allen-Warren William-Kent Taylor-Ellen Drew	June	2,'39†	74.	May 20,'39
Grand Jury's Secrets (G) 3842	John Howard-Gail Patrick	June	23,'39†	68.	June 10,'39
Heritage of the Desert (G) 3843	Evelyn Venable-Donald Woods	June	23,'39†	74.	Mar. 18,'39
Hotel Imperial 3836	Isa Miranda-Ray Milland	May	12,'39†	80.	May 13,'39
I'm from Missouri (G) 3830	Bob Burns-Glayds George	Apr.	7,'39†	80.	Mar. 25,'39
(Exploitation: May 13,'39, p. 66; June 10,'39, p. 55.)					
Invitation to Happiness (G) 3841	Irene Dunne-Fred MacMurray	June	16,'39†	95.	May 13,'39
Island of Lost Men	Anna May Wong-Anthony Quinn	July	28,'39†		
King of Chinatown (G) 3827	Anna May Wong-A. Tamiroff	Mar.	17,'39†	57.	Mar. 18,'39
Lady's from Kentucky, The (G) 3834	George Raft-Ellen Drew-Hugh Herbert-Zasu Pitts	Apr.	28,'39†	77.	Apr. 15,'39
Little Orphan Annie (G) 3814	Ann Gillis - Robert Kent - June Travis	Dec.	2,'38†	58.	Dec. 3,'38
Magnificent Fraud, The (A)	A. Tamiroff-L. Nolan	July	21,'39†	78.	July 22,'39
Man About Town (G)	J. Benny-D. Lamour-E. Arnold	July	7,'39†	85.	June 17,'39
Midnight (G) 3828	Claudette Colbert-Don Ameche-Francis Lederer - John Barrymore - Mary Astor	Mar.	24,'39†	94.	Mar. 18,'39
(Exploitation: May 27,'39, p. 68; June 3,'39, p. 66; July 1,'39, p. 58.)					

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Million Dollar Legs (G)	Betty Grable - John Hartley - Donald O'Connor-Jackie Coogan	July 14,'39†	*65.	July 8,'39
Never Say Die (G) 3832	Bob Hope-Martha Raye	Apr. 14,'39†	82.	Mar. 11,'39
Night Work	Mary Boland-Charles Ruggles	Aug. 4,'39		
One Third of a Nation (A) 3825	Sylvia Sidney-Leif Erikson	Feb. 24,'39†	76.	Feb. 18,'39
Paris Honeymoon (G) 3821	Bing Crosby - Franciska Gaal - E. E. Horton - Shirley Ross - Akim Tamiroff	Jan. 27,'39†	85.	Dec. 17,'38
(Exploitation: Apr. 1,'39, p. 73.)				
Persons in Hiding (G) 3823	L. Overman-Patricia Morison	Feb. 10,'39†	70.	Jan. 28,'39
Ride a Crooked Mile (G) 3815	Akim Tamiroff-Frances Farmer-Leif Erikson	Dec. 9,'38†	78.	Dec. 3,'38
St. Louis Blues (G) 3822	L. Nolan-D. Lamour-T. Gulzar	Feb. 3,'39†	87.	Jan. 28,'39
(Exploitation: June 17,'39, p. 76.)				
Silver on the Sage (G) 3858	Wm. Boyd-Geo. Hayes	Mar. 31,'39†	68.	Feb. 11,'39
(Exploitation: Jan. 7,'39, p. 53.)				
Some Like It Hot (G) 3837	Gene Krupa and Orch.-Shirley Ross-Bob Hope-Una Merkel	May 19,'39†	64.	May 13,'39
(Exploitation: June 10,'39, p. 54; June 17,'39, p. 77.)				
Stolen Life (A) 3864	Elisabeth Bergner - Michael Redgrave	May 26,'39†	92.	Feb. 18,'39
Sudden Money (G) 3829	B. Lee-M. Rambeau-C. Ruggles	Mar. 31,'39†	62.	Mar. 25,'39
Sunset Trail (G) 3857	Wm. Boyd-R. Hayden-G. Hayes	Feb. 24,'39†	68.	Oct. 22,'38
Tom Sawyer, Detective (G) 3816	Donald O'Connor-Billy Cook	Dec. 23,'38†	68.	Dec. 24,'38
Undercover Doctor (G) 3840	L. Nolan-J. C. Naish-H. Angel	June 9,'39†	65.	June 3,'39
Union Pacific (G) 3835	Joel McCrea-Barbara Stanwyck-Akim Tamiroff-Robt. Preston	May 5,'39†	125.	Apr. 29,'39
(Exploitation: Feb. 18,'39, p. 72; Mar. 11,'39, p. 57; Mar. 18,'39, p. 73; May 27,'39, p. 64; June 3,'39, p. 65; June 10,'39, pp. 54, 59, 60; June 17,'39, p. 75; June 24,'39, p. 76; July 8,'39, pp. 50, 51; July 15,'39, p. 61.)				
Unmarried G) 3838	Buck Jones-Helen Twelvetrees	May 26,'39†	65.	May 27,'39
Zaza (A) 3819	C. Colbert-H. Marshall-B. Lahr	Jan. 13,'39†	86.	Jan. 7,'39
(Exploitation: July 15,'39, p. 62.)				
Coming Attractions				
Argentina	W. Boyd-R. Hayden-S. Duna	Nov. 3,'39		
Beau Geste (G)	Gary Cooper - Ray Milland - Robert Preston-Brian Donlevy-Donald O'Connor	Sept. 15,'39	*115.	July 22,'39
Cat and the Canary, The	Bob Hope-Paulette Goddard	Nov. 10,'39		
Death of a Champion	Lynne Overman-Susan Paley	Sept. 1,'39		
Diamonds Are Dangerous	Isa Miranda-George Brent			
Disputed Passage	Dorothy Lamour-Akim Tamiroff-John Howard	Oct. 27,'39		
(See "In the Cutting Room," May 20,'39.)				
Dr. Cyclops	Albert Dekker-Janice Logan			
Federal Offense*	William Henry-Virginia Dale			
Geronimo	P. Foster-A. Devine-E. Drew	Oct. 20,'39		
(See "In the Cutting Room, Apr. 15,'39.)				
Happy Ending	P. O'Brien-O. Bradna-R. Young			
(See "Heaven on a Shoestring," "In the Cutting Room," June 24,'39.)				
Jamaica Inn (A)	Charles Laughton-Leslie Banks-Maureen O'Hara - Emlyn Williams	May 27,'39		
Lawful Outlaws	William Boyd-Russell Hayden			
Light that Failed, The	R. Coleman-W. Huston-I. Lupino			
Llamo Kid	Tito Guizar-Gale Sondergaard	Nov. 17,'39		
Medicine Show	William Boyd-Russell Hayden			
My Love for Yours	F. MacMurray - M. Carroll - H. Broderick	Sept. 29,'39		
$1,000 a Touchdown	Joe E. Brown-Martha Raye	Sept. 22,'39		
(See "In the Cutting Room," July 22,'39.)				
Our Leading Citizen	Bob Burns-Susan Hayward	Aug. 11,'39†		
(See "In the Cutting Room," July 1,'39.)				
Our Neighbors—the Carters	Fay Bainter-Frank Craven			
Range War*	William Boyd-Russell Hayden	Sept. 23,'39†		
Remember the Night*	Barbara Stanwyck-Fred MacMurray-Beulah Bondi-Elizabeth Patterson			
Renegade Trail	W. Boyd-R. Hayden-G. Hayes	Aug. 18,'39†		
(See "Arizona Bracelets," "In the Cutting Room," Dec. 31,'38.)				
Rulers of the Sea	Douglas Fairbanks, Jr. - Mar't Lockwood-Will Fyffe	Nov. 24,'39		
(See "Ruler of the Seas," "In the Cutting Room," July 15,'39.)				
Seventeen	J. Cooper-B. Field-O. Kruger			
Star Marker, The	Bing Crosby-Louise Campbell-Ned Sparks	Aug. 25,'39		
(See "In the Cutting Room," June 17,'39.)				
This Man in Paris (A)	Barry K. Barnes - Valerie Hobson	Aug. 18,'39	86.	July 8,'39
Television Spy, The	William Henry-Judith Barrett	Sept. 8,'39		
Untamed	R. Milland - P. Morison - A. Tamiroff			
What a Life	Jackie Cooper - Betty Field - Lionel Stander - John Howard	Oct. 13,'39		
(See "In the Cutting Room," May 20,'39.)				

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blue Montana Skies (G) 844	G. Autry-S. Burnette-J. Storey	May 4,'39†	56.	May 6,'39
Federal Man Hunt (G) 820	Robt. Livingston-June Travis	Dec. 26,'38†	64.	Jan. 14,'39
Fighting Thoroughbreds (G) 821	R. Byrd-M. Carlisle-R. Allen	Jan. 6,'39†	65.	Jan. 21,'39
Forged Passport (G) 823	P. Kelly-L. Talbot-J. Lang	Feb. 24,'39†	61.	Feb. 11,'39
Frontier Pony Express (G) 854	Roy Rogers-Mary Hart	Apr. 19,'39†	58.	Apr. 15,'39
Home on the Prairie (G) 842	Gene Autry-Smiley Burnette	Feb. 3,'39†	58.	Feb. 11,'39
I Was a Convict (G) 824	Barton MacLane-Beverly Roberts	Mar. 6,'39†	65.	Feb. 25,'39
In Old Caliente (G) 856	R. Rogers-M. Hart-G. Hayes	June 19,'39	57.	July 22,'39
Man of Conquest (G) 801	Richard Dix-Gail Patrick-Edward Ellis-Joan Fontaine	May 15,'39†	97.	Apr. 15,'39
(Exploitation: May 27,'39, pp. 64, 68; July 15,'39, pp. 60, 66.)				
Mexicali Rose (G) 843	Gene Autry-Smiley Burnette	Mar. 27,'39†	58.	Apr. 1,'39
Mickey the Kid (G) 814	Bruce Cabot-Ralph Byrd-Zasu Pitts-Tommy Ryan	July 3,'39†	65.	July 1,'39
Mountain Rhythm (G) 845	G. Autry-S. Burnette-J. Storey	June 9,'39†	59.	July 1,'39
Mysterious Miss X (G) 809	M. Whalen-M. Hart-C. Chandler	Jan. 10,'39†	65.	Jan. 14,'39
My Wife's Relatives (G) 810	Gleasons, Jas., Lucille, Russell	Mar. 20,'39†	65.	Mar. 4,'39
Night Riders, The (G) 865	Three Mesquiteers-Ruth Rogers	Apr. 12,'39†	58.	Apr. 8,'39
Orphans of the Street (G) 819	Robt. Livingston - June Storey - Tommy Ryan	Dec. 5,'38†	64.	Dec. 17,'38
Pride of the Navy (G) 822	J. Dunn-R. Hudson-G. Oliver	Jan. 23,'39†	65.	Jan. 21,'39
Red River Range 864	Three Mesquiteers-Lorna Gray-Polly Moran	Dec. 22,'38†	56.	
(See "In the Cutting Room," Nov. 19,'38.)				
Rough Riders' Round-up (G) 853	Roy Rogers-Mary Hart	Mar. 13,'39†	58.	Mar. 25,'39
She Married a Cop (G) 815	Phil Regan-Jean Parker	July 12,'39†	66.	June 24,'39
Shine On Harvest Moon 852	Roy Rogers-Mary Hart	Dec. 23,'38†	57.	
(See "In the Cutting Room," Dec. 3,'38.)				
Should Husbands Work? (G) 816	Gleasons, James, Lucille, Russell - Marie Wilson - Tommy Ryan	July 26,'39†	65.	July 15,'39
S.O.S.-Tidal Wave (G) 813	Ralph Byrd-Kay Sutton	June 2,'39†	61.	June 3,'39
Southward Ho! (G) 855	Roy Rogers-Mary Hart	May 19,'39†	58.	June 10,'39
Street of Missing Men (G) 811	Charles Bickford-Nana Bryant	Apr. 28,'39†	65.	Apr. 29,'39
Three Texas Steers (G) 866	Three Mesquiteers-Carole Landis	May 12,'39†	57.	June 17,'39
Western Jamboree (G) 841	Gene Autry - Smiley Burnette - Jean Rouverol	Dec. 2,'38†	56.	Dec. 24,'38
Woman Doctor (G) 808	Frieda Inescort-Henry Wilcoxon-Claire Dodd-Sybil Jason	Feb. 6,'39†	65.	Feb. 4,'39
Wyoming Outlaw (G) 867	Three Mesquiteers	June 27,'39†	56.	July 15,'39
Zero Hour, The (G) 812	Frieda Inescort-Otto Kruger	May 26,'39†	65.	May 27,'39
Coming Attractions				
Colorado Sunset	Gene Autry-Smiley Burnette-June Storey-Buster Crabbe		64	
Flight at Midnight	Col. Roscoe Turner-Phil Regan-Jean Parker-Robt. Armstrong			
In Old Monterey	G. Autry-S. Burnette-G. Hayes			
New Frontier	J. Wayne-R. Corrigan-R. Hatton			
Smuggled Cargo	Rochelle Hudson-Barry MacKay			
Wall St. Cowboy	R. Rogers-G. Hayes-R. Hatton			

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Almost a Gentleman (G) 920	James Ellison-Helen Wood	Mar. 31,'39†	65.	Mar. 25,'39
Arizona Legion (G) 982	George O'Brien-Laraine Johnson	Jan. 20,'39†	58.	Jan. 14,'39
Bachelor Mother (A) 932	G. Rogers-D. Niven-C. Coburn	Aug. 4,'39†	*80.	July 1,'39
Beauty for the Asking (G) 915	L. Ball-D. Woods-P. Knowles	Feb. 24,'39†	68.	Jan. 28,'39
Boy Slaves (G) 911	Anne Shirley-Roger Daniel	Feb. 10,'39†	72.	Jan. 14,'39
Career (G) 930	Anne Shirley-Edward Ellis	July 7,'39†	80.	July 8,'39
Fisherman's Wharf (G) 844	B. Breen-H. Armetta-L. Carrillo	Feb. 3,'39	72.	Jan. 28,'39
Five Came Back (G) 927	C. Morris-W. Barrie-L. Ball	June 23,'39†	*75.	June 10,'39
Fixer Dugan (G) 922	Lee Tracy-Virginia Weidler	Apr. 21,'39†	68.	Jan. 28,'39
Flying Irishman, The (G) 919	Douglas Corrigan - Paul Kelly - Robert Armstrong	Apr. 7,'39†	72.	Mar. 4,'39
(Exploitation: May 20,'39, pp. 61, 62; June 24,'39, p. 72.)				
Girl and the Gambler (G) 926	S. Duna-L. Carrillo-T. Holt	June 16,'39†	*63.	June 10,'39
Girl from Mexico, The (G) 928	Lupe Velez-Leon Errol	June 2,'39†	71.	May 20,'39
Great Man Votes, The (G) 913	John Barrymore - Katharine Alexander - Peter Holden - Virginia Weidler	Jan. 13,'39†	72.	Jan. 14,'39
Gunga Din (G) 912	Cary Grant - Victor McLaglen - D. Fairbanks, Jr.-J. Fontaine	Feb. 17,'39†	107.	Jan. 28,'39
(Exploitation: Feb. 18,'39, p. 72; Mar. 11,'39, p. 57; Mar. 25,'39, p. 84; Apr. 8,'39, p. 82; Apr. 15,'39, p. 80; Apr. 22,'39, p. 60; Apr. 29,'39, p. 77; May 6,'39, p. 61; May 13,'39, p. 65; May 27,'39, p. 66; June 3,'39, p. 68; June 10,'39, p. 60; July 1,'39, p. 62; July 22,'39, p. 80.)				
Lost Patrol (re-issue) (A) 991	V. McLaglen-B. Karloff-W. Ford	Feb. 17,'39†	73.	Feb. 3,'34
Lost Squadron, The (re-issue) (G) 994	J. McCrea-R. Dix-M. Astor	July 14,'39†	79.	Mar. 5,'32
Love Affair (G) 916	I. Dunne-C. Boyer-L. Bowman	Apr. 7,'39†	89.	Mar. 18,'39
(Exploitation: Apr. 8,'39, p. 80; Apr. 15,'39, p. 82; Apr. 29,'39, pp. 72, 74; June 3,'39, p. 68.)				
Next Time I Marry (G) 910	Lucille Ball-James Ellison	Dec. 9,'38†	75.	Dec. 31,'38
Of Human Bondage (re-issue) (A) 993	L. Howard-B. Davis-F. Dee	July 14,'39†	83.	July 7,'34
Pacific Liner (G) 914	Victor McLaglen-Chester Morris-Wendy Barrie	Jan. 6,'39†	59.	Aug. 6,'38
Panama Lady (G) 925	Lucille Ball-Allan Lane	May 12,'39†	65.	May 13,'39
Racketeers of the Range (G) 984	George O'Brien - Marjorie Reynolds - Ray Whitley	May 26,'39†	62.	June 3,'39
Rookie Cop (G) 923	T. Holt-V. Weidler-F. Thomas	Apr. 28,'39†	60.	May 13,'39
Saint in London (G) 929	George Sanders-S. Grey	June 30,'39†	72.	July 1,'39
Saint Strikes Back, The (G) 918	George Sanders-Wendy Barrie	Mar. 10,'39†	64.	Feb. 18,'39
Sorority House (G) 924	Anne Shirley-James Ellison	May 5,'39†	64.	Apr. 22,'39
Spellbinder, The (G) 931	L. Tracy-B. Read-P. Knowles	July 28,'39†	*65.	July 29,'39
Star of Midnight (re-issue) (G) 990	Ginger Rogers-William Powell	Feb. 17,'39†	90.	Apr. 6,'35
Story of Vernon and Irene Castle, The (G) 938	Fred Astaire - Ginger Rogers - Edna May Oliver - Walter Brennan	Apr. 28,'39†	93.	Apr. 1,'39
(Exploitation: Apr. 8,'39, p. 81; May 13,'39, p. 68; June 17,'39, p. 76.)				
They Made Her a Spy (G) 921	Sally Eilers-Allan Lane	Apr. 14,'39†	69.	Mar. 25,'39
Timber Stampede (G) 985	Geo. O'Brien-Marjorie Reynolds	June 30,'39†	59.	June 24,'39
Trouble in Sundown (G) 893	G. O'Brien-R. Keith-R. Whitley	Mar. 24,'39	60.	Mar. 18,'39
Twelve Crowded Hours (A) 917	Richard Dix-Lucille Ball	Mar. 3,'39†	64.	Feb. 18,'39
Way Down South (G) 947	B. Breen-S. Blane-A. Mowbray	July 21,'39†	*63.	July 22,'39

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Coming Attractions				
Allegheny Frontier	John Wayne-Claire Trevor-Brian Donlevy-George Sanders			
Bad Lands 933	Robert Barrat-Noah Beery, Jr.-Andy Clyde	Aug. 11,'39†		
(Exploitation: June 3,'39, p. 66.)				
Conspiracy	Allan Lane-Linda Hayes			
(See "In the Cutting Room," July 29,'39.)				
Day the Bookies Wept, The	Joe Penner-Betty Grable			
(See "In the Cutting Room," July 22,'39.)				
Everything's on Ice	Irene Dare-Edgar Kennedy			
(See "In the Cutting Room," July 29,'39.)				
Full Confession	Victor McLaglen-Sally Eilers			
(See "In the Cutting Room," July 22,'39.)				
Fighting Gringo	George O'Brien-Dick Lane			
Hunchback of Notre Dame, The	C. Laughton-M. O'Hara-Sir C. Hardwicke-W. Hampden-T. Mitchell-B. Rathbone			
In Name Only 936	C. Lombard-C. Grant-K. Francis	Sept. 5,'39†		
(See "Memory of Love," "In the Cutting Room," May 20,'39.)				
My Fifth Avenue Girl	Ginger Rogers - James Ellison - Tim Holt-Walter Connolly			
(See "In the Cutting Room," July 1,'39.)				
Nurse Edith Cavell	Anna Neagle-Edna Mae Oliver-M. Robson-G. Sanders-Z. Pitts			
(See "In the Cutting Room," June 17,'39.)				
Queen of Destiny (G)	Anna Neagle-Anton Walbrook-C. Aubrey Smith		95.	Oct. 29,'38
(Reviewed under the title, "Sixty Glorious Years.")				
Three Sons	E. Ellis-W. Gargan-K. Taylor			

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona Wildcat, The (G) 929	Jane Withers - Leo Carrillo - Pauline Moore-H. Wilcoxon	Feb. 3,'39†	69.	Nov. 19,'38
Boy Friend (G) 943	Jane Withers - Richand Bond - Arleen Whalen	May 19,'39†	72.	May 13,'39
Charlie Chan in Honolulu (G) 928	Sidney Toler-Phyllis Brooks	Jan. 13,'39†	68.	Dec. 24,'38
Charlie Chan in Reno (G) 948	S. Toler-P. Brooks-R. Cortez	June 16,'39†	71.	June 3,'39
Chasing Danger (G) 941	Preston Foster-Lynn Bari	May 5,'39†	60.	Jan. 14,'39
Down on the Farm (G) 920	Jed Prouty - Spring Byington - Louise Fazenda	Dec. 16,'38†	61.	Oct. 15,'38
Elsa Maxwell's Hotel for Women 001	Linda Darnell - Jas. Ellison - Ann Sothern - Elsa Maxwell - Lynn Bari	Aug. 4,'39	83	
(See "Hotel for Women," "In the Cutting Room," July 1,'39.)				
Everybody's Baby (A) 935	J. Prouty-S. Byington-S. Deane	Mar. 24,'39†	62.	Nov. 26,'38
Frontier Marshal, The (G) 951	Randolph Scott - Nancy Kelly - Cesar Romero-Binnie Barnes	July 28,'39†	71.	July 29,'39
Gorilla, The (G) 944	Ritz Bros - Anita Louise - Bela Lugosi - Patsy Kelly	May 26,'39†	66.	May 27,'39
Hound of the Baskervilles, The (G) 936	Richard Greene-Basil Rathbone-Wendy Barrie-Nigel Bruce	Mar. 31,'39†	80.	Apr. 1,'39
(Exploitation: June 17,'39, p. 75; July 1,'39, p. 60.)				
Inside Story (G) 934	Michael Whelan-Jean Rogers	Mar. 10,'39†	61.	Oct. 22,'38
Inspector Hornleigh (A) 945	Gordon Harker-Alistair Sim	Apr. 21,'39†	76.	Apr. 22,'39
It Could Happen to You (G) 950	Gloria Stuart-Stuart Erwin	June 30,'39†	65.	June 17,'39
Jesse James (G) 921	Tyrone Power - Henry Fonda - Nancy Kelly-Randolph Scott	Jan. 27,'39†	106.	Jan. 14,'39
(Exploitation: Jan. 14,'39, p. 63; Jan. 21,'39, pp. 52, 54; Feb. 4,'39, p. 83; Feb. 11,'39, pp. 58, 61; Feb. 25,'39, pp. 69, 70; Mar. 4,'39, p. 70; Mar. 11,'39, p. 56; Apr. 1,'39, p. 76; Apr. 29,'39, pp. 75, 76; May 6,'39, p. 65; June 24,'39, p. 74.)				
Jones Family "In Hollywood" (G) 946	Jed Prouty-Spring Byington	June 2,'39†	60.	May 27,'39
Kentucky (G) 923	Loretta Young-Richard Greene-Walter Brennan	Dec. 30,'38†	96.	Dec. 24,'38
(Exploitation: Dec. 17,'38, p. 75; Jan. 7,'39, p. 53; Feb. 11,'39, p. 58; Feb. 25,'39, p. 67; Mar. 18,'39, p. 76; Mar. 25,'38, p.. 80, 85; Apr. 29,'39, p. 77; June 17,'39, p. 74; July 1,'39, p. 59.)				
Little Princess, The (G) 932	Shirley Temple-Richard Greene-Anita Louise - Ian Hunter - Cesar Romero-Arthur Treacher	Mar. 17,'39†	93.	Feb. 25,'39
(Exploitation: Apr. 15,'39, pp. 84, 85.)				
Mr. Moto in Danger Island (G) 937	P. Lorre-J. Hersholt-A. Duff	Apr. 7,'39†	70.	Mar. 18,'39
(Reviewed under the title, "Danger Island.")				
Mr. Moto's Last Warning 926	Peter Lorre - Geo. Sanders - R. Cortez - Virginia Field	Jan. 20.'39†	71	
(See "In the Cutting Room," Dec. 24,'38.)				
Mr. Moto Takes a Vacation (G) 952	Peter Lorre - Virginia Field - John King-Joseph-Schildkraut	July 7,'39†	68.	Nov. 19,'38
News Is Made at Night (G) 953	Preston Foster-Lynn Bari	July 21,'39†	73.	July 15,'39
Pardon Our Nerve (G) 931	Michael Whalen-Lynn Bari	Feb. 24,'39†	68.	Nov. 19,'38
Return of the Cisco Kid, The (G) 940	Warner Baxter-Lynn Bari-Henry Hull-Cesar Romero	Apr. 28,'39†	71.	Apr. 22,'39
Road Demon (G) 918	Henry Arthur-Joan Valerie	Dec. 2,'38†	70.	Aug. 27,'38
Rose of Washington Square (G) 942	T. Power-A. Faye-A. Jolson	May 12,'39†	86.	May 13,'39
(Exploitation: Apr: 22,'39, p. 62; May 6,'39, p. 64; June 24,'39, p. 73.)				
Second Fiddle (G) 949	S. Henie-T. Power-R. Vallee	July 14,'39†	87.	July 8,'39
Smiling Along (G) 933	Gracie Fields-Mary Maguire Roger Livesey	Jan. 20,'39†	83.	Oct. 22,'38
Story of Alexander Graham Bell, The (G) 938	Don Ameche - Henry Fonda - Loretta Young-Young Sisters	Apr. 14,'39†	97.	Apr. 8,'39
(Exploitation: Apr. 22,'39, p. 60; May 6,'38, p. 60; May 13,'39, p. 64; May 27,'39, pp. 64, 68; June 17,'39, p. 75; July 1,'39, p. 59.)				
Susannah of the Mounties (G) 954	Shirley Temple-Randolph Scott	June 23,'39†	78.	June 24,'39
(Exploitation: July 29,'39, p. 69.)				
Tail Spin (G) 925	A. Faye - C. Bennett - Nancy Kelly-J. Davis-Chas. Farrell	Feb. 10,'39†	84.	Feb. 4,'39
(Exploitation: Feb. 18,'39, p. 69; Mar. 18,'39, pp. 73, 74; Apr. 1,'39, p. 76; Apr. 8,'39, pp. 80, 82.)				
Thanks for Everything (G) 917	J. Haley-A. Menjou-A. Whelan-J. Oakie-T. Martin	Dec. 23,'38†	73.	Dec. 10,'38
(Exploitation: Dec. 17,'38, p. 75.)				
Three Musketeers, The (G) 927	Ritz Brothers - D. Ameche - G. Stuart-Binnie Barnes	Feb. 17,'39†	73.	Feb. 11,'39
Up the River (G) 924	Preston Foster-Phyllis Brooks-Tony Martin-Arthur Treacher	Dec. 9,'38†	77.	Nov. 5,'38
(Exploitation: Feb. 18,'39, p. 69.)				
Ware Case, The (A) 8014	Clive Brook-Jane Baxter	July 21,'39†	72.	Dec. 31,'38
While New York Sleeps (G) 922	Michael Whalen-Joan Woodbury	Jan. 6,'39†	61.	Aug. 27,'38
Wife, Husband and Friend (G) 930	Loretta Young-Warner Baxter-Binnie Barnes-Cesar Romero	Mar. 3,'39†	80.	Feb. 18,'39
Winner Take All (G) 939	Tony Martin-Gloria Stuart-Slim Summerville-Henry Armetta	Apr. 21,'39†	62.	Feb. 25,'39
Young Mr. Lincoln (G) 947	Henry Fonda-Marjorie Weaver-Arleen Whelan-Alice Brady	June 9,'39†	101.	June 3,'39
(Exploitation: July 29,'39, p. 67.)				
Coming Attractions				
Adventures of Sherlock Holmes, The 005	B. Rathbone-I. Lupino-N. Bruce	Sept. 1,'39		
(See "In the Cutting Room," July 29,'39.)				
Charlie Chan at Treasure Island 006	S. Toler-C. Romero-P. Moore	Sept. 8,'39		
Chicken Wagon Family 002	Jane Withers - Leo Carrillo - Marjorie Weaver	Aug. 11,'39		
(See "In the Cutting Room," July 15,'39.)				
Cisco Kid No. 1		Oct. 20,'39		
City of Darkness	Sidney Toler			
Drums Along the Mohawk	Henry Fonda-Claudette Colbert-Linda Darnell - Edna May Oliver			
Escape, The 010	Amanda Duff-Kane Richmond	Oct. 6,'39		
(See "East Side, West Side," "In the Cutting Room," Apr. 22,'39.)				
Girl Must Live, A (A)	Lilli Palmer-Margaret Lockwood		92.	May 13,'39
Harmony at Home	Jean Rogers-Robert Kellard			
Heaven with a Barbed Wire Fence	Jean Rogers-Glen Ford			
Here I Am a Stranger 009	Richard Greene-Brenda Joyce-R. Dix-R. Young-G. George	Oct. 27,'39		
Hollywood Cavalcade 007	Alice Faye - Don Ameche - Stuart Erwin-Buster Keaton	Sept. 15,'39		
Jones Family in Quick Millions 004	Jed Prouty-Spring Byington	Aug. 25,'39	61	
(See "Quick Millions," "In the Cutting Room," July 22,'39.)				
Rains Came, The 011	T. Power-M. Loy-G. Brent	Oct. 13,'39		
Shipyard Sally* (G)	Gracie Fields-Sydney Howard		80.	July 29,'39
Stanley and Livingstone 003	S. Tracy-R. Greene-N. Kelly-W. Brennan - C. Coburn - H. Hull - Sir C. Hardwicke	Aug. 18,'39	101	
(See "In the Cutting Room," July 8,'39.)				
Tin Hats	J. Withers-Ritz Brothers-Lynn Bari-Stanley Fields			
20,000 Men a Year		Sept. 29,'39		

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Captain Fury (G)	Brian Aherne-Victor McLaglen-Paul Lukas-June Lang	May 26,'39†	91.	May 6,'39
Duke of West Point (G)	Louis Hayward-Joan Fontaine-Richard Carlson	Dec. 29,'38†	109.	Dec. 17,'38
Four Feathers (A)	John Clements - June Duprez - C. Aubrey Smith-Ralph Richardson	Aug. 4,'39	115.	May 6,'39
(Exploitation: Jan. 14,'38, p. 64; Feb. 4,'39, pp. 82, 84; Feb. 11,'39, p. 59; Feb. 25,'39, p. 68; Mar. 4,'39, pp. 70, 72.)				
King of the Turf (G)	A. Menjou-R. Daniel-D. Costello	Feb. 17,'39†	88.	Feb. 11,'39
Made for Each Other (G)	Carole Lombard-James Stewart-Lucille Watson-Chas. Coburn	Feb. 10,'39†	94.	Feb. 4,'39
(Exploitation: May 6,'39, p. 60.)				
Prison Without Bars (A)	Corinne Luchaire-Edna Best	Mar. 10,'39†	79.	Apr. 15,'39
(See "In the Cutting Room," May 13,'39.)				
Stagecoach (G)	Claire Trevor - Andy Devine - John Wayne-George Bancroft	Mar. 3,'39†	96.	Feb. 11,'39
(Exploitation: Mar. 25,'39, p. 81; Apr. 1,'39, pp. 72, 75; Apr. 15,'39, p. 80; May 13,'39, p. 67; May 20,'39, p. 60; July 15,'39, p. 60; July 22,'39, p. 82.)				
Topper Takes a Trip (G)	Constance Bennett-Roland Young-Billie Burke-Alan Mowbray	Jan. 12,'39†	80.	Dec. 31,'38
(Exploitation: Feb. 4,'39, p. 82; Mar. 18,'39, p. 73.)				
Trade Winds (G)	Fredric March - Joan Bennett - Ralph Bellamy-Ann Sothern	Dec. 22,'38†	95.	Dec. 24,'38
(Exploitation: Jan. 21,'39, p. 54; Feb. 18,'39, p. 69; Apr. 8,'39, p. 79.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Winter Carnival (G)	Ann Sheridan-Richard Carlson-Helen Parrish-R. Armstrong	July 28,'39	100.	July 22,'39
Wuthering Heights (A)	Merle Oberon-Laurence Olivier-Flora Robson-David Niven	Apr. 7,'39†	104.	Apr. 1,'39
(Exploitation: Apr. 2,'39, p. 62; May 13,'39, p. 68; May 27,'39, p. 65.)				
Zenobia (G)	Oliver Hardy - Harry Langdon - Billie Burke - Alice Brady - James Ellison - June Lang - Jean Parker	Apr. 21,'39†	73.	Mar. 18,'39

Coming Attractions

Chump at Oxford	Laurel and Hardy			
Eternally Yours	Loretta Young - David Niven - H. Herbert-B. Burke-Z. Pitts			
(Exploitation: July 22,'39, p. 81.)				
Housekeeper's Daughter	Joan Bennett-Adolphe Menjou			
Intermezzo	L. Howard-I. Bergman-E. Best			
Man in the Iron Mask (G)	Louis Hayward - Joan Bennett - Warren William - Joseph Schildkraut - Alan Hale	Aug. 11,'39†	112.	July 1,'39
(Exploitation: July 1,'39, p. 59; July 22,'39, p. 80.)				
Over the Moon	Merle Oberon - Rex Harrison - Louis Borell			
Real Glory, The	G. Cooper-A. Leeds-D. Niven			
(See "In the Cutting Room," July 1,'39.)				
They Shall Have Music (G)	Jascha Heifetz - Andrea Leeds - Joel McCrea	Aug. 18,'39†	101.	July 15,'39
(See Musical Analysis, July 22,'39, p. 54.)				

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Time Czar (G) 3018	Barton McLane-Tom Brown-Ed. Sullivan	Apr. 21,'39†	66.	Apr. 22,'39
Code of the Streets (G) 3019	Frankie Thomas - Harry Carey - "Little Tough Guys"	Apr. 14,'39†	69.	Feb. 4,'39
East Side of Heaven (G) 3006	B. Crosby-J. Blondell-M. Auer	Apr. 7,'39†	88.	Apr. 8,'39
(Exploitation: June 3,'39, p. 66.)				
Ex Champ (G) 3010	Victor McLaglen - Tom Brown - Nan Grey-Constance Moore	May 19,'39†	72.	May 20,'39
Family Next Door (G) 3020	Hugh Herbert - Joy Hodges - Juanita Quigley-Eddie Quillan	Mar. 31,'39†	61.	Apr. 15,'39
For Love or Money (G) 3030	June Lang-Robert Kent	Apr. 28,'39†	67.	May 6,'39
Forgotten Woman, The (A) 3031	S. Gurie-D. Briggs-E. Arden	July 7,'39†		July 1,'39
Gambling Ship (G) 3023	Robert Wilcox-Helen Mack	Jan. 20,'39†	62.	Aug. 20,'38
Ghost Town Riders 3054	Bob Baker-Fay Shannon	Dec. 16,'38†	54	
Honor of the West 3055	Bob Baker	Jan. 13,'39†	58	
Inside Information (G) 3039	J. Lang-D. Foran-H. Carey	June 2,'39†	62.	June 10,'39
I Stole a Million (G)	George Raft - Claire Trevor - D. Foran-H. Armetta-V. Jory	July 21,'39†	80.	July 22,'39
House of Fear, The (G) 3038	Irene Hervey-William Gargan	June 30,'39†	66.	June 10,'39
Last Warning, The (G) 3027	P. Foster-F. Jenks-F. Robinson	Jan. 6,'39†	63.	Dec. 10,'38
Mystery of the White Room 3037	B. Cabot-H. Mack-C. Worth	Mar. 17,'39†	57	
(See "In the Cutting Room," Mar. 18,'39.)				
Newsboys Home 3015	Jackie Cooper - Wendy Barrie - Edmund Lowe - "Little Tough Guys"	Dec. 23,'38†	73	
(See "In the Cutting Room," Dec. 17,'38.)				
Phantom Stage, The 3056	Bob Baker-Marjorie Reynolds	Feb. 10,'38†	57	
Pirates of the Skies 3033	Kent Taylor-Rochelle Hudson	Feb. 3,'39†	61	
(See "In the Cutting Room," Dec. 3,'38.)				
Risky Business (G) 3029	George Murphy-Dorothea Kent	Mar. 3,'39†	67½.	Mar. 11,'39
Secrets of a Nurse (G) 3022	E. Lowe-D. Foran-H. Mack	Dec. 9,'38†	75.	Nov. 16,'38
Society Smugglers (G) 3024	Preston Foster-Irene Hervey	Feb. 24,'39†	70.	Mar. 4,'39
Son of Frankenstein, The 3004	Basil Rathbone - Boris Karloff - Bela Lugosi-Josephine Hutchinson	Jan. 13,'39†	94.	Jan. 21,'39
(Exploitation: Feb. 25,'39, p. 67; Mar. 4,'39, pp. 72, 73; Mar. 25,'39, p. 80; Apr. 8,'39, p. 78; Apr. 29,'39, p. 76; May 6,'39, p. 64; June 24,'39, p. 73.)				
Spirit of Culver (G) 3014	Jackie Cooper-F. Bartholemew-A. Devine-H. Hull-J. Moran	Mar. 10,'39†	90.	Mar. 4,'39
(Exploitation: Mar. 11,'39, p. 56.)				
Strange Faces 3035	D. Kent-F. Jenks-A. Devine	Dec. 2,'38†	65.	Nov. 12,'38
Sun Never Sets, The (G) 3009	B. Rathbone-D. Fairbanks, Jr.	June 9,'39†	96.	June 10,'39
Swing, Sister, Swing (G) 3021	Ken Murray - Ernest Truex - Kathryn Kane-Johnny Downs	Dec. 16,'38†	67.	Dec. 17,'38
They Asked for It (G) 3040	Michael Whalen - Joy Hodges - William Lundigan	May 26,'39†	61.	July 15,'39
Three Smart Girls Grow Up (G) 3001	D. Durbin-N. Grey-H. Parrish-C. Winninger-R. Cummings-William Lundigan	Mar. 24,39†	87.	Mar. 25,'39
Unexpected Father (G)	Baby Sandy-Mischa Auer	July 14,'39†	78.	July 15,'39
(Exploitation: July 1,'39, p. 62.)				
You Can't Cheat An Honest Man (G) 3005	W. C. Fields - Edgar Bergen - "Charlie McCarthy"	Feb. 17,'39†	79.	Feb. 18,'39
(Exploitation: May 6,'39, p. 60.)				

Coming Attractions

Bad Company	Jackie Cooper-F. Bartholomew	Sept. 8,'39		
Chip of the Flying "U"	John Mack Brown-Bob Baker-Fuzzy Knight-Doris Weston			
Desperate Trails, The	John Mack Brown - Bob Baker - F. Robinson-F. Knight	Sept. 8,'39		
(See "In the Cutting Room," July 15,'39.)				
First Love	Deanna Durbin-Helen Parrish-R. Stack-E. Pallette-S. Byington	Aug. 25,'39†		
Hero for a Day	Charles Grapewin-Anita Louise-Dick Foran			
Hawaiian Nights	J. Downs-C. Moore-M. Carlisle	Sept. 15,'39		
(See "In the Cutting Room," July 29,'39.)				
Legion of Lost Flyers*	R. Arlen-A. Devine-A. Nagel			
Mikado, The (G) 0904	Kenny Baker-Jean Colin		91.	May 20,'39
(Exploitation: July 22,'39, p. 82.)				
Missing Evidence	Preston Foster-Irene Hervey			
Mutiny on the Blackhawk	R. Arlen-A. Devine-C. Moore	Sept. 1,'39		
One Hour to Live	C. Bickford-D. Nolan-J. Litel			
Outlawed Marshal	John Mack Brown-Bob Baker-Fuzzy Knight			
Rio	Sigrid Gurie-Basil Rathbone-Victor McLaglen-Robert Cummings-Leo Carrillo	Sept. 22,'39		
They Can't Hang Me	Edmund Lowe-Wendy Barrie			
Tropic Fury	R. Arlen-A. Devine-B. Roberts			
(See "In the Cutting Room," July 29,'39.)				
Underpup, The	Gloria Jean-N. Grey-R. Cummings-V. Weidler-A. Gillis	Sept. 1,'39		
(See "In the Cutting Room," June 17,'39.)				
When Tomorrow Comes	Irene Dunn-Charles Boyer	Aug. 11,'39†		

WARNER BROTHERS-FIRST NATIONAL

First National Pictures

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blackwell's Island (G) 361	J. Garfield-R. Lane-D. Purcell	Mar. 25,'39†	71.	Mar. 11,'39
Code of the Secret Service (G) 374	Ronald Reagan-Rosella Towne	May 27,'39†	58.	May 20,'39
Comet Over Broadway (G) 370.	Kay Francis-Ian Hunter	Dec. 3,'38	69.	Dec. 17,'38
Confessions of a Nazi Spy (G) 353	Edw. G. Robinson - Francis Lederer - Paul Lukas	May 6,'39†	102.	Apr. 29,'38
(Exploitation: July 29,'39, p. 69.)				
Cowboy Quarterback, The 366	Bert Wheeler - Marie Wilson - Gloria Dickson	July 29,'39†	56	
(See "In the Cutting Room," June 3,'39.)				
Dark Victory (G) 354	Bette Davis - George Brent - Geraldine Fitzgerald - Ronald Reagan - Humphrey Bogart	Apr. 22,'39†	106.	Mar. 11,'39
(Exploitation: June 3,'39, p. 66; June 10,'39, p. 55; June 24,'39, pp. 75, 76; July 1,'39, pp. 61, 62.)				
Daughters Courageous (G) 360.	Lane Sisters - John Garfield - F. Bainter - C. Rains - G. Page - J. Lynn-F. McHugh-M. Robson-D. Foran	July 22,'39†	107.	June 24,'39
Going Places (G) 359	D. Powell-A. Louise-A. Jenkins	Dec. 31,'38†	84.	Dec. 24,'38
Heart of the North (G) 362	D. Foran-Gale Page-G. Dickson-J. Chapman-A. Jenkins	Dec. 10,'38†	85.	Dec. 17,'38
(Exploitation: Jan. 21,'39, p. 53; Feb. 4,'39, pp. 83, 84; Feb. 25,'39, p. 70.)				
Kid from Kokomo, The (G) 363	Wayne Morris - Pat O'Brien - Joan Blondell - May Robson	June 24,'39†	92.	May 27,'39
Man Who Dared (G) 375	Chas. Grapewin-Jane Bryan	June 3,'39†	60.	Apr. 8,'39
(Reviewed under the title, "I Am Not Afraid.")				
Nancy Drew, Reporter (G) 372.	Bonita Granville-John Litel	Feb. 18,'39†	68.	Feb. 4,'39
Sweepstakes Winner 373	M. Wilson-J. Davis-A. Jenkins	May 20,'39†	59	
Torchy Blane in Chinatown (G) 371	Glenda Farrell-Barton MacLane	Feb. 4,'39†	58.	Feb. 11,'39
Yes, My Darling Daughter (A) 357	Jeffrey Lynn - P. Lane - Fay Bainter-M. Robson-R. Young	Feb. 25,'39†	86.	Feb. 11,'39
(Exploitation: Jan. 14,'39, p. 64; Apr. 15,'39, p. 80; Apr. 29,'39, p. 77.)				
You Can't Get Away with Murder (G) 364	Humphrey Bogart-Gale Page	May 20,'39†	75.	Jan. 21,'38
(Exploitation: June 17,'39, p. 74.)				

Coming Attractions

Angels Wash Their Faces, The 367	Ronald Reagan - Ann Sheridan - "Dead End Kids"—B. Granville	Aug. 26,'39†	86	
(See "Battle of City Hall," "In the Cutting Room," May 6,'39.)				
Each Dawn I Die (G) 356	James Cagney - Jane Bryan - George Raft-George Bancroft	Aug. 19,'39†	92.	July 22,'39
Hobby Family, The 376	Henry O'Neill-Irene Rich	Aug. 26,'39†		

Warner Brothers

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Jane Arden, The (G) 321	Rosella Towne-William Gargan	Mar. 18,'39†	58.	Feb. 11,'39
Dawn Patrol (G) 303	Errol Flynn - David Niven - Donald Crisp-Basil Rathbone	Dec. 24,'38†	103.	Dec. 17,'38
(Exploitation: Dec. 31,'38, p. 66; Jan. 14,'39, p. 64; Feb. 11,'39, p. 58; Feb. 18,'39, pp. 69, 71; Mar. 4,'39, pp. 69, 70; Mar. 18,'39, p. 74; Apr. 8,'39, p. 82; Apr. 22,'39, p. 64; May 27,'39, p. 67.)				
Devil's Island (G) 313	Boris Karloff-Nedda Harrigan	Jan. 7,'39†	62.	Jan. 7,'39
(Exploitation: Feb. 11,'39, p. 59; Feb. 25,'39, p. 69; Mar. 4,'39, p. 69.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dodge City (G) 304	Errol Flynn-Olivia de Havilland-Ann Sheridan - Bruce Cabot - A. Hale-F. McHugh-V. Jory	Apr. 8,'39†	104.	Apr. 8,'39
(Exploitation: Mar. 25,'39, p. 82; Apr. 22,'39, p. 61; May 20,'39, p. 61; May 27,'39, pp. 65, 68; June 3,'39, p. 64; June 10,'39, p. 59; June 24,'39, p. 76, 77; July 8,'39, pp. 48, 50; July 15,'39, p. 61; July 22,'39, p. 81.)				
Hell's Kitchen (G) 312	Margt. Lindsay-Ronald Reagan-"Dead End Kids"	July 8,'39†	81.	July 8,'39
Indianapolis Speedway (G) 315.	Pat O'Brien - John Payne - Ann Sheridan-Gale Page	Aug. 5,'39†	82.	July 22,'39
Juarez (G) 301	Paul Muni - Bette Davis - B. Ahearne-C. Rains-J. Garfield	June 10,'39†	127.	Apr. 29,'39
(Exploitation: May 13,'39, p. 64; July 1,'39, p. 58; July 15,'39, p. 66; July 22,'39, p. 81.)				
King of the Underworld (A) 317	Kay Francis-Humphrey Bogart	Jan. 14,'39†	69.	Jan. 14,'39
Nancy Drew, Trouble Shooter 324	B. Granville-F. Thomas-J. Litel	June 17,'39†	69.	
Naughty But Nice (G) 311	Dick Powell-Gale Page-Ronald Reagan-Ann Sheridan	July 1,'39†	90.	July 1,'39
Off the Record (G) 314	Pat O'Brien-Joan Blondell	Jan. 21,'39†	71.	Jan. 28,'39
Oklahoma Kid (G) 308	J. Cagney-H. Bogart-R. Lane	Mar. 11,'39†	80.	Mar. 18,'39
(Exploitation: Mar. 11,'39, p. 57; Apr. 1,'39, pp. 74, 75; Apr. 29,'30, pp. 74, 75; May 13,'39, p. 67; June 10,'39, p. 60; July 15,'39, p. 66.)				
On Trial (G) 323	John Litel-Margaret Lindsay	Apr. 1,'39†	61.	Mar. 25,'39
Secret Service of the Air (G) 320	R. Reagan-I. Rhodes-J. Litel	Mar. 4,'39†	61.	Mar. 11,'39
They Made Me a Criminal (G) 307	John Garfield - Ann Sheridan - "Crime School Kids"-C. Rains	Jan. 28,'39†	92.	Jan. 7,'39
Torchy Runs for Mayor (G) 322.	Glenda Farrell-Barton MacLane	May 13,'39†	60.	Apr. 1,'39
Waterfront (G) 325	G. Dickson-D. Morgan-M. Wilson	July 15,'39†	59.	July 22,'39
Wings of the Navy (G) 309	George Brent-O. de Havilland-John Payne-F. McHugh	Feb. 11,'39†	89.	Jan. 21,'39
(Exploitation: Jan. 14,'39, p. 64; Feb. 4,'39, p. 85; Feb. 11,'39, p. 61; Feb. 25,'39, p. 69; Apr. 25,'39, pp. 75, 77; May 20,'39, p. 64.)				
Women in the Wind (G) 316	K. Francis-W. Gargan-V. Joy	Apr. 15,'39†	65.	Feb. 4,'39

Coming Attractions

All This and Heaven Too				
And It All Came True				
Brother Orchid	Edward G. Robinson - Wayne Morris - Gale Page			
Career Man	Joel McCrea-Brenda Marshall-Jeffrey Lynn-Frank McHugh			
(See "In the Cutting Room," July 22,'39.)				
Child Is Born, A	Geraldine Fitzgerald - Jeffrey Lynn - Gladys George			
(See "Give Me a Child," "In the Cutting Room," May 6,'39.)				
Dead End Kids In Military School				
(See "In the Cutting Room," July 29,'39.)				
Dust Be My Destiny	John Garfield - Pat O'Brien - Priscilla Lane			
(See "In the Cutting Room," June 10,'39.)				
Enemy Agent	Boris Karloff-Margaret Lindsay			
Kid Nightingale	J. Payne-J. Wyman-W. Catlett			
(See "In the Cutting Room," June 24,'39.)				
Lady and the Knight, The	Bette Davis - Errol Flynn - O. de Havilland-Vincent Price			
(See "In the Cutting Room," June 10,'39.)				
Lady Dick	Jane Wyman-Dick Foran			
Nancy Drew and the Hidden Staircase	B. Granville-F. Thomas-J. Litel			
Not Wanted	F. Stone-G. Dickson-D. Morgan			
Old Maid, The	Bette Davis - Miriam Hopkins - Geo. Brent - Jas. Stephenson			
(See "In the Cutting Room," May 6,'39.)				
On Your Toes	Zorina-Eddie Albert-A. Hale-J. Gleason-G. Dickson			
(See "In the Cutting Room," July 8,'39.)				
Queer Money	R. Reagan-Margot Stevenson			
Return of Dr. X	Wayne Morris - H. Bogart - Lya Lys-Rosemary Lane			
(See "In the Cutting Room," July 8,'39.)				
Roaring Twenties, The	Jas. Cagney-Humphrey Bogart-Priscilla Lane-Jeffrey Lynn			
Steeplechase	Edith Fellows-James McCallion			
Student Nurse	Marie Wilson-Marg't Lindsay-Rosella Towne			
20,000 Years in Sing Sing	John Garfield - Pat O'Brien - Ann Sheridan			
Torchy Plays with Dynamite 326	Jane Wyman-Allen Jenkins	Aug. 12,'39†		
We Are Not Alone	Paul Muni - Dolly Haas - Flora Robson - Una O'Connor			

STATE RIGHTS

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
Bronze Buckaroo, The	Negro Cast	Sack	Jan. 1,'39		
Code of the Cactus	Tim McCoy	Victory	Feb. 25,'39		
(See "In the Cutting Room," Jan. 14,'39.)					
Code of the Fearless (G)	Fred Scott	Record	Jan. 5,'39	56.	Jan. 21,'39
Feud on the Range	Bob Steele	Webb	Jan. 15,'39		
Gang Smashers	Negro Cast	Popkin	Jan. 1,'39		
Harlem Rides the Range	Negro Cast	Sack	Feb. 1,'39		
In Old Montana	Fred Scott	Spectrum	Feb. 5,'39		
Port of Hate	Stock Cast	Webb	Jan. 15,'39		
Reform School (G)	Louise Beavers	Million	Apr. 27,'39	*80.	May 6,'39
Texas Wildcats	Tim McCoy	Victory	Apr. 10,'39		
Tumbleweeds (G) (reissue)	William S. Hart	Astor	May 20,'39	88.	May 13,'39
Two-Gun Troubador	Fred Scott	Spectrum	Mar. 5,'39		

Coming Attractions

Juarez and Maximilian (G)	Conrad Nagel	Torres		*95.	Apr. 22,'39
Lure of the Wasteland (G)	Grant Withers			*55.	Mar. 18,'39
Straight to Heaven (G)	Nine May McKinney	Domino		56.	July 1,'39

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Minutes	Reviewed
Annie Laurie	Will Fyffe	World	Apr. 15,'39		
Ask a Policeman (G)	Will Hay	MGM		83.	Apr. 29,'39
Behind the Facade (Derriere la Facade) (A)	Lucien Baroux	Francinex		85.	May 27,'39
Bizarre Bizarre (A)	Louis Jouvet	Lenauer-Int'l	Mar. 20,'39	85.	Apr. 1,'39
Black Limelight (A)	Raymond Massey	Alliance	Aug. 15,'39	63.	July 8,'39
Bouquets from Nicholas (G)	Noel-Noel	Walch		72.	Mar. 11,'39
Boys' School	E. Von Stroheim	Columbia	June 5,'39	90.	June 17,'39
Cabiria		Brodie	Feb. 3,'39	85.	
Captain Scorpion	Ecunomou	Brodie	Apr. '39	85.	
Champs Elysees (A)	Sacha Guitry	Tri-National	Feb. 27,'39	89.	Mar. 4,'39
(Exploitation: Apr. 1,'39, p. 74.)					
Coral Rocks, The (Le Récif de Corail) (A)	Jean Gabin	Alliance		100.	Mar. 11,'39
Crisis (G)		Mayer-Burstyn	Mar. 13,'39	96.	Mar. 25,'39
Crossroads (A)	Charles Vanel	Tri-National		80.	Dec. 31,'38
Curtain Rises, The (G)	Louis Jouvet	Kassler	May 13,'39	85.	Apr. 29,'39
Dead Men Tell No Tales* (A)	Emlyn Williams	Alliance	July 21,'39	70.	July 29,'39
Double Crime in the Maginot Line (A)	Victor Francen	Tower		83.	Apr. 22,'39
Four Just Men, The (A)	Hugh Sinclair	A.B.F.D.		85.	June 24,'39
40 Little Mothers (A)	Lucien Baroux	National	May 2,'39	94.	Dec. 31,'38
Gang's All Here, The (A)	Jack Buchanan	Assoc. British		78.	Apr. 1,'39
Hatred	Harry Baur	World	Feb. 15,'39		
Heart of Paris (A)	Raimu	Tri-National	Jan. 12,'39	85.	Jan. 14,'39
Herbst-Manover (G)	Leo Slezak	Casino	Mar. 17,'39	87.	Apr. 1,'39
Heroes of the Marne (A)	Raimu	Spectrum	Apr. 22,'39	88.	Apr. 29,'39
Home from Home (G)	Sandy Powell	British Lion		73.	June 3,'39
Hostages, The (Les Otages) (A)	Annie Vernay	Nero		90.	Apr. 22,'39
Human Beast, The (A)	Simone Simon	Paris Film		110.	Apr. 1,'39
Indiscretions (A)	Sacha Guitry	Tri-National	Apr. 29,'39	80.	May 13,'39
Itto	Native Cast	World	Feb. 30,'39		
Kreutzer Sonata (A)	Gaby Morley	Foreign Cinema Arts	Feb. 1,'39	87.	Jan. 7,'39
La Inmaculada (A)	Fortunio Bonanova	United Artists		95.	July 22,'39
Lambeth Walk, The (G)	Lupino Lane	MGM		84.	Apr. 22,'39
Mamele	Molly Picon	Sphinx	Jan. '39	102.	
Man and His Wife, A (A) (Reviewed under the title, "A Man with His Wife.")	Harry Baur	French Film Ex	Mar. 27,'39	80.	Apr. 15,'39
Marseillaise	Pierre Renoir	World	Mar. 30,'39		
Marusia (G)	S. Meinyk	Ukrafilm	Dec. 8,'38	105.	Dec. 31,'38
Mind of Mr. Reader, The (G)	Will Fyffe	Grand National		77.	Mar. 11,'39
Mothers of Today (G)	Esther Field	Apex	Feb. 27,'39	92.	Mar. 11,'39
Murder in Soho (A)	Jack La Rue	Assoc. British		70.	Mar. 4,'39
My Song of Love	Tito Schipa	World			
Night on the Danube, A (Eine Nacht au der Donau) (G)	Leo Slezak	Casino		*85.	Dec. 3,'38
Ninety Degrees South	Scott Expedition	World	July 1,'39		
Old Bones of the River (G)	Will Hay	G. F. D.		90.	Jan. 21,'39
Orage, (The Storm) (A)	Charles Boyer	Tri-Nat'l Films	Dec. 10,'38	105.	Feb. 12,'38
Outside, The (A)	Mary Maguire	Assoc. British		91.	Feb. 25,'39
Peasant Wedding		Amer. Trading			
Poisoned Pen (A)	Flora Robson	Assoc. British		78.	July 15,'39
Puritan, The (A)	Jean-Louis Barrault	Lenaur-Int'l		85.	Mar. 25,'39
Radio Troubadour, The (El Trovador de la Radio) (G)	Tito Guizar	Paramount		*60.	Dec. 3,'38
Return of the Frog (A)	Gordon Harker	British Lion		*75.	Dec. 31,'38
School for Husbands (A)	Rex Harrison	Hoffberg	Feb. 6,'39	70.	Feb. 18,'39
Singing Charro, The (Cu- and Canta La Ley) (G)	Tito Guizar	Paramount		77.	June 3,'39
Slalom (G)	Helia Hartwich	World	Mar. 1,'39	66.	Jan. 23,'37
Sonadores de la Gloria	M. C. Torres	Atlas	Jan. 24,'39	108.	
So This Is London (A)	Alfred Drayton	20th Cent.-Fox		85.	Feb. 4,'39
Spain In Arms (A)		Film Facts		80.	Mar. 18,'39
Spies of the Air (A)	Barry K. Barnes	Assoc. British		77.	May 6,'39
Street Without a Name	Pola Illery	World	Mar. 15,'39		
There Ain't No Justice (A)	Jimmy Hanley	A.B.F.D.		83.	June 24,'39
They Drive by Night (A)	Emlyn Williams	First National		84.	Jan. 28,'39
Three Waltzes (G)	Yvonne Printemps	Vedis		90.	May 13,'39
Trouble Brewing (G)	George Formby	Assoc. British		87.	Mar. 11,'39
What a Man! (G)	Sydney Howard	British Lion		74.	Feb. 18,'39
When the Husband Travels	M. Philliplides	Brodie	Mar. '39	95.	
Witch Night	Gosta Ekman	World			
With a Smile (G)	Maurice Chevalier	Malmar	Feb. 4,'39	79.	Feb. 18,'39
Yes, Madame? (G)	Bobby Howes	Assoc. British		79.	Dec. 31,'38
Youth In Revolt (A)	Jean-Louis Barrault	Columbia	May 15,'39	90.	May 27,'39

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (8-6-38) August 6, 1938. Numerals following review dates are production numbers.]

COLUMBIA

BROADWAY COMEDIES

Title	Rel. Date	Min.
A-Ducking They Did Go (4-22-39) 9406 (3 Stooges)	Apr.	7,'39†16½..
Boom Goes the Groom 9431 Andy Clyde	Mar.	24,'39†17½..
Chump Takes a Bump, The 9433 Charley Chase	May	5,'39.18....
Home on the Rage (12-17-38) 9426 Andy Clyde	Dec.	9,'38†17....
Mutiny on the Body 9429 Smith & Dale	Feb.	10,'39†17½..
Nag in the Bag (12-24-38) 9425 Smith & Dale	Nov.	11,'38†17....
Not Guilty Enough (10-29-38) 9423 Andy Clyde	Sept.	30,'38†17....
Now It Can Be Sold 9434 Andy Clyde	June	2,'39†17....
Pest from the West (6-17-39) 9435 Buster Keaton		18....
Pie a la Maid 9427 Charley Chase	Dec.	28,'38†18....
Rattling Romeo 9436 Charley Chase	July	14,'39.17....
Sap Takes a Wrap, The 9430 Charley Chase	Mar.	10,'39†15½..
Saved by the Bell 9408 (3 Stooges)	June	30,'39.17....
Star Is Shorn, A 9432 (All Star)	Apr.	21,'39†17....
Sue My Lawyer (10-15-38) 9422 Harry Langdon	Sept.	16,'38†17....
Swing, You Swingers 9428 Andy Clyde	Jan.	20,'39†18½..
Three Little Sew and Sews 9404 (3 Stooges)	Jan.	6,'39†16....
Trouble Finds Andy Clyde 9437	July	28,'39.18....
We Want Our Mummy 9045 (3 Stooges)	Feb.	24,'39†17....
Yes, We Have No Bonanza 9407 (3 Stooges)	May	19,'39†16....

COLOR RHAPSODIES

Animal Cracker Circus (10-8-38) 9502	Sept.	23,'38†.7....
Gorilla Hunt, The 9507	Feb.	24,'39†.8....
Happy Tots (4-22-39) 9508	Mar.	31,'39†.7....
Horse on the Merry-Go-Round, The (3-26-38) 8505	Sept.	17,'38..8....
Hollywood Sweepstakes 9512	July	28,'39..8....
House That Jack Built, The 9509	Apr.	14,'39†.7....
Kangaroo Kid 9505	Dec.	23,'38†.7½..
Little Match Girl (reissue) (11-27-37) 8502	Dec.	16,'38..8½..
Little Moth's Big Flame (12-31-38) 9503	Nov.	3,'38†.8....
Lucky Pigs (6-17-39) 9510	May	26,'39†.7....
Midnight Frolics	Nov.	24,'38†.7....
Nells Yells 9511	June	30,'39..7....
Peaceful Neighbors (2-18-39) 9506	Jan.	16,'39†.8....

COLUMBIA TOURS

Bermuda-Isle of Paradise 9551	Nov.	4,'38†10½..
Big Town Commuters (New York) 9553	Feb.	3,'39†.9....
Provincial Quebec (12-31-38) 9552	Dec.	15,'38†11....
Man-Made Island (6-17-39) 9554 (Frisco Fair)	May	26,'39..9....
Sojourn in India 9555	July	7,'39†.1 rl..

COMMUNITY SING

No. 12 8862 (Scotch Songs)	Sept.	15,'38.10....

(New Series)

No. 2 (11-12-38) 9652 (South Seas)	Nov.	4,'38†10....
No. 3 9653 (Seasons' Idea)	Dec.	2,'38†11....
No. 4 9654 (Sweetheart Melodies)	Dec.	30,'38†10½..
No. 5 (2-18-39) 9655 (Friendship Songs)	Jan.	27,'39†10....
No. 6 9656 (Moon Songs)	Feb.	24,'39†10½..
No. 7 9657 (Parade of Hits)	Mar.	24,'39†.9½..
No. 8 (4-29-39) 9658 (Strauss Music)	Apr.	21,'39†.8....
No. 9 9659 (Songs of the West)	May	19,'39†10....
No. 10 (6-17-39) 9660 (Romance Songs)	June	16,'39.10....

HAPPY HOUR

Know Your History

(Remakes from "March of Years")

No. 1 9471	Feb.	22,'39.10½..
No. 2 9472	Mar.	23,'39.10½..
No. 3 9473	Apr.	21,'39.11....

KRAZY KAT CARTOONS

28. Lone Mounties, The 9703	Dec.	10,'38†.7....
29. Krazy's Bear Tale 9704	Feb.	17,'39†.7½..
30. Golf Chumps 9705	Apr.	6,'39†.7....
31. Krazy's Shoe Shop 9706	May	12,'39†.6....

MUSIC HALL VANITIES

Montmartre Madness (6-3-39)		10....
Night in a Music Hall, A (2-18-39) 9961	Jan.	20,'39†10½..
Night at the Troc 9962	Mar.	2,'39†10½..
Yankee Doodle Home (5-27-39) 9964	May	19,'39†10....

PICTUREGRAPH

No. 1 9951	Feb.	10,'39†.....

SCRAPPPY CARTOONS

Early Bird (10-1-38) 9751	Sept.	16,'38†.6½..
Scrappy's Added Attraction 9753	Feb.	3,'39†.6½..
Scrappy's Rodeo 9756	June	2,'39..1 rl..
Scrappy's Sideshow 9754	Mar.	3,'39†.7....
Worms Eye View, A (5-20-39) 9755	Apr.	28,'39†.7....

SCREEN SNAPSHOTS

(New Series)

No. 3 9853	Nov.	20,'38†10....
No. 4 (2-4-39) 9854	Dec.	15,'38†10....
No. 5 9855	Jan.	3,'39†.9....
No. 6 9856	Feb.	17,'39†10½..
No. 7 9857	Mar.	17,'39†10....
No. 8 (4-29-39) 9858	Apr.	8,'39†.9½..
No. 9 (5-20-39) 9859	May	12,'39†10....
No. 10 9860	May	26,'39..1 rl..
No. 11 9861	June	15,'39..1 rl..
No. 12 9862	July	28,'39†.1 rl..

SPECIAL

SPORT THRILLS

Diving Rhythm (5-20-39) 9806	Apr.	21,'39†10....
Jockeys Up (6-17-39) 9807	June	2,'39..9½..
King Vulture (1-21-38) 9803	Jan.	6,'39†11....
Navy Champions (4-22-39) 9805	Mar.	17,'39†.9½..
Odd Sports 9804	Feb.	10,'39†10½..
Ski Rhythm (12-24-38) 9802	Nov.	4,'38†10....
Technique of Tennis (6-17-39) 9808	June	30,'39.10....

WASHINGTON PARADE

No. 1 (1-7-39) 9901 (Harry Newman)	Nov.	18,'38†10....
No. 2 (2-18-39) 9902 (Inside the White House)	Feb.	21,'39†11....
No. 3 (5-27-39) 9903 (Inside the Capitol)	Apr.	28,'39†10....

EDUCATIONAL

[Distributed through Grand National]

SONG AND COMEDY HITS

Cavalcade of Stuff, No. 1 E1-1	Jan.	6,'39†.9....
Cavalcade of Stuff, No. 2 E1-2	Jan.	20,'39†.9....

MGM

CAPTAIN AND THE KIDS

(In Sepia)

Captain's Christmas, The (12-24-38) W-692	Dec.	17,'38†.8....
Mama's New Hat W-882	Feb.	11,'39†.9....
Old Smokey W-688	Sept.	3,'38..7....
Petunia Natural Park W-693 (Color)	Jan.	14,'39..9....
Seal Skinners W-881 (Sepia)	Jan.	28,'39†.8....

CARTOONS

Art Gallery (6-3-39) W-886 (Color)	May	13,'39†.9....
Bear That Couldn't Sleep (7-15-39) W-887 (Sepia)	June	10,'39..9....
Goldilocks and the Three Bears (7-22-39) W-888	July	15,'39†11....
Jitterbug Follies (3-25-39) W-883 (Sepia)	Feb.	25,'39†.9....
Little Goldfish, The 4-22-39) W-86 (Color)	Apr.	15,'39†.8....
Wanted: No Master W-884	Mar.	18,'39†.8....

CRIME DOESN'T PAY

No. 20—"The Wrong Way Out" (1-21-39) Linda Terry-Kenneth Howell	Dec.	24,'38†17....
No. 21—Money to Loan (3-25-39) P-812 Alan Dinehart-Paul Guilfoyle	Mar.	11,'39†21....
No. 22—While America Sleeps (4-22-39) P-813 Dick Purcell	Apr.	15,'39†21....
No. 23——Help Wanted (7-1-39) P-814 Tom Neal-Jo. Ann Sayers	June	10,'39.21....

FITZPATRICK TRAVEL TALKS

Ancient Egypt (3-4-39) T-856	Jan.	21,'39†.9....
Colorful Curacao (7-29-39) T-862	May	27,'39†.9....
Glimpses of Australia (5-27-39) T-859	Apr.	15,'39†.9....
Imperial Delhi (4-1-39) T-857	Feb.	18,'39†.8....
Java Journey (6-3-39) T-858	Mar.	18,'39†.8....
Picturesque Udaipur (7-15-39) T-861	May	13,'39†.8....
Rural Hungary (6-24-39) T-860	Apr.	29,'39†.9....
Singapore and Jahore	Dec.	31,'39† 9....
Sydney, Pride of Australia (2-4-39) T-854	Dec.	3,'38†.9....

MGM MINIATURES

Great Heart, The (2-4-39) M-875 Tom Neal	Dec.	31,'38†11....
Greener Hills, The (7-15-39) M-880 Emmett Vogan-Grace Stafford	May	27,'39†11....
Hollywood Hobbies (6-17-39) M-878 Sally Payne-Joyce Compton	May	13,'39†10....
Ice Antics (2-24-39) M-876 (Sepia)	Feb.	11,'39†.9....
Love on Tap M-877 (Sepia) Mary Howard	Mar.	18,'39†11....
Miracle of Salt Lake (12-31-38) M-874 Holmes Herbert	Nov.	12,'38†11....
Prophet Without Honor (6-17-39) M-879 Tom Neal	May	20,'39†11....

MUSICAL COMEDIES

Dream of Love, A (3-4-39) R-803 (Sepia)	Jan.	28,'39†20....
Happily Buried (6-3-39) R-805 Anthony Allen-Rita Oehman	Apr.	15,'39†20....
Men of Steel (1-28-39) R-801 Doris Weston	Dec.	17,'38†21....
Once Over Lightly (2-4-39) R-802 Dixie Dunbar-Johnny Downs	Dec.	17,'38†19....
Somewhat Secret (4-22-39) R-804 Mary Howard-Tom Collins	Mar.	29,'39†21....

OUR GANG

Alfalfa's Aunt (2-4-39) C-935	Jan.	7,'39†11....
Auto Antics C-942	July	22,'39†10....
Clown Princess (6-3-39) C-938	Apr.	15,'39†10....
Cousin Wilbur (6-17-39) C-939	Apr.	29,'39†10....
Dog Daze (7-29-39) C-941	July	1,'39†11....
Duel Personalities (4-8-39) C-937	Mar.	11,'39†10....
Football Romeo (1-21-39) C-933	Nov.	12,'38†10....
Joy Scouts (7-29-39)	June	24,'39†10....
Party Fever (10-15-38) C-742	Aug.	27,'38.10....
Practical Jokers (2-18-39) C-934	Dec.	17,'38†.9....
Tiny Trouble (3-25-39) C-936	Feb.	18,'39†10....

PASSING PARADE

(Sepia)

No. 2—(3-4-39) K-922 (New Roadways)	Jan.	28,'39†10....
No. 3—(2-25-38) K-923 (Story of Alfred Nobel)	Feb.	18,'39†11....
No. 4—(4-22-39) K-924 (Story of Dr. Jenner)	Mar.	18,'39†10....
No. 5—(6-17-39) K-925 (Angel of Mercy) (Sepia)	May	20,'39†10....
No. 6—(6-17-39) K-926 (Yankee Doodle Goes to Town)	June	17,'39†.9....
No. 7—Giant of Norway (7-22-39) K-927	June	24,'39.11....
No. 8—Story That Couldn't Be Printed K-928	July	22,'39†11....

PETE SMITH SPECIALTIES

Culinary Carving S-910	July	1,'39..9....
Double Diving (1-28-39) S-904 (Sepia)	Jan.	14,'39†.8....
Heroes at Leisure (3-4-39) S-905	Feb.	11,'39†10....
Man's Greatest Friend (12-31-38) S-902	Nov.	19,'38†10....
Marine Circus (4-22-39) S-906 (Color)	Mar.	11,'39†.9....
Penny's Picnic (1-14-39) S-906 (Color)	Dec.	17,'38†10....
Poetry of Nature (7-8-39) (Sepia)	May	20,'39.10....
Radio Hams (6-17-39) S-908	May	20,'39†10....
Weather Wizards (4-22-39) S-907	Apr.	8,'39†.9....

ROBERT BENCHLEY

Dark Magic (5-27-39) F-956	May	13,'39†10....
Home Early (6-17-39) F-957	May	27,'39†.9....
Hour or Lunch, An (4-22-39) F-955	Mar.	18,'39†.9....
How to Eat (7-8-39) F-958	June	10,'39†10....
How to Sublet (2-4-39) F-954	Jan.	28,'39†.8....
Mental Poise (2-4-39) F-953	Dec.	10,'38†.7....
Opening Day (12-10-38) F-952	Nov.	12,'38†.9....

PARAMOUNT

BETTY BOOP CARTOONS

Title	Rel. Date	Min.
Musical Mountaineers (5-27-39) T8-3	May	12,'39†.7....
My Friend the Monkey (2-18-39) T8-6	Jan.	27,'38†.7....
On With the New (12-17-38) T8-3	Dec.	2,'38†.7....
Pudgy in Thrills and Chills (2-4-39) T8-5	Dec.	23,'38†.7....
Rhythm on the Reservation (7-22-39) T8-10	July	7,'39†.7....
Scared Crows, The (7-8-39) T8-9	June	9,'39†.7....
So Does an Automobile T8-7	Mar.	31,'39†.1 rl..
Yip Yip Yippy (7-29-39) J8-6	July	28,'39..7....

COLOR CLASSICS

Always Kickin' (2-25-39) C8-3	Jan.	27,'39†.7....
Barnyard Brat (7-15-39) C8-5	June	30,'39†.7....
Small Fry (5-6-38) C8-4	Apr.	21,'39†.7....

COLOR CRUISES

Colombia K8-7	July	21,'39†.1 rl..
Costa Rica (12-10-38) K8-3	Dec.	2,'38†10....

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Jamaica (7-15-39) K8-6	May	26,'39†10....
Land of the Inca Memories (2-4-39) K8-4	Jan.	27,'39†10....
Republic of Panama K8-5	Mar.	24,'39†.1 rl..
Rio de Janeiro		.1 rl..
HEADLINERS		
Champagne Music of Lawrence Welk (3-4-39) A8-8	Mar.	3,'39†10....
Hal Kemp and His Orch. A8-5	Dec.	2,'38†.1 rl..
Music Through the Years (2-25-39) A8-7	Feb.	3,'39†11....
Jan Garber and Orch.		
Orrin Tucker and Orch. A8-4	Nov.	4,'38†.1 rl..
Paramount Presents Hoagy Carmichael (6-3-39) A8-10	May	5,'39†10....
Song Is Born, A (12-24-38) A8-6	Jan.	6,'39†10....
Larry Clinton and Orch.		
Sweet Moments	Aug.	11,'39†.1 rl..
Russ Morgan and Orch.		
Tempo of Tomorrow (7-1-39) A8-11	June	2,'39†10....
Richard Himber and Orch.		
Three Kings and a Queen A8-9	Apr.	7,'39†.1 rl..
Vincent Lopez and Orch.		
PARAGRAPHICS		
Circus Co-ed (3-11-39) V8-8	Mar.	10,'39†10....
Farewell Vienna (7-15-39) V8-11	June	23,'39†10....
Fisherman's Pluck V8-9	Apr.	14,'39†.1 rl..
Oh Say, Can You Ski (2-4-39) V8-5	Dec.	16,'38†10....
Raising Canines (11-5-38) V8-4	Nov.	11,'38†10....
Schubert's Unfinished Symphony (11-26-38) V8-6	Jan.	13,'39†10....
Swans (5-27-39) V8-10	May	19,'39†10....
That's Africa (3-4-39) V8-7	Feb.	10,'39†10....
PARAMOUNT PICTORIAL		
(New Series)		
No. 4—P8-4	Nov.	4,'38†.1 rl..
No. 5—(12-3-38) P8-5	Dec.	9,'38†.1 rl..
No. 6—P8-6	Jan.	6,'39†.1 rl..
No. 7—(2-11-39) P8-7	Feb.	3,'39†.1 rl..
No. 8—(3-11-39) P8-8	Mar.	3,'39†10....
No. 9—(5-20-39) P8-9	Mar.	31,'39†10....
No. 10—P8-10	May	5,'39†.1 rl..
No. 11—(6-3-39) P8-11	June	2,'39†10....
No. 12—(6-24-39) P8-12	July	7,'39†10....
POPEYE THE SAILOR		
Aladdin and His Wonderful Lamp (4-29-39) EE8-1 (special)	Apr.	7,'39†22....
Cops Is Always Right (1-21-39) E8-5	Dec.	30,'38†.7....
Customers Wanted (2-18-39) E8-6	Jan.	27,'39†.7....
Date to Skate, A (12-3-38) E8-4	Nov.	18,'38†.7....
Ghost Is the Bunk (7-22-39) E8-9	June	16,'39†.7....
Hello How Am I E8-10	July	14,'39†.1 rl..
It's the Natural Thing to Do	July	28,'39†.1 rl..
Leave Well Enough Alone (5-13-39)	Feb.	24,'39†.7....
Wotta Nitemare (7-15-39) T8-8	Mar.	24,'39†.7....
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
POPULAR SCIENCE		
(In Color)		
(New Series)		
No. 2—J8-2	Nov.	4,'38†.1 rl..
No. 3—J8-3	Jan.	6,'39†.1 rl..
No. 4—J8-4	Mar.	10,'39†.1 rl..
No. 5—(5-27-39) J8-5	May	12,'39†11....
No. 6—(7-29-39) J8-6	July	14,'39†11....
GRANTLAND RICE SPORTLIGHTS		
No. 57—Super Athletes (11-19-38) R8-5	Nov.	25,'38†.1 rl..
No. 58—Frolicking Frogs R8-6	Dec.	23,'38†.1 rl..
No. 59—Two Boys and a Dog (12-31-38) R8-7	Jan.	20,'39†10....
No. 60—Hold Your Breath (2-18-39) R8-8	Feb.	17,'39†10....
No. 61—The Sporting Irish (3-4-39) R8-9	Mar.	17,'39†10....
No. 62—Good Skates (5-6-39) R8-10	Apr.	14,'39†10....
No. 63—Diamond Dust (6-3-39) R8-11	May	12,'39†10....
No. 63—Death Valley Thrills (6-24-39) R8-12	June	9,'39†10....
No. 64—Watch Your Step R8-13	July	7,'39†.1 rl..
UNUSUAL OCCUPATIONS		
(In Color)		
(New Series)		
No. 3—(2-4-39) L8-3	Dec.	2,'38†11....
No. 4—(1-28-39) L8-4	Feb.	3,'39†10....
No. 5—(5-6-39) L8-5	Apr.	14,'39.11....
No. 6—(7-29-39) L8-6	June	16,'39†10....

RKO RADIO

Title	Rel. Date	Min.
LEON ERROL COMEDIES		
Crime Rave 93,703	Jan.	13,'39†18....
Home Boner 93,704	Mar.	10,'39†20....
Major Difficulties 93,702	Nov.	18,'38†10....
Moving Vanities (5-6-39) 93,705	May	5,'39†17....
Ring Madness 9370	June	30,'39†19....
HEADLINERS		
No. 2—Romancing Along 93,602	Dec.	30,'38†21....
No. 3—Swing Vacation 93,603	Feb.	24,'39†17....
No. 4—Sales Slips 93,604	June	2,'39†17....
EDGAR KENNEDY COMEDIES		
Baby Daze 93,405	May	19,'39†15....
Clean Sweep, A, 93,402	Dec.	2,'38†17....
Clock Wise (4-1-39) 93,404	Mar.	24,'39†18....
Feathered Pests 93,406	July	14,'39†.2 rls.
Maid to Order 93,403	Jan.	27,'39†18....
MARCH OF TIME		
1938-39		
No. 4—Uncle Sam the Good Neighbor (11-26-38) 93,104	Nov.	25,'38†19....
No. 5—The Refugee—Today and Tomorrow (12-24-38) 93,105	Dec.	23,'38†18....
No. 6—State of the Nation (1-28-39) 93,106	Jan.	20,'39†18....
No. 7—Young America—Mexico's New Crisis (2-18-39) 93,107	Feb.	17,'39†19....
No. 8—Background for War: The Mediterranean (3-18-39) 93,108	Mar.	17,'39†18....
No. 9—Japan: Master of the Orient (4-15-39) 93,109	Apr.	14,'39†19....
No. 10—Dixie-U.S.A. (5-13-39) 93,110	May	12,'39.19....
No. 11—War, Peace and Propaganda (6-10-39) 93,111	June	9,'39†19....
No. 12—The Movies March On (7-8-39) 93,112	July	7,'39†22....
NU-ATLAS PRODUCTIONS		
Arcade Varieties (5-20-39) 94,210 Lillian Roth	May	12,'39†11....
Cafe Rendezvous (12-3-38) 94,205	Dec.	23,'38†10....
Hello Mama (4-1-39) 94,209 George Jessel	Apr.	14,'39†11....
Readin' Ritin' and Rhythm 94,207 Lucky Millinder and Orch.	Feb.	17,'39†10....
Samovar Serenade 94,208 Luba Malina	Mar.	17,'39†.1 rl..
Tropical Topics 94,206 Rosita Ortega	Jan.	20,'39†10....
Venetian Moonlight 94,204 Mario Cozzi	Nov.	25,'38..1 rl..
PATHE NEWS		
Released twice a week		
PATHE REVIEWS		
Released once a month		
PATHE TOPICS		
Released seven times a year		
RADIO FLASH COMEDIES		
Hectic Honeymoon 93,201	Nov.	4,'38†17....
Marriage Go-Round 93,204	July	28,'39†18....
Plumb Crazy 93,202	Feb.	3,'39†16....
Dog-Gone 93,208	Apr.	21,'39†16....
RAY WHITLEY COMEDIES		
Prairie Pappas 93,502	Dec.	16,'38†18....
Ranch House Romeo (4-1-38) 93,503	Apr.	7,'39†17....
Sagebrush Serenade 93,504	June	6,'39†19....
REELISMS		
Air Waves (3-17-39) 94,607	Mar.	10,'39†10....
Dude Ranch (12-3-38) 94,603	Nov.	11,'38..9....
Gold 94,606	Feb.	10,'39†.1 rl..
Kennel Kings 94,612	July	12,'39†.1 rl..
Newsreel (12-31-38) 94,604	Dec.	9,'38†10....
Pilot Boat 94,605	Jan.	20,'39†.9....
Soldiers of Sea 94,608	Apr.	7,'39†.9....
Television (5-6-39) 94,609	May	5,'39†.9....
Swinquet (7-15-39) 94,610	May	26,'39†.8....
World of Tomorrow (7-15-39) 94,611	June	23,'39†.9....
RKO PATHE SPORTSCOPE		
Big Leaguers (4-29-39) 64,309	Apr.	21,'39†.9....
Bird Dogs (11-19-38) 94,303	Nov.	4,'38.10....
Blue Grass (12-17-38) 94,304	Dec.	2,'38†10....
Bow Strings 94,306	Jan.	27,'39†.9....
Devil Drivers (7-15-39) 94,311	June	16,'39†.9....
On the Wing 94,305	Dec.	30,'38†10....
Riding the Crest (7-8-39) 94,312	July	14,'39†.9....
Smooth Approach (5-20-39) 94,310	May	19,'39†.9½..
Snow Falls (3-18-39) 94,307	Feb.	24,'39†.1 rl..
Sporting Wings (4-1-39) 94,308	Mar.	24,'39†.9....
WALT DISNEY CARTOONS		
Autograph Hound 94,116	July	21,'39†.8....
Beach Picnic (5-27-39) 94,114	June	9,'39†.8....
Donald's Cousin Gus (5-20-39) 94,113	May	19,'39†.8....
Donald's Golf Game 94,103	Nov.	4,'38..8....
Donald's Lucky Day (10-1-38) 94,107	Jan.	13,'39†.8....
Donald's Penguin (5-27-39) 94,117	Aug.	11,'39†.8....
Ferdinand the Bull (10-1-38) 94,104 (Exploitation: Jan. 7,'39, p. 50; Jan. 28,'39, pp. 59-60.)	Nov.	25,'38†.8....
Goofy and Wilbur (10-1-38) 94,110		
Hockey Champ (5-20-39) 94,110	Mar. Dec.	17,'39†.7.... 9,'38†.8....
Merbabies 94,105		
Mother Goose Goes Hollywood (10-38) 94,106	Dec. Rel. Date	23,'38†.7½.. Min.
Practical Pig, The (10-1-38) 94,109	Feb.	24,'39†.....
Sea Scout 94,115	June	30,'39†.8....
Society Dog Show (11-12-38) 94,108	Feb.	3,'39†.8....
Ugly Duckling, The (10-1-38) 94,111	Apr.	7,'39†.8....

20TH CENTURY-FOX

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Athletic Oddities 9204	Nov.	11,'38†.9....
Daily Diet of Danger, A 9203	Dec.	9,'38†.9....
Sand Hogs 9205	May	12,'39†10....
FASHIONS (In Color)		
Fashion Forecast, No. 2 (12-31-38) 9602	Dec.	23,'38†10....
Fashion Forecast, No. 3 9603	Mar.	31,'39†10....
Fashion Forecast, No. 4 9604	July	7,'39†.1 rl..
LEW LEHR		
Muscle Maulers (5-6-39) 9404	Apr.	14,'39†11....
What Every Girl Should Know (10-22-38) 9402	Nov.	25,'38†11....
What Every Inventor Should Know 9403	Jan.	20,'39†11....
MAGIC CARPET SERIES		
(Lowell Thomas)		
Good Neighbors 9106	May	26,'39†11....
Isle of Pleasure (11-19-38) 9103	Feb.	3,'39†11....
Mystic Siam (5-6-39) 9105	Mar.	17,'39†10....
Tempest Over Tunis 9107	June	9,'39.11....
Viking Trail (12-31-38) 9104	Feb.	17,'39†10....
TERRY-TOONS		
Africa Squawks 9516	June	30,'39..7....
Barnyard Baseball 9517	July	14,'39..7....
Barnyard Egg-citement (5-6-39) 9528 (color)	May	5,'39†.7....
Cuckoo Bird, The 9511	Apr.	7,'39†.7....
Frozen Feet 9509	Feb.	24,'39†.7....
Gandy Goose in a Bully Romance 9515	June	16,'39..7....
Gandy Goose in G Man Jitters 9510	Mar.	10,'39†.7....
Gandy the Goose in the Frame Up 9507	Dec.	30,'38†.7....
Gandy Goose in Doomsday 9524 (color)	Dec.	16,'38†.7....
Housewife Herman (11-19-38) 9523 (color)	Nov.	18,'38†.7....
Nick's Coffee Pot 9513	May	19,'39†.7....
Nutty Network, The 9527 (color)	Mar.	24,'39†.7....
One Gun Gary In Nick of Time 9503	Jan.	27,'39†.7....
Owl and Pussycat, The 9525 (color)	Jan.	13,'39†.7....
Prize Guest, The, 9514	June	2,'39..7....
Stranger Rides Again, The (12-3-38) 9505	Nov.	4,'38†.7....
Their Last Bean (4-29-39) 9512	Apr.	21,'39†.7....
Three Bears, The 9526 (color)	Feb.	10,'39†.7....
Village Blacksmith 9506	Dec.	2,'38†.7....
Wolf's Side of the Story 9503	Sept.	23,'38†.7....
ED THORGERSEN (Sports)		
Hunting Dogs (5-6-39) 9303	Mar.	3,'39†11....
Inside Baseball 9304	Apr.	28,'39†11....
Shooting for Par 9302	Jan.	6,'39†11....
Sports Immortals 9305	June	23,'39.11....

UNITED ARTISTS

Title	Rel. Date	Min.
WORLD WINDOWS		
(Color)		
Arabian Bazaar (12-31-38)	Sept.	1,'39.10....
Eternal Fire, The (1-28-39)	Sept.	21,'39.10....
Fox Hunting (1-21-39)	Jan.	3,'39.10....
Jerusalem (1-14-39)	May	1,'39.10....
Labanon Coast	Dec.	1,'39.10....
Petra (1-14-39)	Aug.	1,'39.10....
Rome Symphony (12-31-38)	Feb.	15,'39.10....
River Thames (4-15-39)	Nov.	1,'39.10....
Ruins of Palmyra	Oct.	1,'39.10....
Wanderers of the Desert	July	1,'39.10....

UNIVERSAL

Title	Rel. Date	Min.
GOING PLACES WITH GRAHAM McNAMEE		
No. 56—(11-26-38) 3354	Nov.	14,'38†19....
No. 57—3355	Nov.	28,'38†.1 rl..
No. 58—(2-11-39) 3356	Dec.	26,'38†.9....
No. 59—(2-25-39) 3357	Jan.	30,'39†.9....
No. 60—(3-11-39) 3358	Feb.	20,'39†.9½..
No. 61—(4-15-39) 3359	Mar.	13,'39†.9....
No. 62—(5-20-39) 3360 (Reviewed under title, "America Takes to Skies")	Apr.	10,'39†.9....
No. 63—(6-3-39) 3361 (Reviewed under the title, "Theatre of the Sky.")	May	15,'39†.9½..
No. 64—(7-15-39) 3362	June	26,'39†.9½..
No. 65—(7-29-39) 3363	July	17,'39..9....
LANTZ CARTUNES		
A-Hunting We Will Go (7-15-39)		.7½..
Arabs with Dirty Fezzes (3259)	July	31,'39†.7....
Baby Kittens (12-3-38) 3245	Dec.	19,'38†.1 rl..
Bird on Nellie's Hat (7-8-39) 3257	June	19,'39†.7....
Birth of a Toothpick 3250	Feb.	27,'39†.7½..
Bola Mola Land (5-27-39)	May	26,'39†.7....
Charlie Cucukoo (5-13-39) 3254	Apr.	24,'39†.7....
Crack Pot Cruise 3253	Apr.	10,'39†.6½..
Disobedient Mouse (12-3-38) 3244	Nov.	28,'38†.8½..
I'm Just a Jitterbug (1-21-39) 3248	Jan.	23,'39†.7....
Little Blue Blackbird (12-10-38) 3246	Dec.	26,'38†.7....
Little Tough Mice (4-15-39) 3251	Mar.	13,'39†.7....
Magic Beans (3-11-39) 3249	Feb.	13,'39†.7½..
Nellie of the Circus (5-20-39) 3255	May	8,'39†.7....

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
One Armed Bandit		
(4-8-39) 3252	Mar.	27,'39†.7
Snuffy Skunk's Party 3260	Aug.	7,'39†.1 rl.
Soup to Mutts (2-4-39)		
3247	Jan.	9,'39†.7
Stubborn Mule 3258	July	3,'39†.7
MENTONE MUSICAL COMEDIES		
Bank Notes (3-11-39) 3228	Mar.	15,'39†19
Gus Van		
Boy Meets Joy		
Pinky Tomlin-Joy Hodges	Sept.	6,'39
Cafe Boheme (4-1-39)		
3229	Apr.	12,'39†17
Ray Smeck & Islanders		
Down on the Barn		
(2-26-38) 2167	Feb.	23,'38.17
Billy Jones-Ernie Hare		
Gals and Gallons (6-3-39)		
3232	July	12,'39†17½
East and Dumke		
Music and Models		
(12-3-38) 3225	Dec.	14,'38†18
Jack Arthur		
Nautical Knights (1-28-39)		
3226	Jan.	11,'39†19
Arthur & Morton Havel		
Patio Serenade (11-12-38)		
3224	Nov.	16,'38†17
Titol Coral-Armida		
Pharmacy Frolics (5-20-39)		
3230	May	17,'39†18½
Three Playboys		
Stars and Stripes (7-2-38)		
2172	Feb.	15,'39..2 rls.
Ed East-Ralph Dumke		
Swing Sanatorium (5-20-39)		
3241	June	14,'39†18
Dorothy Stone-Chas. Collins		
Wild and Bully (2-18-39)		
3227	Feb.	15,'39.19
J. Harold Murray		
With Best Dishes (6-3-39)		
3233	Aug.	9,'39†17
Charles Kemper		
SPECIAL		
March of Freedom		
(5-20-39)	May	24,'39.20
STRANGER THAN FICTION SERIES		
No. 56—Novelty (12-3-38)		
3367	Nov.	21,'38†.9
No. 57—Novelty (12-17-38)		
3368	Dec.	5,'38†.9
No. 58—Novelty (1-28-39)		
3369	Jan.	2,'39†.9½
No. 59—Novelty (3-4-39)		
3370	Feb.	6,'39†.9
No. 60—Novelty (3-4-39)		
3371	Mar.	6,'39†.9
No. 61—Novelty (4-22-39)		
3372	Apr.	3,'39†.9
No. 62—Novelty (5-20-39)		
3373	May	1,'39†.9
No. 63—Novelty (6-3-39)		
3374	June	5,'39†.9
No. 64—Novelty 3375	July	3,'39†.1 rl.
No. 65—Novelty (7-15-39)		
3376	Aug.	7,'39†.9½

VITAPHONE

BROADWAY BREVITIES

Title	Rel. Date	Min.
Star Dust (12-3-38) 4015	Dec.	12,'38†22
Benny Davis		
Boarder Trouble 4016	Dec.	17,'38†.2 rls.
Joe and Asbestos		
Swing Time in the Movies		
(1-7-39) 4003	Jan.	7,'39†20
Fritz Feld (color)		
Hats and Dogs 4017	Dec.	31,'38†20
Wini Shaw		
Sophomore Swing (2-4-39)		
4021	Jan.	21,'39†20
Harvest Moon Dancers		
Sundae Serenade 4020	Feb.	25,'39†.2 rls.
Rosie Moran		
Projection Room 4022	Mar.	4,'39†.2 rls.
Arthur and Case		
Small Town Idol, A		
(3-11-39)	Feb.	11,'39†20
Ben Turpin		
Home Cheap Home 4023	Mar.	18,'39†.2 rls.
Henry Armetta		
A Fat Chance 4024	Mar.	25,'39†.2 rls.
Johnny Perkins		
Rollin' in Rhythm 4025	Apr.	15,'39..2 rls.
Seeing Scots 4026	Apr.	29,'39..2 rls.
Duke McHale		
You're Next to Closing		
4027	May	13,'39..2 rls.
Cross and Dunn		
Broadway Buckaroo		
(6-17-39) 4028	June	3,'39†20
Red Skelton		
Quiet Please (5-27-39)		
4006	July	1,'39.20
Fritz Feld (color)		
Wardrobe Girl 4029	June	17,'39
Ginger Manners		
A Swing Opera 4030	July	22,'39†.2 rls.
Tess Gardella		

COLOR PARADE

Title	Rel. Date	Min.
Nature's Mimics (2-4-39)		
4604	Dec.	3,'38†10
Points on Pointers 4606	Jan.	28,'39†.1 rl.
Mechanix Illustrated, No. 3		
(3-4-39) 4607	Feb.	25,'39†10
The Roaming Camera		
(4-15-39) 4608	Mar.	25,'39†11
Mechanix Illustrated, No. 4		
(5-27-39) 4609	Apr.	22,'39.10
For Your Convenience		
(6-17-39) 4610	May	20,'39.10
Mechanix Illustrated, No. 5		
4612	June	17,'39†.1 rl.
Modern Methods 4611	July	15,'39

FLOYD GIBBONS' "YOUR TRUE ADVENTURE"

Title	Rel. Date	Min.
Treacherous Waters		
(12-17-38) 4304	Dec.	10,'38†10
The Human Bomb		
(1-28-39) 4305	Jan.	7,'39†12
High Peril (3-4-39) 4306	Feb.	18,'39†12
A Minute from Death 4307	Mar.	4,'39†.1 rl.
Chained (4-15-39) 4308	Apr.	1,'39†12
Voodoo Fires (5-27-39)		
4309	May	6,'39.12
Haunted House (6-24-39)	June	3,'39†12
Lives in Peril 4311	July	1,'39
Three Minute Fuse 4312	July	29,'39†.1 rl.

HISTORICAL TECHNICOLOR FEATURETTES

Title	Rel. Date	Min.
Declaration of Independence		
The (10-15-38) 4002	Nov.	28,'38.19
John Litel (color)		
Lincoln in the White House		
(1-14-39) 4004	Feb.	11,'39†20
Frank McGlynn (color)		
(Exploitation: Feb. 25,'39, p. 68; May 20, '39, p. 61.)		
Sons of Liberty (3-25-39)		
4005	May	20,'39†20
Claude Rains		
Bill of Rights 4007	Aug.	12,'39†.2 rls.

LOONEY TUNES

Title	Rel. Date	Min.
No. 61—Daffy Doc, The		
(12-3-38) 4804	Nov.	26,'38†.7
No. 62—Porky the Gob		
(12-31-38) 4805	Dec.	17,'38†.7
No. 63—The Lone Stranger		
and Porky 4806	Jan.	7,'39†.7
No. 64—It's an Ill Wind		
4807	Jan.	28,'39†.1 rl.
No. 65—Porky's Tire		
Trouble 4808	Feb.	18,'39†.1 rl.
No. 66—Porky's Movie		
Mystery (3-24-39) 4809	Mar.	11,'39†.7
No. 67—Chicken Jitters		
(4-1-39) 4810	Apr.	22,'39†.1 rl.
No. 68—Porky and Tea-		
biscuit (5-20-39) 4811	Apr.	1,'39†.7
No. 69—Kristopher Kolum-		
bus, Jr. 4812	May	13,'39..1 rl.
No. 70—Polar Pals		
(6-17-39) 4813	June	3,'39†.7
No. 71—Scalp Trouble		
4814	June	24,'39..1 rl.
No. 72—Porky's Picnic		
4815	July	15,'39†.1 rl.
No. 73—Wise Quack 4816	Aug.	5,'39†.1 rl.

MELODY MASTERS

Title	Rel. Date	Min.
Merle Kendricks and Orch.		
(10-22-38) 4704	Nov.	12,'38†10
Music With a Smile		
(7-30-38) 4705	Dec.	3,'38†10
Dave Apollon and Orch.		
(12-17-38) 4706	Dec.	24,'38†11
Clyde Lucas and Orch.		
(1-21-39) 4707	Jan.	7,'39†10
Blue Barron and Orch.		
4708	Jan.	21,'39†.1 rl.
Jerry Livingston and Orch.		
4709	Feb.	4,'39†.1 rl.
Russ Morgan and Orch.		
(3-4-39) 4710	Feb.	25,'39†10
Dave Apollon and Orch.		
4711	Apr.	22,'39†.1 rl.
Clyde McCoy and Orch.		
(5-27-39) 4712	Mar.	18,'39†10
Artie Shaw and Orch.		
(4-8-39) 4713	Apr.	29,'39†10
Larry Clinton and Orch.		
4714	May	20,'39..1 rl.
Leith Stevens and Orch.		
(6-17-39) 4715	June	10,'39†10
Rita Rio and Orch. 4716	July	1,'39..1 rl.
Will Osborne and Orch.		
4717	July	22,'39†.1 rl.
Eddie DeLange and Orch.		
4718	Aug.	12,'39†.1 rl.

MERRIE MELODIES (In Color)

Title	Rel. Date	Min.
No. 68—You're an Educa-		
tion (12-3-38) 4504	Nov.	5,'38†.7
No. 69—Night Watchman,		
The (11-26-38) 4505	Nov.	19,'38†.7
No. 70—Daffy Duck In		
Hollywood 4506	Dec.	12,'38†.1 rl.
No. 71—Count Me Out		
(12-31-38) 4507	Dec.	17,'38†.7
No. 72—The Mice Will		
Play 4508	Dec.	31,'38†.7
No. 73—Dog Gone Modern		
(1-21-39) 4509	Jan.	14,'39†.7
No. 74—Ham-ateur Night		
4510	Jan.	28,'39†.7
No. 75—Robin Hood Makes		
Good (3-4-39) 4511	Feb.	11,'39†.7
No. 76—Gold Rush Daze		
4512	Feb.	25,'39†.1 rl.
No. 77—A Day at the Zoo		
4513	Mar.	11,'39†.1 rl.
No. 78—Presto Chango		
4514	Mar.	25,'39†.1 rl.
No. 79—Bars and Stripes		
Forever 4515	Apr.	8,'39†.1 rl.
No. 80—Daffy Duck and		
Dinosaur (4-22-39) 4516	Apr.	22,'39†.7
No. 81—Thugs with Dirty		
Mugs 4517	May	6,'39..1 rl.
No. 82—Naughty But Mice		
4520	May	10,'39†.1 rl.
No. 83—Believe It or Else		
4520	June	3,'39†.1 rl.
No. 84—Hobo Gadget Band		
(6-17-39) 4518	June	17,'39..7
No. 85—Old Glory		
(6-17-39) 4521	July	1,'39.10
No. 86—Dangerous Dan		
McFoo 4522	July	15,'39..1 rl.
No. 86—Snow Man's Land		
4523	July	29,'39†.1 rl.

TECHNICOLOR SPECIALS

Title	Rel. Date	Min.
Immortal Brush (10-22-38)		
4402	Nov.	19,'38†.9
The Master's Touch 4408	Feb.	18,'39†.1 rl.

SPECIAL

Title	Rel. Date	Min.
Nine Million, The		
(2-18-39)		9

VITAPHONE VARIETIES

Title	Rel. Date	Min.
Vaudeville Interlude 4903	Nov.	19,'38†.1 rl.
Robbin' Good (12-3-28)		
4904	Dec.	10,'38†10
Luis Zingone		
Ski Girl (1-28-39) 4905	Jan.	14,'39†10
"Gadgeteers" 4906	Feb.	18,'39†.1 rl.
Tax Trouble 4907	Mar.	18,'39†.1 rl.
Grouch Club		
The Crawfords "at Home"		
4909	Apr.	15,'39†.1 rl.
Dean of the Pasteboard		
(5-27-39) 4910	May	27,'39.10
Luis Zingone		
Right Way, The (6-17-39)		
4908	July	1,'39..9
Irene Rich		
Witness Trouble 4911	July	29,'39†.1 rl.
Grouch Club		

OTHER PRODUCT

A. B. F. D.

Title	Rel. Date	Min.
Legend of Norfolk, A		
(12-31-38)		

ABPC

Title	Rel. Date	Min.
Come Back to Erin		
(5-20-39)		33

AMERICAN RED CROSS

Title	Rel. Date	Min.
Footsteps (5-27-39)		11

AMERICAN TRADING

Title	Rel. Date	Min.
La Traviata		
Little Journeys to Distant Lands		
Travel Talks		

ASSOC. OF SCHOOL FILM LIBRARIES

Title	Rel. Date	Min.
New World for Old		
(6-3-39)		25

BRITISH

Title	Rel. Date	Min.
Londoners, The (4-29-39)		35
Reporter Investigates		
Liberty (5-6-39)		17
Warning, The (4-1-39)		35

CENTRAL

Title	Rel. Date	Min.
Chinook's Children (6-3-39)		10

CIVIC

Title	Rel. Date	Min.
City, The (5-20-39)		44

FRENCH FILM EXCHANGE

Title	Rel. Date	Min.
Ave Maria (7-15-39)		
Rembrandt (7-15-39)		
Trip to the Sky (7-1-39)		10

G. P. O.

Title	Rel. Date	Min.
Health for the Nation		
(7-15-39)		
Spare Time (6-17-39)		
Men in Danger (6-17-39)		

LENAUER

Title	Rel. Date	Min.
Frosty Frolics (12-24-38)		11
Getting Your Money's		
Worth (12-31-38)		11

MOTION PICTURE INDUSTRY

Title	Rel. Date	Min.
For Auld Lang Syne		
(4-22-39)		10

PATHE COMMERCIAL

Title	Rel. Date	Min.
Miracles of Modernization		
(7-8-39)		8

SANDERS FILM

Title	Rel. Date	Min.
Fishing in the Fjords		
(11-12-38)		10
Dalecarlia, The Heart of		
Sweden (11-19-38)		10

SPECTATOR-DENNING

Title	Rel. Date	Min.
Point of View (6-3-39)		

WORLD

Title	Rel. Date	Min.
Andante et Dondo		
Ave Marie		
Children's Corner		
Jeune Fille Au Jardin		
Les Berceuses		
Song of Ceylon		
Valse Brilliante		

WPA

Title	Rel. Date	Min.
Shock Troop of Disaster		
(2-25-39)		10

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Title	Rel. Date	Min.
Flying G-Men (2-18-39)	Jan.	28,'39†18
James Craig-Lorna Gray		
Mandrake, the Magician		
(5-13-39)	May	6,'39†
Warren Hull-Doris Weston		
(1st episode 27 min.)		
Overland with Kit Carson	Aug.	12,'39†
Bill Elliott-Iris Meredith		

REPUBLIC

Title	Rel. Date	Min.
Daredevils of the Red	June	10,'39†18
Circle (6-10-39)		(each)
Charles Quigley-Herman Brix		
Hawk of the Wilderness		
(12-10-38) 7301	Dec.	3,'38†.2 rls.
H. Brix-J. Martin-Mala		(each)
Dick Tracy's G-Men	Sept.	2,'39
Ralph Byrd		
(15 episodes)		
(1st episode 29 min.)		
Lone Ranger Rides Again	Feb.	25,'39†.2 rls.
Robert Livingston-		
Chief Thunder Cloud		(each)
(15 episodes)		1st episode 30 min.)
(Exploitation: Nov. 11,39, p. 55.)		

UNIVERSAL

Title	Rel. Date	Min.
Buck Rogers (2-11-39)		
3881-92	Apr.	11,'39†
Buster Crabbe		
Oregon Trail, The		
(5-20-39) 4581	July	4,'39†21
John Mack Brown-Louise Stanley		(each)
(15 episodes)		
Phantom Creeps, The	Oct.	17,'39
Bela Lugosi-Dorothy Arnold		
Scouts to the Rescue		
(12-31-38) 3781-92	Jan.	17,'39†
Jackie Cooper-Vandell Darr		
(Exploitation: Jan. 14,'39, p. 65.)		

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See pages 59 to

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Motion picture industry again is in the middle of unions' jurisdictional fight for control of talent; strike talk is heard in Hollywood in AFL-CIO dispute; tentative five year contract with IATSE reached » » » Broadcasters act to stop $4,000,000 annual royalty "tribute" payment to ASCAP for music; 40 bills against Composers' Society are introduced in 25 states in four years » » » U. S. Department of Justice extends attacks on circuits in the field with anti-trust action against Schines » » » Bills to outlaw block booking and legalize interstate fight film shipments go back to mothballs with adjournment of Congress.

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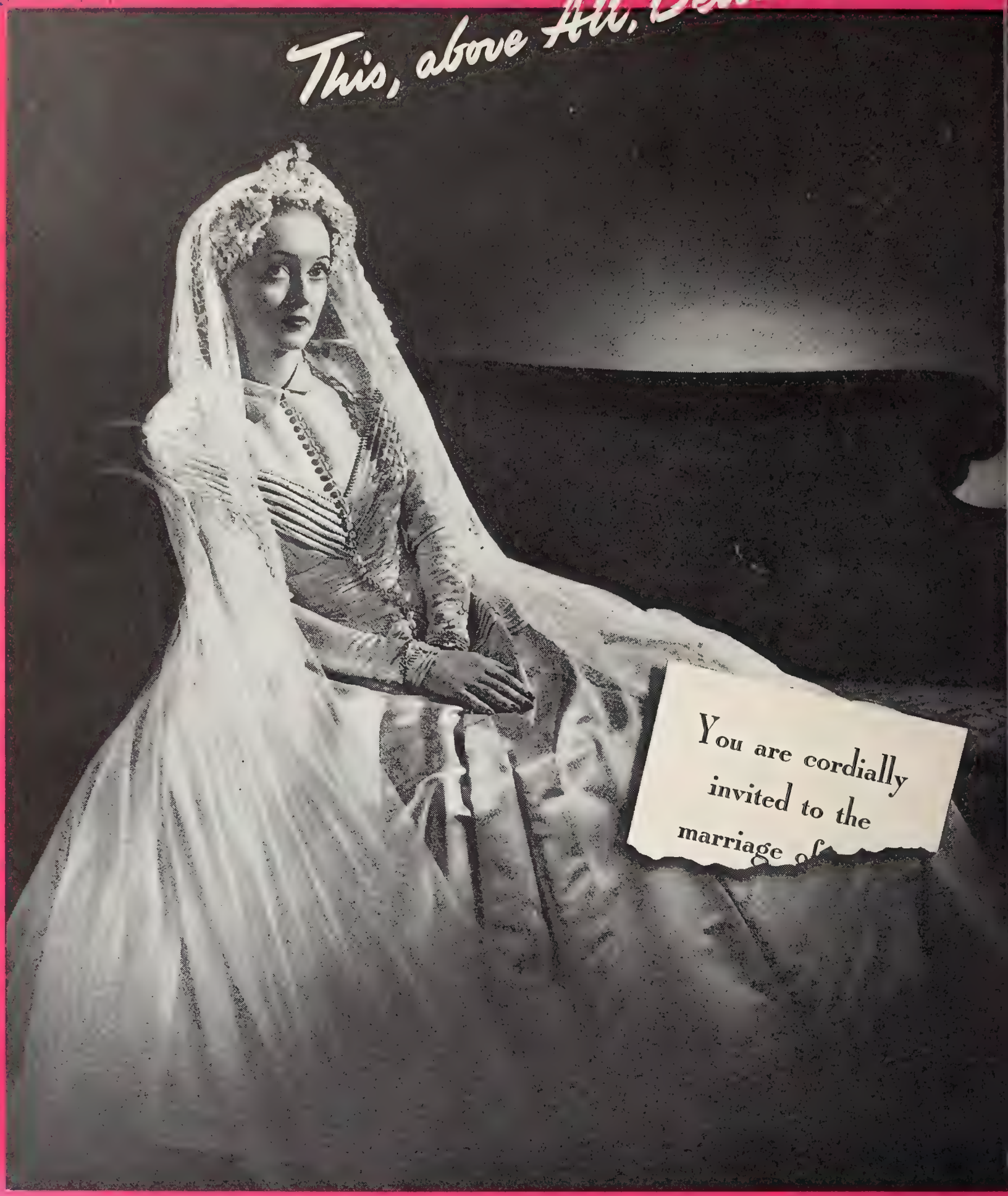
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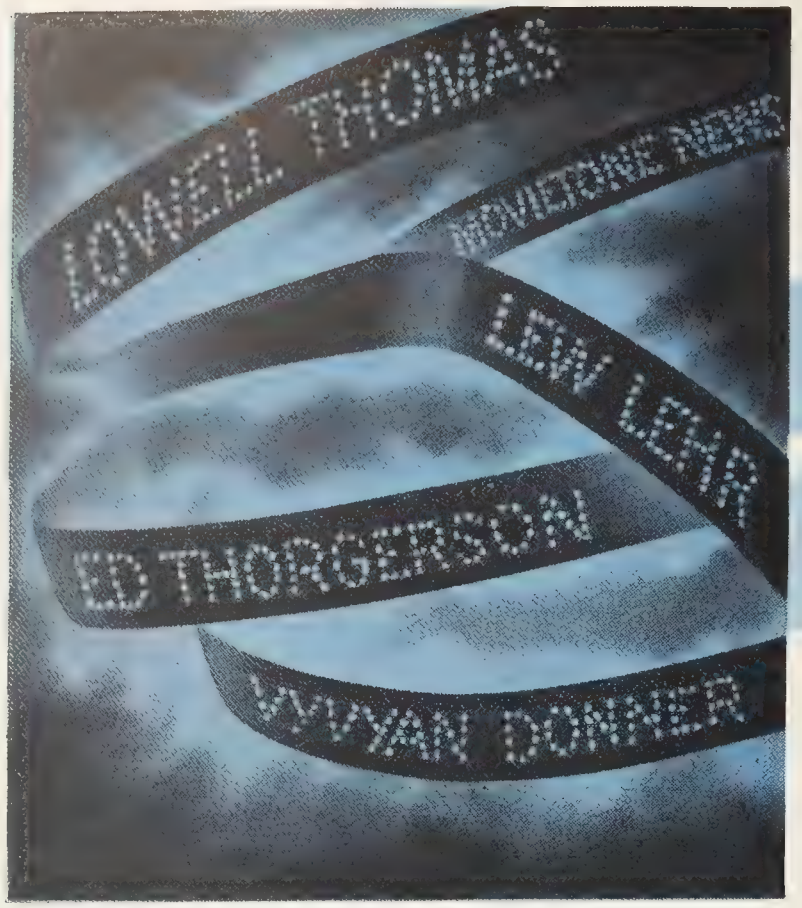
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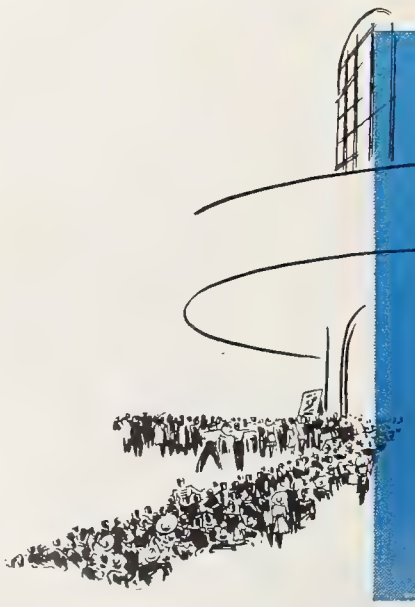
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MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 136, No. 7 — August 12, 1939

PRO-EXHIBITOR

TWO of the most vitally important declarations of policy that have been heard this season were made within the week—both of them recognitions of trends invasive of exhibition.

MR. HERMAN WOBBER of 20th Century Fox Corporation:

"Our company will do everything possible to keep stars that belong to films and were made by motion pictures from appearing on radio and television programs. The stars are yours (the exhibitors), you helped to make them and they should remain yours."

MR. MATTHEW FOX of Universal Pictures Corporation:

"We will tell the trade about our product and our plans before we tell the public . . . we operate by and with exhibitors . . . beginning at the studio."

The expression from Mr. Fox of Universal may be taken to make clear there is recognition of the creative contribution of the competently run theatre, that it is not yet to be viewed entirely as a counter where the customers buy entertainment like crackers by brand and national ballyhoo. The same exhibitors who, as Mr. Wobber observes, help make stars, in the same process make consumers, the box office we live by.

△ △ △

THE ARTS DELVE

THERE seems to be an obligation to record certain strange symbiotic and perhaps even incestuous relations between the arts as evidenced at the week-end by certain goings-on in the drippy twilight of the bore where New York's mid-town vehicular tunnel is pushing under the East River. It appears that Fox Movietone News went down to make a picture of tunneling, and that the CBS "America at Work" microphones followed to tell a 90-station hook-up about the making of the movies, and that in sequel, consequence, or something, more cameras were assigned by Movietone to record the radio's recording of the newsreel's recording. It would be interesting to hear why Television did not go down and shoot the whole proceedings. That is about all that might be done about a hole in the ground.

△ △ △

PROGRAM

WERE it not for the telephone and Mr. A-Mike Vogel, Mondays would be reasonably comfortable routine days in the editor's office. Now Mike has just been in raising particular about certain aspects of the exhibition situation.

"You'd think," observed Mike, a-hammering with a cob pipe in a menacing manner on the glass of our immaculate, or almost, desk, "that they'd know better."

With some difficulty the "they" was identified with whoever is running the movies. Neither Mike nor the editor could decide.

But whoever "they" are it seems they ought to know better than to be forever swamping Broadway and the rest of the national first runs with coincidences of material.

"Last week," complained Mike, "there was nothing in town but 'shoot 'em ups,' hell roaring action opera, in the top spots. Now look at it—the main stem is positively reeking with Africa, black and white and colors, assorted, from the sub-blistered sands of the desert (Mohave—domestic) to the noisome, dank and devil ridden gloom of the jungle (McCoy—imported). You got to like what they have on the menu, all over town, or stay home. The way they program this business makes it look like a stampede of a Board of Trade campaign with ideas like Raisin Day, or Apple Week. We are always getting a flood of something, or else a line of foot races in production like 'Let's all play Lincoln.' Even if the customers are a lot of yokels they don't all want the same thing the same time."

"FURTHERMORE," and Mike raised a warning finger, "whereas the masters of the movies seem to be able to seem to agree so often that they get their names in the paper in anti-trust suits because of their coincidental arrangements, you'd think they could get together enough to be different and arrange the programming. That would be a conspiracy in behalf of the box office public and the customers and probably they'd not get into trouble about that.

"Variety, contrast, differentiated appeal, showmanship!" Mike's voice rose higher and higher and he approached the window for air. Below his eye caught the blithe picture of the Rockettes at play on the Music Hall roof. "Hand me those binoculars," he demanded. "Now and then there's an idea that's always good."

△ △ △

BIG HEARTED BEN

OF a Sunday afternoon in the hammock with the New York *Times* spread from hither to yon across the grass, here's something to find on the screen page. It's an outgiving by Mr. B. R. Crisler concerning "Four Feathers:"

"Mr. Korda's delightfully improbable story is quite the best thing in the way of conventional cinema that has happened on the local screen this summer. That it IS conventional, of course, nobody can very well deny, but like many of his fellow countrymen, Mr. Korda observes the conventions so beautifully that one simply hasn't the heart to chide him for his tactful conformism—feeling certain that he could be a non-conformist, too, if only he felt that it would pay."

This, one must admit, is jolly generous of Mr. Crisler, and in a newspaper which in general "observes the conventions so beautifully."

Alas it does seem that Mr. Crisler feels, perhaps, that it is only a mercy which spares Mr. Korda from being chided "for his tactful conformism." Obviously the reviewer makes this a concession with a decided internal reluctance, some self-chiding mayhap. The norm, he would infer, is to non-conform.

Oh Times, Oh Mores, Oh Horsefeathers! Another syphon, quickly.

—Terry Ramsaye

This Week

Unions and Alphabets

Amid richocheting and thudding verbal cannonade in the battle of the alphabet over union jurisdiction in Hollywood, there came on Tuesday a tentative agreement between producers and officials of the International Alliance of Theatrical Stage Employees, officials of the American Federation of Labor, for a five-year contract covering crafts held by the IATSE when it participated in the basic agreement on studio labor.

This was but one phase of the complicated problem, into which the Los Angeles Central Labor Council had thrown a threat to strike, if necessary, to halt an invasion of its members' jurisdiction by the Congress for Industrial Organization.

At Atlantic City, N. J., the executive committee of the AFL on Thursday was to hear protests against the granting of a charter to the American Federation of Actors, a unit which had been disbanded by its parent association, the Associated Actors and Artistes of America. The committee was also to prepare strategic plans to repel the CIO encroachment in Hollywood.

The details are in two news articles in this issue. The first, on the Atlantic City meeting and the eastern situation, starts on page 15. *On page* 17 *begins a review of developments on the western front.*

Convention Calls

The West Virginia Managers Association this week set August 30 and 31st at the Greenbrier Hotel, White Sulphur Springs, for their fifth annual convention and New Jersey Allied set September 6-8 at Atlantic City for the annual convention and meeting of eastern regional vice-presidents.

The regional vice-presidents will convene on the opening day, with entertainment scheduled for the evening at the 500 Club. Colonel H. A. Cole, national president, and Abram F. Myers, general counsel, are to discuss national problems on the second day of the convention. The annual banquet is scheduled for that night with business sessions to be resumed September 8th.

More than 100 members of the Motion Picture Theatre Owners of Western Pennsylvania held their seventh annual outing and corn roast Sunday at Dr. C. E. Herman's farm near Carnegie. Sports and games comprised the program. M. A. Rosenberg, president, and Fred Herrington, secretary, headed the committee.

George Loukides, assistant at the Loew-Poli, Waterbury, Conn., won the title of best Connecticut exhibitor golfer at the fourth annual film golf tournament sponsored by the Connecticut Motion Picture Theatre Owners at Racebrook Country Club. He was awarded a golf trophy which must be won three times for permanent possession.

$15,000,000 Loan

Loew's, Inc., on Wednesday, announced that the company had borrowed privately $15,000,000 at an interest rate averaging 3.30 per cent., for the refunding of obligations of a subsidiary and for additional working capital, through a bank loan of $3,750,000 and an issue of $11,250,000 of bonds which was purchased by two life insurance companies.

Loew's stated that the bank loan will bear interest at the annual rate of 2¾ per cent. and will be paid off in five years through semi-annual installments of $375,000. This loan was made to Loew's, Inc., by The First National Bank of Boston.

The new bond financing is represented by an issue of $11,250,000 of first lien 3½ per cent. bonds of Loew's Theatre and Realty Corporation, a wholly-owned subsidiary of Loew's, Inc. The issue has been purchased in its entirety by Metropolitan Life Insurance Company and Equitable Life Assurance Society. A sinking fund will operate after five years to retire $400,000 of the bonds semi-annually during the final ten years of the term of the issue.

Approximately $7,000,000 of the proceeds of the new financing will be used to retire on September 15, 1939, the outstanding first lien six per cent gold bonds of Loew's Theatre and Realty Corporation, due 1946. The balance of the proceeds will be additional capital, to be available to Loew's, Inc., for such future purposes as may arise.

Twentieth Century-Fox and RCA report earnings in other financial news of the week. See page 42.

Nazi Film Order

All German motion picture exhibitors were ordered this week by Chancellor Hitler to show a new 40-minute film, entitled "The Westwall." The picture, dealing with the extensive fortification system of Germany from the Netherlands to the Swiss border, appears to have been produced with the intention of instilling in the German people "a feeling of security and invincibility in case of war."

The film dramatizes the work of building Germany's western line defense, which faces France, from the engineer's plans to the finished steel and concrete fortifications, but does not reveal much of armament or soldiers in action. Emphasis is laid on actual construction work and how the resources of the entire nation were mobilized to make the job possible and to complete it in 18 months. The camera delves into the interior of the fortifications and reveals fleeting glimpses of arsenals, living quarters for the soldiers, kitchens, and the like.

The theme of the picture is "1914—encirclement but undefended boundaries; today—encirclement but invincible border."

Nullification

A decision nullifying rights of further payments to authors whose literary works were first purchased for silent screenplays and later remade in sound was handed down Tuesday in Hollywood by Federal Judge Harry Hollzer.

Judge Hollzer ruled that Ralph Murphy, Donald Gallaher and M. and G. Amusements, Inc., New York corporation, were not entitled to damages and accounting from Warner Brothers Pictures, Inc., and First National Pictures, Inc., because the defendants remade the silent film, "Sh! The Octopus."

In several instances, authors of silent film material or their estates have been paid for use of material for sound versions of pictures.

Color Television

"The first demonstration ever to be given in the world of television in natural colors" was held in the laboratories of Baird Television at Sydenham, England, before the press, according to a cable from London received by I. C. Javal, commercial director of the company, in New York.

The cable said that a color photograph of King George was received on a large screen in full color.

MOTION PICTURE HERALD

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Britons Look to Italy

Neville Kearney will go to Rome next week to discuss, among other things, the possibility of a return of British producers to the Italian market, writes Aubrey Flanagan from London.

It is believed that certain producers invited to participate in the Venice Film Festival have indicated willingness to do so if guaranteeed bookings in Italy.

British companies have been wary of Italian overtures since the ENIC monopoly decree, which went into effect Jan. 1, whereby films may be imported at a price set by the Government agency.

Dr. Paul Joseph Goebbels, German Propaganda Minister, arrived in Venice Tuesday to open the seventh annual motion picture exposition, from which American films will be absent for the first time. The Nazi propaganda chief was accompanied from Munich by his wife, 13 Nazi officials and five German newspapermen.

Attacking the Circuits

Extension of the Department of Justice's campaign against what is claimed to be restrait of trade on the part of large independent circuits this week took form with the filing of a suit in equity against the Schine Circuit operating 150 theatres in New York, Ohio, Maryland, Delaware and Kentucky. Major distributors also are named in the suit which charges them with combining unreasonably with the Schine interests to restrain competition in the distribution of motion pictures.

Details of the charge are on page 20.

FOR READY REFERENCE

Editorial	Page	7
This Week in Pictures	Page	10
The Hollywood Scene	Page	33
In the Cutting Room	Page	39
Managers' Round Table	Page	67
Release Chart	Page	77
Asides and Interludes	Page	41
Showmen's Reviews	Page	47
In the Courts	Page	76
Deaths of the Week	Page	76
In the Newsreels	Page	76
Short Subjects on Broadway	Page	60
What the Picture Did for Me	Page	62

It's Still a Code in the Head, Not On Paper; Allied Answers Critics

The majors' code for self-regulation of distribution and exhibition, which was to have been ready for delivery to the industry on Wednesday, wasn't.

Relayed back and forth among the distributors, sales managers and the distributors' lawyers as it has been for months, the code's status continued to be one of code, code, who has the code. And anyone's guess was as good as another's as to when the document would be signed, sealed and delivered—although it was said that the end is in sight.

Edward L. Kuykendall, president of the MPTOA, had issued a statement in New York three weeks ago that William F. Rodgers, chairman of the majors' committee, had said the code would be ready in time for Wednesday's meeting of the Southeastern MPTO in Atlanta. No explanation of this delay in completing the draft was made in New York.

Chief interest in the fourth revised form centers upon a new method of administering arbitration boards and their personnel setup.

A statement Wednesday from the Washington headquarters of Allied States Association explained the reasons for its outright rejection of the code, gave the highlights of the discussion at Allied's national convention last June, and concluded with reports "from various parts of the country" that "shorts are still being forced with feature sales, score charges are being added to film rentals, although not separately, distributors are demanding higher prices with a larger number of percentage pictures, and distributors are waiving guarantees in order to exact preferred playing time."

The distributors have repudiated a code which would be acceptable to the Department of Justice and written into a consent decree, thus made "permanent and enduring", and would meet "the reasonable demands of the Government and the puppet groups, would clean the slate, and the industry could again concentrate on the motion picture business, untroubled by governmental or outside interference," said Allied.

"It is probable that some, or even many, independent exhibitors will sign the code in order to participate in its benefits. So long as the campaign is conducted fairly and without coercion it is a matter of indifference to Allied since it, as an organization, is in the clear and will not be affected by their individual signatures. But if it becomes apparent that coercion is being used to induce exhibitors to sign the code against their will, Allied will be both interested and active."

The MPTOA statement sent out from New York headquarters over Mr. Kuykendall's signature urged that "acceptance or rejection of the trade practice code when it is presented in final form should be based on hard-headed business sense and not on prejudice or on exhibitor politics".

Independent exhibitors of Ontario met late this week in Toronto in furtherance of the Anti-Protection League of Canada under the chairmanship of J. O. Scott of Weston to prepare for a national Canadian convention of independents in Toronto in two weeks to formulate demands for the revision of clearance schedules and to obtain other concessions from distributors.

War on ASCAP

Irked by the payment of $4,000,000 annually in fees to the American Society of Composers, Authors and Publishers for the music sent over the air 24 hours a day, seven days a week, the National Association of Broadcasters has called a conference to consider ways and means of developing other less expensive sources of material. The announcement brought echoes of the fight against ASCAP which has been conducted steadily by the broadcasters and sporadically by motion picture exhibitors for the last five or six years and which has resulted in a rash of state legislation taxing the Society or prohibiting it from collecting royalties.

The radio industry's plans are outlined in a story starting on page 22.

This Week In Pictures



ANNIVERSARY IN JERSEY, above. Nicholas M. Schenck and Mrs. Schenck drink a toast to their wedding anniversary at a party in Ben Marden's Riviera atop the Jersey Palisades. The wedding took place in New Jersey in August, 1927.



By staff photographer

RETURN FROM EUROPE, left. Howard Dietz, director of publicity and advertising for Loew-MGM, lands in New York after a vacation in England and on the Continent.



TO THE GOVERNOR from Bob Burns and the film industry, above. A traveling bag is presented to Governor John Moses of North Dakota from the Paramount star at a press luncheon in Fargo preceding the gubernatorial screening of "Our Leading Citizen." With the Governor at the presentation are Happy Paulson, editor of the Fargo *Forum;* L. J. Ludwig and Ed Kraus of the Minnesota Amusement Company. It was under Governor Moses' administration that the state divorcement law was repealed in February.



HOMECOMING, above. Robert J. Flaherty, one-time Ontario prospector, lands in his native Canada after five years of film directing in England, on his way to the United States, his adopted country, where he will be associated with Pare Lorentz in the making of a Government documentary.



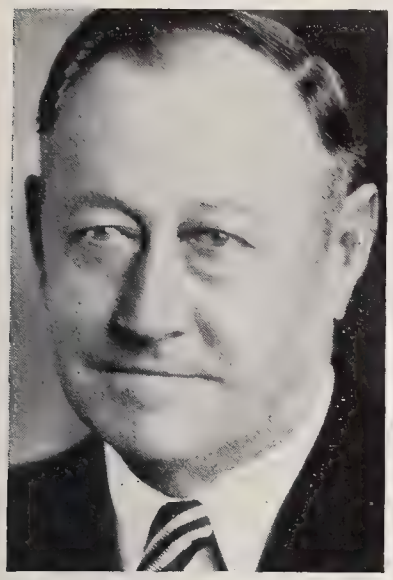
CRITICS TOAST DISTRIBUTOR, above. Peter Colli, center, supervisor for Warner Brothers in Cuba, Puerto Rico and Central America, is guest of honor at a cocktail party given by the ARTYC association, composed of film and theatrical critics in Havana. Among those present are Ramon Becali, critic for *El Pais;* and president of the group; Francois Baguer of *El Crisol;* Valdes Rodriguez of *El Mundo;* Ferrer de Couto of *Alerta;* Nestor Lao, president of the Exhibitors Association, and Jose Valcarce, Cuban exhibitor.

INFORMATION PLEASE in action, right. Experts John Kieran, Franklin P. Adams, Oscar Levant and guest Gene Tunney stage a session of their radio program of that name for the cameras during the making of an RKO Pathe short subject.

By Metropolitan

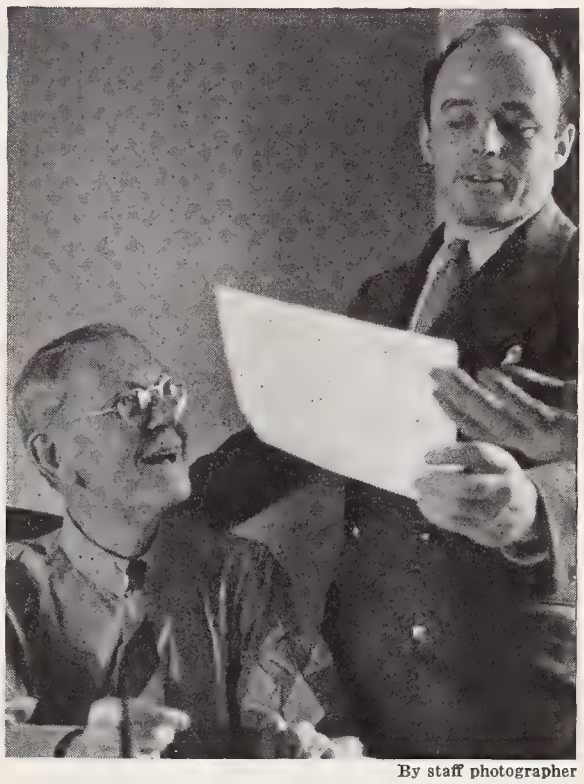


TWENTY-NINE YEARS in exhibition will conclude this weekend for Homer Mulkey, below, circuit owner of Clarendon, Texas, who bought the Pastime theatre in that town on August 13, 1910, an enterprise which achieved its first success with the "Million Dollar Mystery."





MANAGERS' REWARD, above. Prize-winners in the John Balaban drive are honored by Balaban and Katz executives at a luncheon in Chicago at which the drive awards amounting to $2,700 were distributed to 17 managers. Seated, left to right: Jack Sampson, Harry Lustgarten, Nate Platt, John Balaban, Walter Immerman, David B. Wallerstein, Jack Abraham, William K. Hollander and Abe Kaufman. Standing: left to right: Leonard Schiff, Central Park; Harry Hadfield, Belpark; Sam Levin, Luna; George Brandt, Tivoli; Charles Cottle, Marbro; Roy Bruder, Chicago; Sam Soible, Apollo; Ed O'Donnell, Paradise; Ted Boissemeau, Nortwon; George Romine, Senate; William Briscoe, Cine, and Abe Platt, district manager.



By staff photographer

COUNCIL OF WAR, above. Frank Gillmore, president of the Associated Actors and Artistes of America, confers with Henry Jaffe of counsel for the radio and musical performers' units on the guild and union fight which is threatening to spread to all fronts of organized labor in the entertainment business. New developments in the struggle, centering on the action to be taken by the powerful IATSE this week, are reported on page 15.

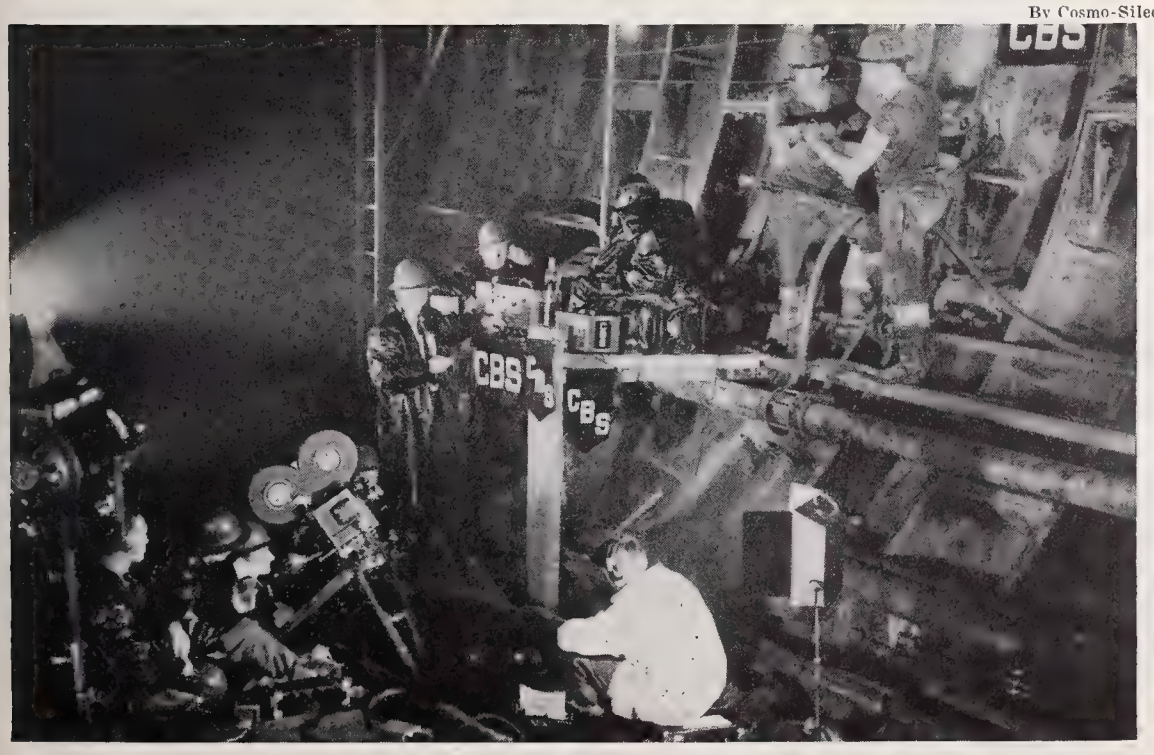


MOMENT INTIME. Charles Laughton, Raymond Massey and George Schaefer, RKO president, at a Hollywood cocktail party given Mr. Massey on his arrival at the studio to play the title role in "Abe Lincoln in Illinois."

E. C. MILLS, below, president of ASCAP, a society just now facing formidable attacks. See page 22.



By Cosmo-Sileo



TURNING THE TABLES, left. Movietone News cameraman film their colleagues at work while they are interviewed on a Columbia Broadcasting System program, the whole affair taking place 125 feet under the surface of the East River where the camera and radio crews went to record in film and broadcast the story of the building of New York's newest vehicular tunnel. After a dramatization of the life of a newsreel cameraman from the CBS studios the "Americans at Work" program was switched to the tunnel where Al Gold, Larry Kennedy and Ben Box were filming the work for Movietone.

The Vacationers



AT THE MGM BOOTH in Times Square, above. A. W. Shackleford, manager of the Capitol in Lethbridge, Alberta, Canada.



IN THE PARAMOUNT LOUNGE, above, Mr. and Mrs. E. V. Richards of New Orleans are greeted by home office executives. Front row, left to right: Mrs. Richards, Evelyn O'Connell, hostess, and Mrs. Claude Lee. Rear row, left to right: M. F. Cowthorpe, Hugh Braly, district manager in Dallas; Tracy Barham, Austin C. Keough, Oscar Morgan, Claude Lee, Barney Balaban, president; Mr. Richards, Leon Netter, E. Paul Phillips and Leonard Goldenson.

Right. Aaron Feinberg of the Balaban and Katz office in Chicago.



Above. William Boarck, booker and Harry David, Paramount partner with the Intermountain Theatre circuit in Salt Lake City.

Below. Joseph Krafcisin of the Cornell, Chicago.



Below. Joe Deitch, Tri-States booker, of Des Moines.





Above. Mr. and Mrs. Willis Grist and their daughter Virginia. Mr. Grist is manager of the Paramount in Lynchburg, Virginia.



Below. Herbert Ettelson of the Lake Shore theatre, Chicago.





IN THE RKO RECEPTION ROOM, above, Nel Bleiden, manager of the Forsyth, East Chicago, and a friend, Myra Jane Botel. *(Both pictures by staff photographer)*

Below. Henry Stefanik of the Capitol and Stanley Staskevich of the Hollywood, both in California, Pa.





By staff photographer

IN THE ROUND TABLE OFFICE in Radio City. Above, Earle M. Fain, head of the Fain circuit and mayor of Leesburg, Florida, looks over some of the Quigley Award entries with A-Mike Vogel, chairman and a former theatre associate of his in Georgia. With Mr. Fain is his son.

Right. Les Pollock, manager of Loew's Rochester, Rochester, N. Y., visits the Round Table office.



By staff photographer

Visiting the Hollywood Studios



Above. L. J. Wegener of Burlington, Ia, with Jane Wyman on "The Lady Detective" set.

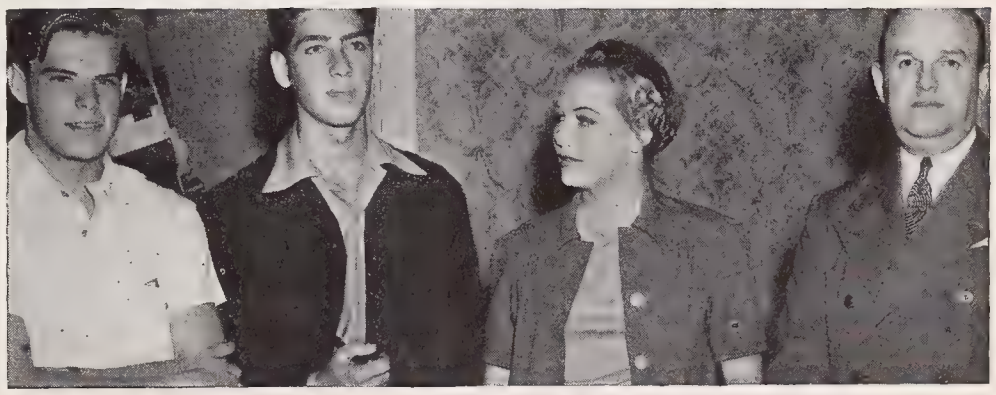
Below. Werner P. Grossman, of Nevada, Iowa, chats with Crane Wilbur at the Warner studio.



Right. Mrs. William K. Jenkins of the Lucas and Jenkins circuit, Georgia, and her daughter meet Dick Foran.



Below. Al Rosenberg of the Evergreen circuit, Seattle, Wash., his son and a friend visit Gloria Dickson.



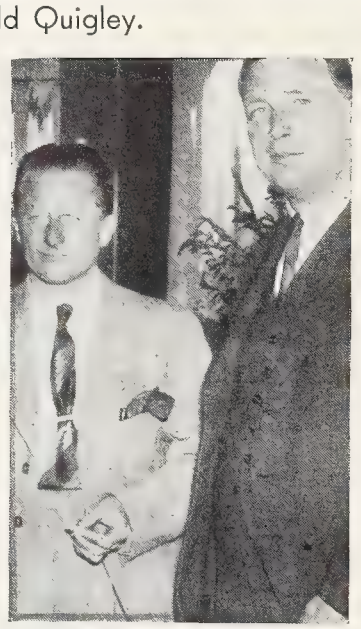
Cocktails in London

LONDON film circles and the press attended two motion picture cocktail parties in London's Mayfair this week, one for Martin Quigley, the second for Stanton Griffis, chairman of the Paramount executive committee who is in England on a honeymoon. Pictures of the Quigley reception at the Dorchester and the Griffis party at the Ritz are below.



Above. Buchanan Taylor, publicity director for the Lyons Company; Mrs. Fred Watts, W. J. Gell, chief of Pathe Pictures in England; Mrs. Hope Williams of Quigley Publications' London staff; Fred Watts of Pathe and Martin Schofield Quigley.





Above left. Percy Phillipson, head of Automaticket and Sam Sax, executive producer for Warner Brothers.

Above right. Councillor H. P. E. Mears, vice-president of the Cinematograph Exhibitors Association and W. R. Fuller, CEA general secretary.





Above. Irving Asher, now producing for Columbia release, with Mr. Quigley.

Right. Ben Goetz, chief of MGM British Productions, Ltd.





Left. Sam Eckman, Jr., MGM chief executive in England, and, in the background, Jympson Harman of the *Evening News*, Walter Mutch of the *Daily Mail*, and Guy Morgan of the *Daily Express*.



Above. Mr. Griffis with his back to the wall while newspaper men and women cross examine him. At the left of the picture Hope Williams is talking to Pat O'Connor, press representative for Paramount theatres and in the background, just behind Mr. Griffis, is Earl St. John, chief of Paramount theatres.

Left. Mrs. Griffis, the former Whitney Bourne, with Mr. and Mrs. David Rose.

ART AND GEORGE BROWNE CLASH IN ATLANTIC CITY; GREEN REFEREES

And the Motion Picture Producer and Other Employers Are in the Middle, as Usual; It's a Jurisdictional Fight

Actors of Hollywood and Broadway and George Browne's IATSE projectionists and stage hands clashed at the weekend in the "battle of the century" before William Green's American Federation of Labor, over who has jurisdiction over what in acting, in the Boardwalk setting of Atlantic City's wheel-chairs and salt-water taffy.

On a quiet, sunny Sunday afternoon, on the fifth of June, a year ago, in his large, modernistic suite on the tenth floor of the Hollenden Hotel in Cleveland, George E. Browne, as president, on hand for the 34th convention of the International Alliance of Theatrical Stage Employees and Moving Picture Operators, in an interview with MOTION PICTURE HERALD, expressed, without reservation, the organizing aims of his IATSE forces. One note particularly stood out. Said Mr. Browne:

"Anything connected with the making or showing of motion pictures belongs to the jurisdiction of the IATSE . . . the IATSE will eventually have in its membership the workers of the entire motion picture industry . . . as many as 300,000."

Jurisdictional Fight

IATSE on that June day had 60,000 members, in theatres, in exchanges, in studio crafts —but not a single professional.

Today, George Browne's IATSE is also a union for actors, taking under its wing, as a starter, the Sophie Tucker-Ralph Whitehead American Federation of Actors, actors of vaudeville, night club, circus, and carnival, which had been disowned in July for managerial dereliction and diversion of benefit funds, by its parent Associated Actors and Artistes of America, the American Federation of Labor Union of all actors.

But, Mr. Browne's granting of an IATSE charter, two weeks ago, to the AFA, has precipitated probably the greatest jurisdictional fight in theatrical history, and one of the greatest in American Federation of Labor unionism.

In the middle of the fight, as usual, is the employer, the motion picture producer, the stage producer, the radio broadcaster and concert manager whose talent supplies come almost entirely from the 11 unions comprising the Associated Actors and Artistes.

Strike Is Threatened If——

"Strike!" is the threat of the actors if the American Federation of Labor does not dislodge the IATSE from its new position in actor unionism, a nationwide strike, they promise, that will run from Broadway's stage, over the air and on westward to Hollywood studios. And if the film actors strike, that is, the Screen Actors Guild, whose officers have been the most vociferous in strike challenges, then the IATSE will "retaliate"—retaliate against the entire film industry, by calling out every motion picture theatre projectionist in the country, a promise made on Tuesday by Mr. Browne.

It's all quite complicated, what with the many and varied charges, the many and varied aims and ambitions, the widely divergent interests. The New York *World-Telegram,* attempting to set down the set-up, said that red pins and a map will NOT be supplied readers who are trying to follow the war. William Green, president of the American Federation of Labor, who finds himself unexpectedly in the role of chief referee, says, "It sure is a headache."

Solely Jurisdictional

One thing is certain, Hollywood's motion picture producers and the country's motion picture exhibitors, who would be seriously affected by a strike of either actors or projectionists, are in no argument with the unions. Neither wages, hours nor working conditions are involved. It is purely a jurisdictional dispute, and, at that, entirely within the ranks of the American Federation of Labor. The AFL vs. CIO jurisdictional battle in Hollywood is still another matter. (See page 17).

Two weeks of planning strategy, of issuing loud and long statements to the press, brought all sides to the Ritz Carlton hotel on Atlantic City's Boardwalk Thursday afternoon to present their cases before the Executive Council of the American Federation of Labor, William Green, presiding.

The Council had been in regular quarterly sessions all week, listening to arguments and settling matters in the building trades and in other "muscle" branches of AFL unionism. On the eve of his meeting the folk from filmdom and Broadway, Mr. Green was reported by the press to have a good case of stage fright, for the actors brought on a whole plane load of what the reporters described as "glamour boys" and "glitter girls" from Hollywood Boulevard, to "demand" that the AFL uphold the "Four A's" against the IATSE. Jean Muir, Ralph Morgan, Olivia De Havilland, Binnie Barnes, Lucille Gleason, Edward Arnold, Mischa Auer, Wayne Morris, Henry Hull, Larry Steers rode east for the occasion, to represent the Screen Actors Guild. They were met at the plane by "Four A's" officials and by Miriam Hopkins, Lawrence Tibbett, Tallulah Bankhead and other stars who have been on Broadway.

"Council of War"

George Browne called in his entire official personnel and all of his regional vice-presidents for the hearing and for a "council of war" of their own.

Sophie Tucker, self-styled "Last of the Red Hot Mammas," and Ralph Whitehead, appeared as president and executive secretary respectively of the American Federation of Actors, the center of the argument. Miss Tucker in the week had been suspended from membership in the Screen Actors Guild, the American Federation of Radio Artists and

(*Continued on following page*)

Author's League Joins Free for All, Charges Radio Guild with Invasion

The Authors League of America, headed by Marc Connelly, Pulitzer Prize winner, has accused the American Federation of Radio Artists of invading its jurisdiction, the same charge that the AFRA's parent body, the Associated Actors and Artistes of America, is making against the International Alliance of Theatrical and Stage Employees for granting a charter to the American Federation of Actors. The Authors League, which is not affiliated with either the American Federation of Labor or the Congress for Industrial Organization (both the AAAA and the IATSE are affiliated with the AF of L), has branches covering writers in the theatre, motion pictures and radio.

The AFRA has organized radio writers in several cities, including Los Angeles, St. Louis and Cincinnati, it was said. The AFRA charter does not specifically cover writers, there being no AF of L union in the field. Henry Jaffe, attorney for the AFRA, explained that the writers had been organized with the express knowledge of the Radio Writers Guild, the affiliate of the Authors League, and that writer-members of the actors' union subsequently had been willingly released to the guild in Los Angeles. The limitations of an AF of L charter, Mr. Jaffe said, did not have any bearing on the matter, since AFRA was not invading the jurisdiction of another AF of L union.

Emily Holt, AFRA executive secretary, said her union inherited a number of writers when it was chartered and that in every instance the writers had wanted AFRA to be their bargaining agent. She said the union stood ready to turn over its writers to "any bona fide organization" prepared and capable of representing them.

New York officials of the league declined to comment on the feud, inquiries being referred to Mr. Connelly, now in Los Angeles. It was learned, however, that the Authors League felt AFRA had consistently been breaking promises in regard to its announced intention of cooperating with the league. The league is planning steps to claim definitely the radio writers for the Radio Writers Guild.

AFL HOPES FOR COMPROMISE

(Continued from preceding page)

Actors Equity, for "delivering" the AFA into the hands of the AFL, the suspension being temporary, pending hearings.

Actors Equity Association was also well represented at the Ritz Carlton, and so were all 11 unions belonging to the "Four A's," with its combined membership of 30,000 from Equity, American Federation of Radio Artists, Screen Actors Guild, American Guild of of Musical Artists, Brother Artists Association, Hebrew Actors Union, Hebrew Chorus Union, Hungarian Actors and Artists Association, Italian Actors Union and the American Guild of Variety Artists, which the "Four A's" has set up to take the place of the disowned American Federation of Actors.

Reverses Decision

Completely reversing his original decision, AFL chieftain Green decreed the hearings open to all actors and unionites, closed only to the press. Reporters in the Ritz-Carlton who had been "covering" the story for the trade and news press wondered at the sudden clamping down after so many of the principals had said so much for public consumption in the week leading up to Thursday.

Although no decision in complete settlement of the issue was expected immediately from the American Federation of Labor, complete confidence in their position appeared to prevail among the IATSE leaders who stood around the Ritz Carlton's lobby. They were unanimous in the opinion that the IATSE will be upheld and that jurisdiction over actors will be handed over to them. They invariably stressed the fact, in private conversation, that their organization is 50 years old and that their original charter gave them jurisdiction in the acting profession. Their contention is that they never had chosen to exercise that jurisdiction, but that the time has now arrived for them to "take the actors into the fold."

Bitterness Evident

Bitterness against the "Four A's", and particularly against Kenneth Thomson, executive secretary of the Screen Actors Guild of Hollywood, was intense in IATSE ranks. Much was being made of the fact that the Screen Actors Guild had eagerly accepted the help of the IATSE two years ago. IATSE officials were accusing Mr. Thomson of having then agreed with IATSE-president Browne to "go along" in the formation of "one big union" in the motion picture business, and to have forgotten his promise.

Faced with the difficult and troublesome problem of deciding between the IATSE and the "Four A's", the executive council of the parent American Federation of Labor will seek to find a compromise acceptable to both, it was understood as the hearing started. However, continued stubbornness coupled with the violent attacks and statements emanating from both sides, has set the fate of any compromise proposal in a questionable position at best.

Calls Charter "Vague"

In the event of the almost certain failure of compromise in the negotiations and discussions that are to follow, the Federation of Labor's Executive Council, it was thought in Atlantic City, will merely confirm the charter already issued by Mr. Browne's IATSE to Miss Tucker's AFA, and probably confine the jurisdiction of the AFA to variety actors as embraced in the old AFA charter.

Such disposition, however, was seen by labor observers as not relieving the strife between the "Four A's" and the IATSE, because of the IATSE's "invasion" of actors' ranks. Delay of a decision on the IATSE's position in the jurisdiction over actors probably would result in a long drawn out fight between the two factions.

President Green this week opened the way for such a fight, when he declared that the original charter issued to the "Four A's" some 29 years ago, was "vague" and that he had been unable to determine the extent of that jurisdiction.

Other courses were seen open to the AFL: Vindication of the action of the "Four A's" ousting of the Tucker-Whitehead AFA, and a rebuke to the IATSE for invading another jurisdiction granting the IATSE outright jurisdiction over all the actors; or thirdly, the appointment of a committee of the Federation of Labor's Executive Council to investigate the conflicting claims, a course which would tend to postpone final action for at least a year, if the speed of usual parent labor organization investigations is to be taken as a criterion.

Limited Charter Favored

As the various delegations started for the hotel meeting chambers Thursday, the general labor opinion appeared to favor a limited charter to the Tucker-Whitehead group under IATSE jurisdiction, for the obvious reasons that support for the "Four A's" within the Executive Council was seen as negligible, whereas the IATSE is, and has been for many years, in a powerful position in the Federation of Labor, with its president George Browne, sitting as a member of the Council and having strong alliances in the Federation of Labor movement.

The American Federation of Musicians, another powerful AFL affiliate, while not represented Thursday because of the illness of Joseph N. Weber, its president, is known to be supporting the IATSE, while such groups as the International Brotherhood of Electrical Workers, important in Hollywood studios and in theatres, which has carried on intermittent warfare with the IATSE in Hollywood, are absorbed in their own problems and in no position to join in any fight against the IATSE.

Regardless of any strike action, any decision by the Executive Council against the "Four A's" would, according to AFL procedure, be appealed to the convention-of-the-whole of the American Federation of Labor, in the fall. The "Four A's" would then be faced with the alternative of accepting the decision of that convention and remaining in the AFL or becoming an independent union with no affiliation at all.

Some indication of the bitterness existing between the "Four A's" and the IATSE, as both sides prepared for Thursday's "war council" was seen in statements issued formally and otherwise for days before President Green sounded the gavel.

The "Four A's" circulated petitions among the 30,000 members of its 11 affiliates asking for authorization to strike, if necessary, "against the impudent attempt of outsiders to interfere in our affairs." Several documents were appended thereto for the edification of the members, including the "Four A's" version of "the disgraceful raid" on the actors' ranks and the "attempted sellout" of the actors by Ralph Whitehead to Mr. Browne. William Bioff, former IATSE official in Hollywood, was named as aiding and abetting Mr. Browne. Another document purported to be a Chicago police record of Bioff's. All in all there were some half-dozen pages of categorical charges against the IATSE and Mr. Browne and Mr. Whitehead for their motives.

James Brennan, vice president of the IATSE, chided the Screen Actors Guild for its attacks on the IATSE and on Mr. Browne and Mr. Bioff, pointing out that the Guild had publicly thanked both Browne and Bioff for obtaining its first contract from Hollywood producers.

Equity's Paul Dullzell, who is also executive secretary of the "Four A's", said he was threatened with "bodily harm" over the battle.

Tallulah Bankhead, Miriam Hopkins, Fredric March, Frank Morgan, Sophie Tucker, Helen Hayes, Katharine Hepburn and a score of other Broadway and Hollywood Boulevard stars and "big-name" players were shouting over the front pages of the nation's press, for and against one side or the other, such choice epithets as "traitor," "hitting below the belt," and such colorful expressions.

Meanwhile the producers in Hollywood and the exhibitor in his theatre await the outcome of the "battle of the century" clash between art and George Browne; William Green, referee.

INJUNCTION DENIED ACTORS' FEDERATION

The application of the American Federation of Actors, for a temporary injunction to restrain the Associated Actors and Artistes of America from revoking its charter, from interfering with its employer contracts, and from soliciting its members for the newly formed American Guild of Variety Artists, was denied on Tuesday in New York City by Supreme Court Justice Edward A. McGoldrick. However, Justice McGoldrick ruled that the issues were important, and asked the AAAA to stipulate for a trial on the first available date on the court's Fall calendar.

The Justice added that, if the parties involved wanted an earlier trial, the court would select a referee from three members of the New York Bar Association submitted by William Green, president of the American Federation of Labor. He also allowed the two union groups to stipulate whether they wanted him to select a referee in different fashion.

Charge Film Smuggling In Diplomats' Pouches

A presentment was handed up Wednesday by a federal grand jury in New York charging the French Ministry of Foreign Affairs with permitting its diplomatic pouches to be used in smuggling commercial films into the United States, according to a release issued by John T. Cahill, U. S. attorney for the southern district of New York. A presentment was forwarded Mr. Cahill and to Cordell Hull, secretary of state, at the request of the jury. The jury's findings resulted from an investigation that started on July 13th for the arrest of Andre De La Varre, accused of smuggling a number of travelogues, the release said. Mr. De La Varre conducted business under the name of the "Screen Traveler" and is at present out on $2,000 bail.

IATSE, MOVING TO REPEL CIO, SIGNS TENTATIVE CONTRACT WITH STUDIOS

Five Year Pact Reached as Alliance Closes Lines Against Invasion by New Guild; Producers Strive for Neutrality

The attempt of the International Alliance of Theatrical Stage Employees, affiliate of the American Federation of Labor, to stave off an invasion of its Hollywood domain by the United Studio Technicians' Guild, affiliate of the Congress for Industrial Organization, was partly successful Tuesday evening when it was announced from the offices of the Motion Picture Producers' Association in Hollywood that a tentative agreement had been reached on a five-year contract between the IATSE crafts unions and the studios.

Appeals to Board

The IATSE, two weeks ago, demanded that the producers "immediately" sign bargaining agreements with IATSE crafts unions. The demand came after the abrupt formation of the USTG, which was backed with CIO money; which claimed over 3,000 paid up members, said it represented 12,000 studio workers; that it embraced all of these in a "vertical" union in CIO style, and then immediately applied to the National Labor Relations Board for certification as the studio workers' bargaining agency.

The IATSE demand was backed by the threat of a strike. The demand, and the warning of harsh action by the IATSE, was attributed to the desire of its leadership to prove to members that they could act forcefully and so prove to them the superfluity of a CIO organization; and to their desire, additionally, to secure once again the benefits of participation in the studios' "basic agreement" with unions, from which the IATSE withdrew last year, after Hollywood unions had asked for local autonomy, following disputes with the international leadership over assessments.

The new tentative agreement for five years is also regarded in Hollywood this week as a partial defeat for the IATSE, for it had been trying to obtain supervision over the first cameramen of the studios, for its local 659. These cameramen are under the jurisdiction of the American Society of Cinematographers, under a recently renewed five-year agreement. The statement which announced the new IATSE-producers' agreement, emphasized the inviolability of existing contracts of producers with other studio organizations, including the ASC.

Seek Neutrality

This statement regarding the "sacredness" of the producers' contracts with "other studio unions," such as the Screen Actors Guild and the Screen Directors Guild, is also regarded as the result of the producers' desire to preserve neutrality in the national war between the IATSE and the Associated Actors and Artistes of America.

The Screen Actors Guild is a member of the AAAA. Other studio unions of writers, directors, and actors are regarded as sympathetic to it. Any agreement, therefore, with the IATSE by the producers, must be tempered by assurance that the producers do not look seriously upon the assertions of George Browne, president of the IATSE, that "all actors" unions must come under the IATSE; and that they do not yet intend to face the pregnant fact that the charter which Mr. Browne issued in the East last week to the American Federation of Actors, embraces actors in all fields.

In the Hollywood aspect of the national union battle, the CIO affiliate, the Technicians Guild seems to stand side by side with the A. F. of L.'s Actors Guild and the American Guild of Variety Artists (formed by the AAAA as a substitute for the Actors Federation) in battle against the IATSE.

Sought to Prevent Agreement

The Technicians Guild, ever since its formation, had tried to prevent an agreement between the producers and the IATSE, claiming that the National Labor Relations Board must first hold an election to decide whether the IATSE or USTG should represent studio workers. Its executives have repeatedly written or wired to the producers to that effect; they have beseached Pat Casey, producers' labor contact, with the same message; and they have importuned the public and the press. To the public, they went with the distribution of circulars in front of Fox West Coast Theatres last week.

The reaching of an agreement with the producers is not the whole IATSE answer to the Technicians Guild, it was clear this week. Resentment against the "invasion" ran so high among the IATSE and its AFL Los Angeles allies that the Los Angeles Central Labor Council threatened a strike, trying up all studio production if the USTG continued activity. Resolutions were voted against the CIO; the AFL Executive Council, meeting in Atlantic City this week, will be importuned to deal with it; and delegates of affected unions were to be told to prepare for a strike call.

The announcement of the tentative agreement between the producers and the IATSE was issued Tuesday by John Gatelee, international representative of the IATSE, and Joseph M. Schenck, chairman of the Board of Twentieth Century-Fox, head of the Motion Picture Producers Association, and chairman of the producers' labor negotiating committee. The agreement was declared to cover those crafts which were under the IATSE jurisdiction, under the terms of the so-called "basic labor agreement," which governs studio unions.

A contract embodying the terms of this agreement was being drafted this week. The tentative agreement arrived at, left open to negotiation hours, wages, and working conditions.

Mr. Schenck reiterated his statement, made for the producers on Monday night, that the negotiations with the IATSE representative did not involve the status of any other contracts with studio employee organizations.

Virtually at the same time that Mr. Gatelee and Mr. Schenck were issuing their statement, on Tuesday, representatives of the USTG, the producers, and the IATSE, were disagreeing at a conference called by the NLRB attorney, William Walsh, who sought to expedite a hearing into the jurisdictional fight between the Technicians Guild and the IATSE.

After the conference, Mr. Walsh declared: "By reason of the failure of all parties to agree on stipulations to expedite the holding of hearings, it will be necessary to issue notices in regular course. Accordingly, notices of hearing are being prepared and sent out. The hearing is tentatively set for August 16th."

Present at this conference were A. H. Peterson, representative of the American Federation of Labor; Howard Robertson and H. I. Besbeck of the USTG; Charles Katz, attorney for the same organization; Harold Y. Smith and Lew Blix, IATSE officers; Leo Rosencranz, IATSE attorney; Homer Mitchell, Herbert Freston, and Jack Karp, producers' lawyers.

Calls It "Obvious Maneuver"

After leaving the conference and hearing about the agreement between the IATSE and the producers, for a new five-year contract, Mr. Robertson, who is the acting chairman of the USTG, called the move an "obvious maneuver on the part of Schenck to herd the workers back into the company-dominated IATSE," and charged that it was a violation of the Wagner Labor Act. He amplified the comment with a more complete statement of position, thus:

"We appeared at the Labor Board today. Representatives of the United States Government asked all parties to waive the formal five-day notice, in order to bring about an immediate election (election by the NLRB of proper bargaining agent for Hollywood crafts unions, as requested by the USTG). The USTG imme-

(*Continued on following page*)

"Front Office" Theatre Employees Union Votes on Affiliating with the IATSE

The Theatrical Manager, Agents, and Treasurers Union, an organization of "front office" theatre men, was to meet this Thursday evening in New York, to decide whether to affiliate with the International Alliance of Theatrical Stage Employees.

The organization's aid has been sought by the IATSE. Overtures to it have also been made by the Associated Actors and Artistes of America, parent actors' union, which is warring with the IATSE.

This tug-of-war between the two factions has resulted in a split within the TMAT. The press agents' division is against an IATSE affiiation, but the motion picture division wants it. A special committee visited Atlantic City over the weekend, and is reported to have received assurance of George E. Browne, IATSE president, that the unit would receive a charter.

Meanwhile, the first union contract in New York covering wages and hours for film theatre managers and assistants was drawn up last week, after successful negotiations of the union with the Five-Boro circuit.

The contract takes effect September 3rd.

The union is now conducting a drive to unionize all New York houses.

LABOR BOARD PREJUDICE CHARGED

(*Continued from preceding page*)

diately agreed. The IATSE refused to waive this five-day period, in keeping with its policy of delay. We now understand that, at the same time that this hearing was proceeding before the labor board, the statement has been made by the producers, indicating that they had reached a tentative agreement with the IATSE on everything except hour, wages, and working conditions."

Calls Agreement Worthless

"We, of course, have not seen this agreement," he continued. "But, in our opinion, it is not worth the paper it is written on; for it violates not only the spirit, but the letter, of the Wagner Act. It is another effort on the part of Schenck to deliver the civil liberties of all studio workers to his cohorts, Browne and Bioff.

"We expect to get a real contract for our men; and we believe that, with the aid of all right thinking people, we will succeed in our effort to permit the processes of law to go forward to an election under the supervision of the United States Government. No worker should be fooled by this obvious maneuver on the part of Schenck to herd the workers back into the company dominated IATSE. Schenck can rest assured that the USTG is not being fooled."

It was not only the CIO affiliated USTG that was dissatisfied by the NLRB hearings, but also the AFL, as evidenced by the "blast" also issued after the Tuesday NLRB conference, by Mr. Peterson, who is southern California representative of the AFL. His statement was an answer to the USTG charge that its opponents refused to waive the five-day rule through a consistent policy of delay.

Charges "High Pressure"

Said Mr. Peterson:

"The board tried to high-pressure us into waiving its own rules of procedure, which require five days' notice before hearings are held. Furthermore, the board has never before attempted to divide the jurisdiction of a labor unit, before hearing. In this case, the board, under the prodding of Charles Katz, the CIO attorney, attempted to define the jurisdiction over cameramen. When the IATSE requested the board to hold an election in Hollywood several months ago for the purpose of having itself defined as the bargaining agent for workers under its jurisdiction, the board informed the IATSE that its own regulations prevented the elections from being held for 10 months, because Jeff Kibre (leader of the Studio Technicians' Local 37 dissidents) had filed a complaint."

"When it comes to the CIO," Mr. Peterson continued, "the NLRB is apparently willing to change its regulation and rules, or make up new ones as it goes along. Mr. Katz has only to request the board's cooperation for the USTG—and, presto! the 10 months' clause that prevented the IATSE election is not binding upon the CIO.

Threatens Inquiry

"The AFL intends to find out the secret source of Attorney Katz' power over the NLRB. We have information that Dr. Towne Nylander's resignation, which was never made public, will shed some light on this peculiar situation.

"The NLRB should first get a clean bill of health from a Congressional investigating committee, before it injects itself into a situation where impartiality is a prime necessity. At the present time, it is frantically trying to make hay for the CIO before its bias is exposed by the Congressional committee."

Mr. Peterson concluded with the statement that the AFL executive council, meeting this week in Atlantic City, was being asked to "take proper steps" to "bring out into the open" the NLRB situation.

In contrast to these heated charges and counter charges, anent the NLRB conference and the IATSE producers' agreement, there was Mr. Schenck's statement, after the meeting with Mr. Gatelee, which resulted in the five-year tentative agreement with the IATSE.

Strike Threatened

While the NLRB was holding conferences with all parties, anent the USTG plea for certification, and Mr. Schenck and the IATSE reached their agreement, the resentment of the AFL unions in Los Angeles boiled over in several concrete actions, including the strike threat.

On Tuesday night, in emergency session, the Los Angeles Central Labor Council drafted a long resolution declaring the USTG to be invading AFL jurisdiction, and asking representatives of the affected Hollywood unions meeting in Atlantic City this week, to prepare for a strike call, and to set up funds and operations for such a call.

J. W. Buzzell, executive secretary of the Council, flew to Atlantic City from Hollywood, bearing copies of a resolution to present to the leaders of the teamsters, electrical workers, musicians, and carpenters, all of whose unions are in the basic agreement with the studios; and also, for presentation to the leaders of the IATSE, the plasters, plumbers, machinists, and stationary engineers, and other unions who, up to Tuesday, did not have basic working agreements with the studios.

Another resolution of the Los Angeles Council condemned the NLRB for stepping into the jurisdictional fight. Mr. Peterson, who had been at the NLRB conferencee, declared that many AFL unions had filed application for certification as bargaining agents with the NLRB; but that the board had not acted upon these, though it was acting immediately on the USTG petition.

"One AFL local has had a petition on file for four years, but no action has even been taken on it," he charged. "That the board should suddenly become interested in a motion picture case affecting the CIO shows definite prejudice against the AFL."

Calls Differences "Minor"

Over the weekend, it was decided by the Labor Board's Los Angeles office to have the hearing held on the Technicians Guild's certification application, and to ask the Washington head office to give permission. Over the weekend Mr. Walsh, the board's senior member in Los Angeles, said that differences between the IATSE and the Technicians Guild over the certification were "minor."

Last week, the IATSE filed an affidavit with the NLRB, charging that the USTG was not backed by the CIO, but by "unidentified sources"; that members of the Screen Actors Guild had financed a publicity campaign against the IATSE; that Robert Montgomery, SAG former president, donated $5,000 to a fund for Jeff Kibre, leader of the Local 37 insurgents, so that he might "get" the IATSE; that the USTG had only 25 paid up members when it applied to the NLRB for certification as the bargaining agent for Hollywood crafts unions; that Harry Bridges, West Coast CIO leader, who has been charged with Communism, had pledged money to the USTG, without the knowledge of the West Coast CIO officials.

Made by Saunders

The affidavit was made by Alex Saunders, formerly temporary executive secretary of the USTG, who was discharged two weeks ago.

In immediate reply, USTG spokesmen said that Mr. Saunders' charges were being used to "discredit" the USTG. But they did not deny financial assistance from Mr. Montgomery.

Howard S. Robertson wired to Mr. Schenck that Mr. Saunders' charges were "a typical IATSE smoke screen." He countered with several charges against Mr. Saunders.

Mr. Saunders' affidavit had also disclosed, for the first time, publicly the backers of the USTG, who, according to him, were Mr. Bridges, Mr. Kibre, Mr. Katz, George Bidle, of the Pacific Labor Bureau, and Herb Sorrell, of the Painters' Local 644.

Mr. Sorrell, two weeks ago, after delivering an address to an organization meeting of the USTG, was called "on the carpet" by the IATSE. He walked out.

Denies Guild Move

This week, Philip M. Connelly, president of the California CIO, in addressing the USTG, denied that his organization sought affiliation of the USTG. The USTG last week charged that the producers were favoring, and even insisting upon, workers who hold IATSE membership cards. This was said to be unfair, inasmuch as it was pointed out that the IATSE did not have a closed shop agreement with the producers.

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Labor Board Reopens Screen Writers' Case

After protracted and ineffectual negotiations with the producers, and after long knocking at the doors of the National Labor Relations Board for appeasement, the Screen Writers Guild this week appeared to have won a round when the Los Angeles NLRB office set next Thursday for the reopening of hearings on the Guild's charges of producer coercion, intimidation, and bad faith; and also ruled against the signing of long term contracts between producers and crafts unions.

The ruling voided agreements between the Screen Playwrights, Inc. and the producers, and charged the eight majors with unfairness against the Guild.

Disagreement in the Washington office of the National Labor Relations Board, over the case, was disclosed last week. The board's newest member, William M. Leiserson, refused to sign the amended complaint against the majors. He refused to explain why.

The disagreement between the producers and the SWG, that resulted in the resumption of the case by the board, hinged upon contractual length.

EXISTING CONTRACTS STAND, SAYS SCHENCK

"Producers will observe, in strict accordance with their terms, all contracts now in existence, including those with the Screen Actors Guild, Screen Directors Guild, American Society of Cinematographers, and other agreements of a similar nature," Joseph M. Schenck, chairman of the producers' negotiating committee, said Tuesday in Hollywood in announcing the tentative agreement with the IATSE on a five-year contract.

"STANLEY AND LIVINGSTONE" WORLD PREMIERE AT ROXY, N.Y.

the new season's biggest news

See for yourself!...

U. S. STRIKES AGAIN AT CIRCUITS; DELAY OF NEW YORK ACTION SEEN

Action Against Schine's 150-Theatre Organization Parallels Suit in Oklahoma Against Griffith Circuit

Striking at another key territorial situation in its campaign to secure the dissolution of large independent theatre circuits, the Department of Justice on Monday "moved in" on the Schine Circuit which, with all of the major producing companies, is charged with combining unreasonably to restrain trade in the distribution of motion pictures in parts of New York, Ohio, Maryland, Delaware and Kentucky, in which states it operates 150 theatres.

The Department Monday filed a petition in equity in the District Court for the western district of New York, at Buffalo, paralleling the suit filed in Oklahoma last April against the Griffith Circuit.

Specifically, the Government named as defendants in the new suit, Schine Chain Theatres, Inc.; Schine Circuit, Inc.; Schine Theatrical Company, Inc.; Schine Enterprises Corporation; Schine Chain Theatres of Ohio, Inc.; Schine Lexington Corporation; Chesapeake Theatres Corporation; Loew's, Inc.; Radio-Keith-Orpheum; Universal Pictures; Universal Film Exchanges; Twentieth Century-Fox Film; United Artists; Columbia Pictures; Warner Brothers Pictures; Vitagraph; Paramount Pictures, and Paramount Film Distributing Corporation.

Like the Griffith case, the Schine suit is held by the Department to be an essential complement to the Government's New York suit against the major companies. It is the second of several such cases which are to be brought in various areas in an effort to abolish the monopoly which the Government claims the large independent circuits hold in their areas, corresponding to the monopoly allegedly exercised by the major companies wherever they operate.

The objectives of the New York suit, it was asserted at the Department, "cannot be attained so long as there exist chains of theatres exercising monopoly power in various sections of the country, even if the affiliation between such chains and the major companies is broken."

Demands Competitive Market

If the major producers are deprived of control over local theatres, as sought in the New York suit, it was explained, they must have for themselves a competitive market of truly independent theatres in which to distribute their product and must not be at the mercy of local monopolies which control the market in particular areas.

"To leave the chain theatres in control of the market after divestiture by the major companies would be simply to substitute a number of local monopolies for the national monopoly which is now charged to exist," it was declared by Assistant Attorney General Thurman Arnold, in charge of the prosecutions. "Such control would be equally disastrous to independent theatre owners. Local monopoly control may be quite as effective in stifling competition as national monopoly control and at the same time be more disorderly. It would also put the producers, who had divested themselves of their theatres, at the mercy of the local monopoly."

Department officials pointed out that at the time of the filing of the Griffith suit a warning was issued that there were a number of other independent theatre chains in a similar situation and that additional suits would be brought as rapidly as investigations were completed.

The filing of the Schine petition was announced by the Department in Washington, which at the same time made public an explanation of the purposes of the suit.

"This proceeding is designed to break the monopoly control exercised by the Schine Theatre organization in the exhibition of motion pictures in parts of New York, Ohio, Kentucky, Maryland and Delaware," it was stated.

"While operations of this organization are not nationwide, its effect upon the independent theatre owners in its area of operation is substantially similar to that of the major producing companies within the area of their operations. Because of the control by this chain of a large number of theatres, it is able to make blanket contracts for all desirable pictures for its theatres without competing with local independent exhibitors.

"This action seeks, among other things, to break the monopoly combination in the area in which it operates. To effect such object, this suit asks that the exhibitor defendants be dissolved and their properties rearranged under separate and independent corporations in such manner as to create competitive conditions and prevent further violations of the Sherman Act.

"It also seeks injunctive relief by directing that practices resulting in this monopoly control and its oppressive exercise be enjoined. In addition, it seeks to enjoin the producers from licensing pictures except on a local competitive basis. Finally, it seeks an injunction against the acquisition of additional theatres or financial interest therein by the defendant chain."

Would Rearrange Ownership

As in the Oklahoma case, civil proceedings were decided upon because the aim of the Department to restore competitive conditions in the industry may require a rearrangement of corporate structures and ownership which can only be done by civil decree, it was explained.

J. Myer Schine, president of Schine Enterprises, Inc., which has headquarters at Gloversville, N. Y., declared Monday that the organization would fight with all its resources against the charges.

He said he was certain the Schine chain had "nothing to fear."

Willard McKay, film attorney with offices in New York, is in charge of the defense, assisted by Howard Antevil, head of the home office legal staff. The Schines will file an answer within 20 days.

The suit was filed at Buffalo by R. Norman Kirchgraber, assistant federal attorney.

The complaint was signed by Attorney General Frank Murphy, Thurman Arnold, assistant attorney general in charge of anti-trust investigations, U. S. Attorney George L. Grobe and others.

United Artists Sued

G. J. Spencer, operator of the Ritz theatre, Trenton, Mo., has filed suit in circuit court against United Artists, alleging violation of contract. Through his attorney, Harry J. Fair, Mr. Spencer alleges that his contract with U.A. specified the furnishing of first run films, but that he got second run pictures in many instances.

Mr. Spencer also charges that U.A. terminated his contract without just cause or excuse at a time when he planned to exhibit desirable films in the contract and after he had played many of the less desirable pictures in order to get the good ones.

Attorneys Doubt New York Case Will Come to Trial Before Next Year but Expect It to Take All of 1940

Though U. S. government attorneys had been optimistic, legal observers in the film industry felt this week there was little likelihood that the suit by the Department of Justice against the majors in New York federal court, for anti-trust law violations, could come to trial before the beginning of next year.

Knox Reserves Decision

Judge John C. Knox said as much on Monday, as he reserved decision on the application by the Government for calendar preference. He pointed to a crowded court calendar and a lack of judges. He pointed specifically to the absences of Judges Robert F. Patterson, Francis G. Caffey, and John M. Woolsey. The latter cannot be assigned to a motion picture case because his wife owns stock in Loew's.

The Government's case is on the calendar for next March. Its motion for preference asks for a trial date of November 1st. It is predicted that the case will start some time between these two dates.

In asking for the preference, Special Assistant Attorney General Paul Williams asserted that the case was of special concern to the public, and would require long service for the court. He estimated a Government presentation of four months and a defense of six to eight months.

Donovan Objects

In opposing the government motion, Colonel William Donovan of RKO, argued that the Government had had more time than the defense to prepare its case: two years as against eight months; and that the so-called "urgency" of the case was lessened by the application of a trade practice code which modified many of the alleged evils complained of by the Government.

David Podell, acting as special counsel for the Government, delivered his first speech in such service by arguing that the independent exhibitors were hard pressed now, and didn't have much chance to survive longer.

Earlier in the day, Federal Judge William Conger denied United Artists' application for a further bill of particulars from the Government. The company must file its answer to the Government's present bill of complaint within ten days.

Brooklyn Suit Dismissed

The suit by the Folly Amusement Holding Corporation, former operator of the Folly Theatre, of Brooklyn, New York City, against the majors, Randforce circuit, Monogram, Republic, and Loew's, Inc., was dismissed, as applying to United Artists, in New York Federal Court on Monday, by Judge Murray Hulbert.

Judge Hulbert found that the complaint of the plaintiff made no specific reference to U.A. He allowed the plaintiffs to amend the complaint within 20 days, to rectify the mistake.

The suit asks $750,000 damages, alleges restraint of trade, violations of the Sherman anti-trust law; and that, as a result of these violations, the plaintiff had been forced out of business.

Judge Hulbert's decision also directed the Folly concern to file a bill of particulars against the other defendants, exclusive of U.A.

The facts on

"STANLEY AND LIVINGSTONE'S" SMASH RUN!...

★ *OPENING grossed more than four times the business of "Kentucky"!*

★ *WEEK-END topped every 20th hit but two* in Roxy history . . . despite record exodus of people from city!* *("Alexander's" and "Jesse James")

★ *ROXY ATTENDANCE for week-end greater than any other theatre in New York City!*

★ *MANAGEMENT reports unparalleled audience reaction as record pace continues unabated!*

Now read . . .

BROADCASTERS TO "WAR" ON ASCAP; 40 ATTACKS IN 25 STATES TO DATE

Association Calls General Meeting September 15th to Build Up Other Sources of Music at Lower Cost

The National Association of Broadcasters this week sounded a "call to arms" for its members to set up a "war chest" and open battle on the American Society of Composers, Authors and Publishers for its royalty collections for the public performance of music written or composed by ASCAP members, which in six years has cost radio $20,000,000.

General Meeting September 15th

Feeling that the $4,000,000 a year paid by broadcasters is "too stiff" a price to pay ASCAP for its music rights, Neville Miller, president of the National Association of Broadcasters, has called a general meeting of the entire radio industry, to be held in Chicago on September 15th, to determine what might be done to develop other and less expensive sources of musical material.

Thus the broadcasters again bring into the open the fight which they conducted with exhibitors in 1934 against ASCAP royalties. At that time, ASCAP made a considerable revision upwards, and the United States Government came on the scene with an anti-trust suit against the composers' organization. The suit never came to trial, but only last month Washington heard rumblings of new interest in the case from the vicinity of the Department of Justice. ASCAP officials, however, branded this "propaganda."

Out of that 1934 battle, and following many long conferences between an exhibitors' "Emergency Committee," created for the purpose, ASCAP agreed to temper its demands for increased rates from theatres, which up to that time had been paying a flat ten cents a seat annually. ASCAP had attempted to raise the rates to the point where the large theatres would have been required to pay almost $1,300 a year. As a result of the negotiations, however, the annual rate was set at 10, 15 and 20 cents per seat, according to theatre size.

No Concessions to Broadcasters

The broadcasters, however, received no concessions. For a while, they marked time, until, about a year later, they started to sponsor legislation in various states to either heavily tax ASCAP, prohibit its collecting royalties within a state, or abolish ASCAP outright. Anti-ASCAP legislation has since reached 25 states, but little has been enacted. (See third column for status.)

While hotels and night clubs joined radio in its state legislative attack against ASCAP, exhibitors, except in a few instances, did not participate, they having just previously received concessions. Variously since, there has been some exhibitor interest locally in different states, but nothing widely organized. Whether exhibitors will now join radio to any appreciable extent in its renewed fight remains to be seen.

In any event, an exhibitor viewpoint was expressed this week, by Edward L. Kuykendall, president of the Motion Picture Theatre Owners of America, who declared: "Leaving ASCAP as it is, without any limitations, is a serious menace to the theatre industry, as well as to some other industries. The national copyright laws give them the right to do anything they want to do. They can levy a percentage of your gross receipts, if they want to.

"We have not tried to destroy ASCAP, but we have tried to limit the assessment they can place on our theatres."

Cites Increased Charges

In calling the September conference, Mr. Miller, for the broadcasters, pointed out that ASCAP charges have been increasing steadily over a number of years and apparently will continue to increase, imposing a burden on broadcasters which it becomes constantly more difficult to meet.

Several years ago, the Broadcasters' Association sought to develop a music library from non-ASCAP sources, and that plan, as well as resort to music sources outside the area of ASCAP, may be revived.

Determination of the Broadcasters to cut loose from ASCAP is the result of continued inability to obtain any satisfaction from the music society as to how much broadcasters would be expected to pay for their music on the expiration of their present contract December 31, 1940, it was explained by Mr. Miller.

More immediately, however, broadcasters' action followed a conference between their negotiating committee in New York and John Paine, general manager of ASCAP, last Thursday, at which Mr. Paine advised that the Society was not ready to make any proposals to the broadcasters and that, although the ASCAP board of directors on July 13th authorized President Gene Buck to appoint a negotiating committee, Mr. Buck had gone on a vacation without naming any of its members and the date of his return to New York has not been set.

Negotiations Begun in March

"We began negotiations with the copyright pool on behalf of the broadcasters last March, and these negotiations have been energetically pressed by the negotiating committee for many weeks, but the committee was forced to admit that in view of the society's attitude, it had been able to make absolutely no progress," Mr. Miller said.

"It immediately got in touch with the copyright committee of the broadcasters' organization, of which it is a sub-committee. The copyright committee thereupon called a convention of the entire broadcasting industry at the Edgewater Beach Hotel in Chicago on September 15th to raise a substantial 'war chest' and to ratify plans which will be formulated meantime and which are expected to create an adequate supply of music from independent sources."

Plans for the meeting and the employment of a specialized staff for the campaign were discussed by the NAB committee at a meeting in New York Wednesday.

Chief Objectives

The chief objectives of the broadcasters, Mr. Miller said, are to:

"1. Defend themselves against the Society's requirements that they pay tribute percentage-wise on all programs regardless of whether or not they use any ASCAP music or, indeed, any music at all.

"2. To reduce the broadcasters' annual toll to the Society, which is now running around $4,000,000 a year and is rapidly mounting.

"3. To bring about a more equitable distribution of the charges among the broadcasters themselves.

"4. To foster, encourage and promote the writing of new music and new lyrics by giving opportunity to be heard to new composers and authors.

"5. To arm themselves with such supply of, or access to, music as will enable them to con-

(Continued on page 24, column 2)

Career of Composers' Society Marked by Attempts at Taxation, Prohibition of Royalty Collection or State Abolition

The American Society of Composers, Authors and Publishers, which collects royalties from motion picture and other theatres, radio stations, night clubs, hotels, dance halls, amusement places and other public performers of music, has had a stormy career in the past four years, since the broadcasters and theatres first openly fought the organization, in 1934, for reductions in the payments which ASCAP demands. Exhibitors at that time did get somewhat of a reduction. They got cuts in new increased rates which ASCAP had attempted to level, but the broadcasters did not fare so well, and they started sponsoring state legislative attacks.

Extensive Campaign

The legislative campaigning has been extensive, as witness a report completed this week for the organization by Edwin Claude Mills, general manager, in New York.

No less than 40 different bills have been introduced in 25 states, to either tax ASCAP, prohibit its collection of royalties within the state, or abolish its state operations entirely. ASCAP is reported to have already spent $500,000 in legal defense fees.

Enacted and now in effect are laws in Alaska, Georgia, Kansas, North Dakota and Vermont. Some are drastic, others not.

Enacted and awaiting court tests are laws in Florida, Montana and Nebraska.

Bills have been introduced, but have been defeated by ASCAP in Alabama, Arkansas, Colorado, Connecticut, Illinois, Indiana, Iowa, Louisiana, Missouri, Minnesota, Michigan, New Mexico, New York, Oklahoma, Oregon, Ohio, Pennsylvania, Texas and Washington.

In the recent state legislative sessions, 14 bills were introduced.

Mr. Mills' report on the status of legislation hitting at ASCAP in the past few years, since broadcasters and others have been campaigning against the organization, follows:

Report by States

Alabama: The General Revenue Bill of 1935 incorporated a provision following the Georgia precedent, to tax ASCAP $100 per county per annum. Was not enacted.

Alaska: A bill patterned after the Washington anti-ASCAP statute, Chapter 13, laws of 1939, was approved on February 16, 1939.

Arkansas: Senate Bill No. 56, introduced on January 13, 1939, following the pattern of milder bills, was defeated on March 8, 1939.

Colorado: Senate Bill No. 405 (House Bill No. 576), introduced on January 18, 1939, following milder bills. Was not enacted.

Connecticut: Senate Bill No. 830, introduced January, 1939. Was not enacted.

Florida: Senate Bill No. 679 introduced May 6, 1937, following the pattern of the Washington law. Was enacted and approved June 9, 1937.

Suit to test the constitutionality of this law was brought by ASCAP in the Florida Federal Constitutional Court and argued March 3, 1938.

Georgia: House Bill No. 132 was introduced in December, 1937. It was the same as the Montana bill. Was not enacted. However, House Bill No. 676 was enacted in March, 1935; this pro-

(Continued on page 24, column 1)

"STANLEY AND LIVINGSTONE"

praise!

"By far the best to come from hit-producing 20th Century-Fox!" —*L. A. Herald & Express*

"Darryl F. Zanuck adds another to his long list of notable contributions!" —*N. Y. Journal-American*

"The picture provoked a spontaneous hurrah of applause!" —*N. Y. Mirror*

"Truly great . . . looming as one of the ten best of the year!" —*Boxoffice*

"Sure-fire elements for smash success! Powerful entertainment!" —*Variety Daily*

"Absolutely magnificent! A picture you will want to see!" —*N. Y. Post*

"A top picture in the ace class!" —*L. A. Times*

And . . .

ASCAP IN THE STATE LEGISLATURES

(*Continued from page 22, column 3*)
vides for a tax on ASCAP of $1,000 per county per year. After litigation, this was adjusted, upon the basis of ASCAP paying a single tax of $1,000 in the county where its office is located.

Illinois: A bill in 1937 was not enacted. House Bill No. 115, introduced in January, 1939, also was not enacted. Also, House Bill No. 567, in March, 1939, was not enacted. This was a modified form of the Montana bill.

Indiana: House Bill No. 459 was introduced in March, 1937, and passed the House, but was eventually rejected. House Bill No. 532, introduced in January of this year, and a copy of the Montana statute, was also rejected. Also rejected was House Bill No. 532, in February of this year. This was a modified bill.

Iowa: Bill rejected in 1937.

Kansas: Senate Bill No. 397, introduced in April, 1939, was enacted. This is a modified anti-ASCAP bill. It was amended so as not to affect existing contracts.

Louisiana: House Bill No. 409, to tax ASCAP $5,000 per year per parish, was enacted July 13, 1934. Senate Bill No. 237, introduced May 29, 1938, was passed, but finally rejected.

Missouri: Three house bills, introduced in 1935, were not enacted. In St. Louis, the City Council twice rejected occupation taxes directed at ASCAP, in October, 1934, and April, 1936.

Montana: House Bill No. 396, as Chapter 90 of the laws of 1937, was enacted on March 12, 1937. "This is drastic," says Mr. Mill's report. "It's author is Kenneth Davis, secretary of, and attorney for, the Washington State Broadcasters Association. It has since become a pattern for other attacks on ASCAP."

ASCAP brought suit to test its constitutionality. This was argued on April 23, 1937. An interlocutory injunction was denied. Case was then appealed to the U. S. Supreme Court. It was remanded for trial "on merits"; it is now awaiting trial.

On March 4, 1939, House Bill No. 246, a modified anti-ASCAP bill, repealing the previous law, was enacted. This is known as Chapter 123 of the laws of 1939, of that state.

The ASCAP legal department is considering action to test the constitutionality of this law.

"To additionally harass and hamper and terrorize ASCAP, local indictments under criminal laws have been filed against our various executives," said Mr. Mills. The ASCAP legal department is handling these.

Minnesota: The legislature did not enact House Bill No. 1529, patterned after the Washington law. It also did not enact a bill in both houses, introduced in February, 1939, for a modified anti-ASCAP measure.

Michigan: The Governor, on July 27, 1937, vetoed an anti-ASCAP measure, which was introduced on May 20, 1937.

Another anti-ASCAP bill, introduced in February, 1939, was not enacted.

North Dakota: Senate Bill No. 284 was defeated; it then was re-introduced in amended form, modeled on the Kansas measure, which does not interfere with existing contracts, and, on March 2, 1939, was enacted.

New Mexico: The Governor vetoed Senate Bill No. 85, introduced in February, 1939, as a modified anti-ASCAP measure.

New York: An Assembly bill, introduced in March, 1938, was not enacted.

Nebraska: Bill No. 478, following the Washington pattern, was introduced on May 17, 1937, and enacted.

A suit was brought to test this law's constitutionality. A temporary injunction was granted. The suit awaits trial, "on merits."

Oklahoma: The legislature did not enact a bill in both houses, introduced in March, 1939.

Oregon: Senate Bill No. 386, which was introduced on February 16, 1939, was defeated.

Ohio: The legislature did not enact a February, 1937 bill; and, again, did not enact a bill introduced in April, 1939.

Pennsylvania: The House did not enact its modified anti-ASCAP measure, introduced on February 6th, 1939.

Texas: The legislature did not enact the modified measure nor a 25 per cent tax ASCAP tax bill.

Vermont: House Bill No. 379, a modified measure, was introduced in March, 1939. After hearings, its form was changed to require filing of copies of all license contracts issued in that state, and payment of a tax of five per cent of the gross receipts.

Washington: In 1933, Chapters 10, 57, and 191 of the laws of 1933 to tax ASCAP five per cent of the receipts, was enacted. This was held not to apply on January 8, 1935, as ASCAP was not doing business in the state.

On June 24, 1935, there was a suit against ASCAP under the state anti-trust laws. On August 7, 1935, an injunction against ASCAP was granted. On August 13, 1935, a receiver was appointed. On June 8, 1936, ASCAP was cleared in Superior Court. The case was dismissed. The receiver was discharged.

During the progress of this litigation, in May, 1936, Messrs. Burkan, Buck, and Mills were indicted in a Washington county for alleged criminal conspiracy, "in an effort to terrorize ASCAP." These indictments were subsequently dismissed.

Broadcasters Ask New Music Source

(*Continued from page 22, column 2*)
duct future negotiations with the Society on terms of some equality.

Seek Reservoir of Music

"While the broadcasters are not yet prepared to disclose their plans fully, their principal effort will be toward the engaging of composers and authors with a view to building up a reservoir of new music and the arranging and popularizing on the air of music now in the public domain which is not controlled by the copyright pool," he continued. "Efforts will be made to enter into arrangements with such publishers, composers and authors as have not yet renewed their contract with the Society, and very probably there would be cooperative effort towards entering the music publishing field on a non-profit basis. The broadcasters desire to give opportunity to new and non-established composers and any writers who feel that the Society has denied them an opportunity to be heard."

Members of the NAB negotiating committee are Neville Miller, president of the NAB; Lenox Lohr, president of NBC; Edward Klauber, executive vice-president of CBS; John Elmer, president of Station WCBM, Baltimore; Samuel R. Rosenbaum, president of Station WFIL, Philadelphia; Walter J. Damm, managing director of Station WTMJ, Milwaukee, and John Shepard, 3d, president of the Yankee Network in New England.

Members of Committee

All the foregoing are members of the broadcasters' copyright committee, which also includes Edwin W. Craig, executive vice-president of Station WSM, Nashville; Gregory Gentling, general manager of Station KROC, Rochester, Minn.; Clair McCollough, general manager of Station WGAL, Lancaster, Pa.; Theodore C. Streibert, vice-president of Mutual Broadcasting; Harold Wheelahan, general manager of Station WSMB, New Orleans, and I. R. Lounsberry, manager of Station WGR-WKBW, Buffalo.

If the National Association of Broadcasters thinks it can "break" ASCAP, it is entitled to another think, Gene Buck, president of ASCAP, told reporters in San Francisco Saturday.

"I don't believe that the American people, when the facts are disclosed, will begrudge the authors and composers of the nation a few crumbs from the table of these powerful gentlemen who control the air," Mr. Buck said.

"It is a sad state of affairs when these gentlemen, who sell commercial time to the amount of $118,000,000 annually and will pay artists and performers and interpreters of music as much as $15,000 for a single performance, cry and whimper because they have to pay the composers and authors of the nation about $3,500,000 a year which makes their entire operation possible."

Mr. Buck said attempts of the association to smash his organization through "legal piracy" have failed in the past and will fail again.

At ASCAP's home office in New York, Edwin Claude Mills, general manager, said that "the existing agreements still have about 18 months to run—until December, 1940—and there seems ample time available in which to formulate plans reasonably acceptable.

"It may be," he continued, "that the broadcasters, holding a six-months franchise from the government, for the free use of the air, conditional upon their operating in the 'public interest, convenience, and necessity' can, in 18 months, create a repertoire of available music, either non-copyright or subject to their control, sufficient to meet the cultural needs of the radio, the commercial needs of the radio advertisers, and the demand of the public, for worthwhile musical entertainment.

"However, the repertoire represented by ASCAP has been more than 100 years in the building, and includes the music of some 22 foreign countries.

"ASCAP is neither terrorized nor frightened, or its members in the least worried, for fear that broadcasters, even if they were united, can by any process of magic or legerdemain, or regardless of the amount of money spent, create in 18 months a catalogue of music sufficient to anything like meeting the needs of the broadcasting industry, or the demands of the public; and it is stupid to think that the advertisers, whose millions of dollars support the radio, will consent to hazard the entertainment value of their programs, with untried material."

Columbia To Rebuild Market in Spain

Columbia Pictures will begin the immediate rebuilding of its distribution organization in Spain, starting with the assignment of A. Suarez del Rivero, director of Spanish publicity for the company to a new post in Spain.

Mr. del Rivero sailed last Saturday for London, where he will confer with Joseph A. McConville, Columbia foreign head, and J. Friedman, European representative. Before he left, he was guest of honor at a dinner in New York, tendered by friends and business associates.

He will be succeeded as head of home office publicity by John Agell, formerly with Universal's foreign department.

World Pictures will release "Ski Chase," produced by Sokal Films in Paris. Hannes Schneider, famous skier featured in the film, is in this country after being released from a Nazi Concentration camp.

"STANLEY AND LIVINGSTONE" NOW IN 2nd RECORD ROXY WEEK IS

first of many great hits

20th GIVES YOU IN 1939-40!

DARRYL F. ZANUCK'S
Production of

STANLEY *and* LIVINGSTONE

starring

SPENCER TRACY

with

NANCY KELLY • RICHARD GREENE

and

WALTER BRENNAN • CHARLES COBURN • SIR CEDRIC HARDWICKE • HENRY HULL • HENRY TRAVERS

Directed by HENRY KING

Associate Producer Kenneth Macgowan · Screen Play by Philip Dunne and Julien Josephson · Historical Research and Story Outline by Hal Long and Sam Hellman

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

FILMS' TELEVISION "BOYCOTT" FORCES NBC TO CURTAIL FILM TELECASTS

Product Not Available Following Exhibitors' Protests to Large Distributors; Independent Supply Runs Out

To the "unofficial boycott" by the motion picture industry against television, with resultant inability of television to obtain films, is attributed the decision last week that the National Broadcasting Company will curtail telecasts of film entertainment after August 29th.

Follows Exhibitors' Protests

The broadcasting company, only purveyor in this country of a regular daily television entertainment service to the public, has faced a film problem since the inception of its television service on April 30th, coincident with the opening of the New York World's Fair. The major distributors "unofficially" have refused to allow the television industry to obtain new films, except on "rather high" rentals. The vigorous protests by exhibitor accounts, notably from some of the Allied units, dictated this policy. The exhibitor argument was the same used against the supplying of film stars to radio: it is the aiding of a rival industry, exhibitors say.

After a protest, some months ago, by George Gold of the New Jersey Allied, George Schaefer, president of RKO, replied, through his office, that his company certainly would not aid willingly in the building of competition to its exhibitor accounts. Most of the large companies have concurred. Twentieth Century-Fox, which earlier this season barred its stars from radio appearances, has taken steps to prevent them from appearing on television. At the Schine convention in Gloversville, N. Y., last week, Herman Wobber, general sales manager of 20th Century-Fox, said that "our company will do everything possible to keep stars that belong to films and that were made by motion pictures from appearing on radio and television programs."

NBC, effective August 29th, will increase its television broadcasts over W2XBS to a minimum of 11½ hours weekly, according to Alfred H. Morton, NBC vice-president in charge of television. The present schedule is 10 hours per week. But, under the schedule, NBC will televise only one feature film each Wednesday evening. Studio presentations will be telecast Tuesday, Thursday and Friday evenings. Noonday telecasts will continue on the present schedule of four days a week, and outside telecasts by the NBC mobile units will be relayed over W2XBS, three afternoons a week.

Independent Films Used

The National Broadcasting Company had been using independent features and shorts on its afternoon "test" programs, which were instituted to aid television mechanics in installation of sets in homes, and to aid dealers in demonstrating sets in afternoon sales hours.

The lack of sufficient live talent and material for it to appear in, had induced this policy. The company had started out with a stock of old shorts, most of them of a commercial nature. The stock soon being exhausted, one month ago it gained almost two dozen foreign features from independent distributors after having been defeated in endeavors to get feature material from the Hollywood studios.

This "International Film Festival," as it has been called, comes to an end on August 25th. Most of the features by then will have been shown at least once. It is understood, however, that the policy has been unsuccessful for several reasons, mainly, a general public apathy towards foreign films.

Despite these difficulties, however, new developments in television were noted this week.

In New York it was announced that Metropolitan Television, Inc., had been set up. This company will transmit television programs in The New York Metropolitan area, it is hoped. Its practicability rests upon the disposal of its application with the Federal Communications Commission, filed in July, for a transmitter permit.

A group of department store personalities makes up the executive personnel of this corporation. The New York department stores have been trying television for several months. Foremost among the experimenters has been Bloomingdales, which uses wired television, working essentially as follows: a program being transmitted from one floor, manikins and the like displaying their wares before the iconoscope. The programs, wired, being delivered to receivers in various other parts of the store.

The officers' listing of the new company is: Walter Rothschild, president; Harry A. Hatry, Robert E. Blum, and Ira A. Hirschmann, vice-presidents; David M. Freudenthal, secretary; and Kenneth C. Richmond, treasurer.

Films To Be Used

Mr. Hirschmann, department store figure in New York and noted music commentator and much respected for his views on art and merchandising, this week commented on the new company's plans and his own. Mr. Hirschmann is the vice-president of Bloomingdales.

He said that films would be used by the new transmitting company, if it receives its license from the FCC.

Mr. Hirschmann declared that the experience of engineers with his store had also resulted in their development of a new "shooting" technique, which, he noted, was particularly needed in view of the fact that one of the problems facing television has not only been that of supplying adequate material but of properly photographing them with the television camera.

Mr. Hirschmann left New York for London this week, to study the British Broadcasting Company's methods of television broadcasting; and the methods of the Selfridge Department store, in London, which is using television for merchandising.

In the proposed set-up of Metropolitan Television, Inc., the Allen B. DuMont Laboratories have been retained as consulting engineers. This company is partially owned by Paramount Pictures. It has developed, in conjunction with Paramount Pictures, and their newsreel, a method of printing and transmitting films. It has a factory for the manufacture of television equipment, and a transmitter, is Passaic, New Jersey. The special television system which DuMont has developed is declared by experts to be as good as, if not better than, that which the RCA-NBC has developed. The company recently applied to the FCC for permission to erect a new transmitter, in the New York City area; for more power for such a transmitter; and for permission to use it during the daylight hours. At present, the DuMont transmitter broadcasts only during the night and early morning hours, using the same television wave lengths as the NBC-RCA transmitter atop the Empire State Building, in New York City.

The new transmitter of the Metropolitan Television, Inc., will probably be in a midtown hotel, Mr. Hirschmann indicated.

Besides Bloomingdales, Abraham and Straus, Brooklyn department store, has an interest in the new corporation.

New Cameras for Lee

Following are other items in the news about the growth of the entertainment world's newest industry, television.

In Hollywood, last week, Thomas S. Lee, of the Don Lee network, declared, after a visit to the East, that there would be no "war" between the motion picture industry and television.

The Lee network television station, W6XAO, which up to last week had been off the air, is installing higher definition cameras. The network also plans a new station, in 1940, on top of a mountain.

In New York this week, it was learned that Station WOR, of the Mutual network, had applied to the FCC for a television transmitter in New York City. The application calls for a 1,000 watt transmitter atop a "skyscraper." In line with other applications to the FCC, the application states that the policies of the transmitter, still experimental, will be to promote educational telecasts, and spot news coverage. The statement from Station WOR, accompanying its revelation of the FCC application, declares that motion pictures will be used. It also says that the cooperation of many educational institutions in New York and New Jersey has been obtained.

In San Francisco, the National Broadcasting Company has been exploiting television with window displays, in which appear prominently the iconoscope tube.

In New York was formed Radiant Productions, Inc., which will specialize in the building of television shows and the supplying of talent. Jacques Green, Jack Kappes and Joseph Herman are the principals.

Formed last week was the United States Television System, Inc., in Dover, Delaware. Its capital is $100,000. Frederick Farren of East Elmhurst, New York; John E. Buell, of New York City; and Ann M. Docken, of Sunnyside, New York—are the principals.

New Stations

In Washington, observers of the situation at the FCC predicted that before the coming winter a dozen new television stations will have been licensed.

In an interview last week in Montreal Sir Allan Powell, chairman of the board of governors of the British Broadcasting Company, declared that the company was contemplating a television network to cover all of Great Britain. Next place for a transmitter will be Birmingham, Sir Powell said (London is the present site); the new transmitter will be hooked up with London, and with a chain of Scottish stations, he intimated.

GET AWARDS FOR RED CROSS COURSE

Red Cross certificates in the administration of first aid treatment were awarded this week to 26 employees representing Paramount Enterprises' 13 Miami theatres, according to W. R. Lynch, general manager of the circuit.

Each of the employees, including managers, assistant managers, department heads and chief ushers, was given an eight weeks' course under supervision of Red Cross instructors in cooperation with the national Red Cross movement.

CONGRESS ADJOURNS; BLOCK SALES AND FIGHT FILM BILLS GO WITH IT

Next Round on Neely Measure Awaited in Next Session; Five Bills on Patent Law Now Before the President

The first session of the 76th Congress of the United States of America adjourned sine die last Saturday night and with it went Senator Matthew Mansfield Neely's anti-block booking bill, the progress of which, during the session, caused no little concern at times among the large distributors.

The motion picture business again virtually slipped past Federal legislative prohibition of block and blind selling. As in the last previous session, an anti-block selling bill passed the Senate, but failed to reach the floor of the House.

At the session which adjourned last Saturday, however, strenuous cloakroom efforts had been made to push the bill through the House at the 11th hour. It had passed the Senate with much stronger support than previously.

Allied States Association and the Motion Picture Research Council were principal sponsors.

New Battle Next Fall

Since adjournment marked merely the end of the first half of the session and not of the Congress, the bill, sponsored by Senator Matthew Mansfield Neely (Dem., W. Va.), will be "alive" next year, when it is considered almost certain of re-introduction and is expected to be the subject of a fight even more acute than the recent one.

Also left "on the shelf" was the Barbour bill to repeal the ban on the interstate transportation of fight films, which had passed the Senate but failed of action in the House.

The Federal Theatre received its death blow at the hands of the late session, after strenuous last-hour efforts had been made by Senator Claude Pepper, of Florida, to amend the deficiency bill through which Congress had eliminated the project.

Five Bills Before President

President Roosevelt has before him five bills passed by the Senate to tighten the patent laws, as recommended by the Administration's Temporary National Emergency Council.

The measures reduce from two years to one the period within which an inventor may make public use of his invention before applying for a patent, revise "Interference Practices" and cut the number of hearings which may be held, abolish "renewal" applications for patents, extend the authority of the Patent Commissioner to allow him to require an applicant to respond to an official action within less than the current statutory period of six months and reduce the period within which to copy claims from an issued patent for the purpose of asserting priority.

Passed by the Senate, following earlier House passage, is the measure to limit the life of a patent to 20 years from the date of filing an application, instead of the present 17 years from date of issuance of a patent. The TNEC said that under old procedure delays up to 40 years took place.

In the more general legislation enacted at the session, the industry was included in the tax bill which extended the life of the theatre admissions tax and eliminated the undistributed profits tax.

Film legislation proposed during the session included 16 bills, but four of them (by Senator Neely of West Virginia and Congressman Edmiston of West Virginia and Culkin and Celler of New York) were on block booking; three (by Representatives Sirovich of New York and McGranery and Moser of Pennsylvania) were on the establishment of a "fine arts" bureau; two (by Senator Barbour and Representative Osmers of New Jersey) were on fight films, and four dealt with copyright revision.

Representative Culkin also reintroduced his bill to establish a federal film commission; Congressman Dickstein of New York renewed his efforts to bar alien actors, and Congressman Hobbs of Alabama again sponsored his bill to make talking pictures of court trials.

30 Bills Concern Radio

Even less progress was made with the nearly 30 measures dealing with radio. Only the bill sponsored by Senator Johnson of Colorado, to ban the advertising of liquor on the air, received any attention and that got no further than hearings and a report by the Senate Interstate Commerce Committee.

Among the measures affecting the broadcasting industry were several dealing with the question of liquor advertising (by Senator Capper of Kansas and Representative Culkin of New York, as well as Senator Johnson); investigation of the Federal Communications Commission and the broadcasting industry (by Senator White of Maine and Representatives Connery and Wigglesworth of Massachusetts); reorganization of the FCC (by Senators Wheeler of Montana and White of Maine and Congressman Lea of California); and a number of miscellaneous bills, including several dealing with radio phases of the copyright law.

Included in the miscellaneous group were measures requiring announcement if endorsements are paid for (Representative Maloney of Louisiana); establishment of a Government broadcasting station (Representative Celler of New York and Senator Chavez of New Mexico); and a further investigation of superpower (Representative Larrabee of Indiana).

"Must" Measure, but——

The FCC reorganization is practically a "must" measure, President Roosevelt having asked for it last February. Its consideration is expected to involve the long-sought investigation of the activities of the commission, which Congress in the last few years has repeatedly refused to engage in.

Another FCC matter which may come up next year is the commission's report on its $1,500,000 investigation of the American Telephone & Telegraph Company, sent to Congress last June, in which it was recommended the company be required to keep out of the motion picture and radio businesses other than as, with respect to radio, it might be necessary for its regular communication activities, and be required to license freely to others such patents as it might develop for those industries in its communications research.

Drop WPA Theatre

A feature of the session was the "cracking down" on the Government's $40,000,000 adventure into the field of the theatre, with the House, in passing the relief appropriation act for 1940, providing for the abandonment of the Federal Theatre Project. Friends of the project in the Senate succeeded in having an amend-

(*Continued on page 30*)

Now the Humane Society Wants Aid Of Congress Against Hollywood

The motion picture business, its policies, procedure, pictures and personalities, have been the subject of attacks of one kind or another down through the years, from many a unique source. Now Hollywood is accused of "cruelty to animals." And the aid of Congress is to be asked to change the condition—a condition which an official spokesman of the MPPDA in New York denies exists, pointing out that representatives of the local Society for the Prevention of Cruelty to Animals are on hand in Hollywood whenever animal scenes are being filmed.

Sydney H. Coleman, executive vice-president of the American Society for the Prevention of Cruelty to Animals, with whom the Motion Picture Producers and Distributors Association has had various dealings over ten years, has desired a "veto power" in Hollywood studios over animal scenes, possibly sitting in which Joseph I. Breen on the administration of the Production Code. This has been refused by the majors, resulting at times in attacks leveled at the industry in the public press by Mr. Coleman.

Last week, Eric H. Hansen, of the American Humane Association, who said he had just spent three weeks investigating "Hollywood conditions," proposed that the Humane interests appoint a paid representative in Hollywood, and that he, in turn, select some person to supervise any part of any production. Also, agreement "must" be made by producers on "certain principles" in the treatment of animals in production.

With its "following of millions," the Humane Association, says Mr. Hansen, will "teach" the producers that "the proper treatment of animals is not only the right thing but it is sound business."

The Coleman Society for the Prevention of Cruelty to Animals and its associated groups are understood to be planning to petition Congress at its session next winter for "veto power" at the studios.

FIRST OF
AN AMAZING
NEW 1-REEL
SERIES!
(Four in all)



Father
Hubbard's

ALASKAN A

Only the famed Glacier Priest, himself, could record such a sight for your screen!

A WALL OF ICE 9 TIMES BIGGER THAN THE EMPIRE STATE BUILDING PLUNGING INTO THE ARCTIC SEA!

For the first time audiences can witness the creation of the White Peril of the Seas . . . most thrilling scenes a camera ever caught! No. 1 in a series showing the most amazing of Father Hubbard's adventures during 10 years in Alaska's icy wilderness . . . hailed "THE MOST SENSATIONAL AND EXCITING FILMS SINCE 'KRAKATOA'!"

●

Produced by TRUMAN TALLEY

Photographed by the Glacier Priest, himself, during his many years of exploration. Described by Father Hubbard and Lowell Thomas. Edited by Lew Lehr and Russ Shields.

Presented by 20th Century-Fox



DVENTURE "The Birthplace of Icebergs"

FIGHT FILM LAW ARGUED 27 YEARS

(*Continued from page 27*)

ment adopted, retaining the activity, but under restrictions, but were forced to bow to the insistence of the House that the WPA quit the producing business.

A final effort to revoke the ban was made by Senator Pepper of Florida as Congress prepared to wind up the session August 4, by an amendment in the third deficiency bill, the last major measure. His amendment was one of several seeking to reverse action previously taken with respect to WPA activities all of which failed, the Pepper amendment being rejected by a vote of 18 to 42.

Television Factor in Vote

With the passage of the bill to limit shipment of fight pictures in the Senate, the Federal law prohibiting interstate transportation of prize fight films seemed certain of being headed for the limbo of outmoded legislation. Unanimous action in the Senate appeared to presage similarly favorable voting in the House. It is difficult to say what specific conditions assisted in the Senate vote to repeal this archaic law, but the advent of television certainly played a part.

Just as in 1912, when Congress enacted the Sims bill into law, a Negro holds the heavyweight championship of the world. Few sport activities, however, are so readily adaptable to the new medium, television, as is boxing. Experimental telecasting of the Baer-Nova fight was completed with good results.

It will be recalled that the earliest efforts in the film industry were likewise tied up with fistics and development of the present day camera and projector owes much to the fight game. The closed sphere of action of the prize ring, and the ability of the early camera to cover the area without shifting made boxing the ideal spectacle for the pioneer camera as it now does for the iconoscope.

Inspired by the necessity of filming a complete fight, Enoch J. Rector's effort to record the Fitzsimmons-Maher bout at Langtry, Texas, resulted in extending the capacity of the camera.

The desire of the Latham boys, who photographed the Leonard-Cushing bout at West Orange, N. J., as the first prize fight for the peep shows, to show their films to larger audiences, spurred Major Woodville Latham to investigate the possibilities of a projector. So, too, in 1899 the Coney Island A. C. was scene of the Jeffries-Sharkey contest as the first successful attempt to make motion pictures at night.

And Now Television

Now 40 years later, television makes its first halting steps with the aid of the same ancient sport. Whether the sending of pictorial representations of a prize fight by television over State lines violated the federal law is open to question. A cursory reading of the statute would indicate that a serious problem is presented:

"It shall be unlawful for any person to deposit or cause to be deposited in the U. S. mail for mailing or delivery, or to deposit or cause to be deposited with any express company or other common carrier for carriage, or *to send* or carry from one state or territory of the United States or the District of Columbia, or to bring or to cause to be brought into the United States from abroad, any film or *other pictorial representation* of any fight or encounter of pugilists, under whatever name, which is designed to be used or may be used for purposes of public exhibition."

So far as is known, no action was taken against the National Broadcasting Co. Neither, for that matter, has any newspaper ever been called to account for sending "pictorial representations" of prize fights over State lines. Credit the *New York Law Journal* with having discovered this turn.

In a recent editorial, the *Law Journal* said:

"While the law referred to was doubtless intended primarily to prohibit the transportation of moving picture films of prize fights, its provisions appear to apply equally to still life photographs. Surely, a still life photograph is a 'pictorial representation' of a prize fight, which is the phrase used by the statute."

Local Statutes

Local statutes have also been enacted to prevent showing of fight films where a white and colored man have been involved. It is only within the past month that such a local law was repealed in Miami, Florida, after having rested on the statute books there since the Jeffries-Johnson fight.

"Bootlegging" of fight films has existed almost since the first days of the federal law. One of the first ingenious devices used in an effort to avoid the law is recalled in the editorial. It occurred almost a year after the Johnson-Willard fight, and after fight films of that engagement had enjoyed a wide popularity in South America and Europe. The attempt was made with no secrecy—indeed, customs officials were invited to, and did, attend. The case is Pantomimic Corp. vs. Malone, 238 Fed Rep. 135:

How It Was Done

"On April 5, 1915, one Jess Willard and one Jack Johnson engaged in a prize fight at the City of Havana, Cuba. Moving pictures of the fight were taken on negative films, from which positive films could be and were developed for public exhibition. Early in April, 1916, a moving picture camera was set up eight inches within the American side of the international boundary between the State of New York and the Dominion of Canada, with the lens directed toward Canada. About eight inches on the Canadian side of the boundary a box was set up facing the camera. An original positive film taken from the negative film made at Havana was run on a reel through the box in front of an electric light on the Canadian side. An unexposed film was run from a reel through the camera on the American side directly opposite. The two reels were connected by an endless chain, so that the two films should move the same distance in the same time. The result was that an exact negative reproduction was taken on the American side of the positive film on the Canadian side. From this secondary negative, rephotographed by another camera, a positive film capable of public exhibition could be and was made."

Scheme Ruled Illegal

In ruling the scheme illegal, the United States Circuit Court of Appeals said:

"The transaction is plainly within the mischief of the statute, but the appellant contends that the statute only prohibits the importation of something physical or corporeal, whereas nothing but rays of light were brought in on this occasion. Generally speaking, this may be so; but we think that when parties on each side of the boundary cooperate, by means of two plants connected together, to transfer a prohibited picture from Canada to New York, they are carrying on foreign commerce and do cause the picture to be brought into the United States. within the meaning of this act, even though rays of light are necessary to the result. Certainly, the operation resulted in producing a picture in New York of the picture in Canada."

P. J. Wolfson, for the last four years an RKO producer-director-writer, has signed a contract to joint Columbia on November 1st.

GN Starts to Build Product

The first of Grand National's new contracts with independent producers was announced over the weekend by E. W. Hammons, president. The contract calls for a minimum of eight features, all in color, to be produced by the new Golden West Pictures, Inc.

At least four of the pictures will be released in 1939-40. The first "Call of the Range," has been completed and is being prepared for September release.

Golden West Pictures, of which Charles E. Goetz, Arizona business man, is president, has set up a production budget of approximately $1,000,000 for the pictures to be made under this contract. The company is an Arizona corporation, with headquarters in Phoenix, where "Call of the Range" was produced. Other pictures scheduled will also be produced in the desert and mountain settings of Arizona and neighboring states.

"Call of the Range," which features John Barclay, John King and J. Farrell MacDonald, and the horse Rex Junior, was produced in the new Magnacolor and presents a new child actress, Ruth Reece. It was produced and directed by Earl Haley, who will also be in charge of production on future Golden West Pictures.

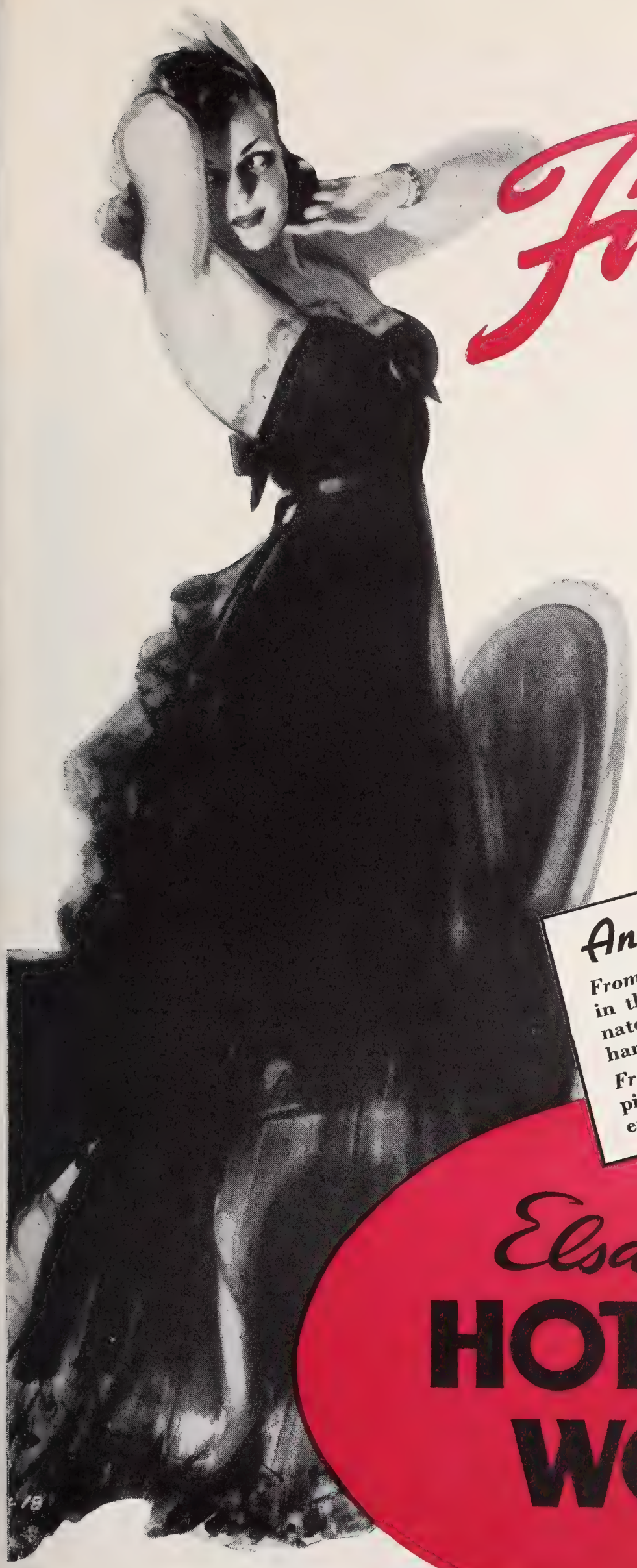
Mr. Haley has been a motion picture actor, writer and director. He was assistant to Howard Hawks, wrote the screen play for "Laughing Boy" and "Lone Cowboy" and wrote and directed "Wild Horse Stampede" and "King of Wild Horses." He has also been assistant director on a number of features, including the Shirley Temple pictures.

Preparation for the second of the Golden West features was well underway when the GN releasing contract was signed and camera work will start within three weeks. Among the pictures for which stories and tentative titles are set are "Casa Grande," a story of Mexico against a Spanish background; "The Apache Kid," a tale of how the western scout brought law and order to Globe, Arizona, with a mining and cattle country background; "The Forest Patrol," to be produced with the cooperation of the United States Forest Service, and "Call Back Yesterday," to be made on the desert with a Navajo Indian background, and incorporating the Gallup inter-tribal ceremonial.

The premiere of Golden West's first picture will be held with exploitation in Phoenix in September.

Julian Lesser, son of Sol Lesser, has joined his father's Principal Productions, and is assistant to Louis Hyman, head of the distribution department. Julian Lesser was with the J. E. Brulator company for a number of years.

Warner Brothers' "Each Dawn I Die" has received 235 simultaneous playdates for the week of release, August 19th.



Figures Talk

Beating sensational "Kentucky" at the Poli, Hartford!

Tops every 20th picture to play the Warfield, San Francisco, this season!

Sweeter music than sock "Second Fiddle" at Fox, Detroit!

Equalling "Second Fiddle's" smash take at New, Baltimore!

And listen to this, Elsa:

From Variety Daily: "Capable of a clean-up in the metropolitan first runs and will fascinate women audiences down to the remotest hamlets!"

From Hollywood Reporter: "As glamorous a piece of sock entertainment as has been delivered in quite a while!"



Elsa Maxwell's

HOTEL FOR WOMEN

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

UA Contest Ends; MGM Drive is on; Warner Awards

Film sales and theatre exploitation contest conscious distributor activity this week found United Artists deciding on winners of its "20th Anniversary Drive," Metro-Goldwyn-Mayer announcing titles of pictures eligible in its exploitation contest for independent owners, and Warner Brothers awarding prizes to foreign managers for exploitation.

Under the leadership of Harry L. Gold and L. J. Schlaifer, vice-presidents of United Artists and heads of the eastern and western sales organizations respectively, "the drive culminated as the most successful ever conducted in the fifth-of-a-century history of the company," said the announcement.

The results of the drive follow:

Award to the district manager of the leading district; a tie between Bert Stearn, central district and Ben Fish, far west district; Leading salesman in the east, James Hendel, Cincinnati; Leading salesman in the west, F. M. Higgins, Seattle; Leading western manager, Guy Navarre, Seattle exchange; Leading eastern manager, D. Griesdorf, Winnipeg exchange. Award to each employee of the exchange exceeding, by the widest margin, its played and earned quota for the duration of the drive, San Francisco exchange.

Award to the booker of the leading branch in each district: Ray Curran, St. Louis; Elmer McKinley, Washington; Jack Reid, Winnipeg; Roy Sachs, Dallas; Harold Hardin, Seattle, and David Brown, Pittsburgh.

The MGM contest embraces all the company's films to be released between September 1st and January 1, 1940. Exhibitors may submit campaigns on one or more of these pictures. "The Wizard of Oz," although a current release, will be eligible for the contest. It is estimated that MGM will release about 18 pictures during the contest period, among them "The Women," "Marx Brothers at the Circus," "Babes in Arms," "Ninotschka," "Broadway Melody of 1940," "Henry Goes Arizona," "Dancing Co-ed," "Thunder Afloat," "Remember," "Another Thin Man" and "Balalaika."

Richard Richter, Warner manager for Yugoslavia, and Jack Kamras, manager for Finland, were first and second in the European Exploitation Contest for 1938-'39 sponsored by Robert Schless, Warner managing director for Europe. Honorable mention was given to Dr. B. Jankolowicz, manager for Poland, and to Victor Michaelides, manager for Greece.

"Under-pup" Premiere Set for Scranton

Universal will stage a field premiere August 24th for "The Under-pup," Joseph Pasternak's production featuring a "new starlet," Gloria Jean, at Scranton, Pa., the girl's "home town."

Newspapers, fan, trade and syndicate writers will attend the premiere and the personal appearance at the New York World's Fair and on radio programs.

Paramount Pictures, Inc., asked Federal Judge Conger, in Ne wYork, Tuesday, to dismiss the minority stockholders' suit of Samuel Acker and Frank Jablow brought against it, its officers and directors, American Telephone and Telegraph Co., Western Electric Co. and ERPI.

High Court Removes Part of Blame For House Accidents from Exhibitor

by GERTRUDE LANDER
in New Haven

Accidents to patrons in theatres, the bugaboo of many an exhibitor—there are hundreds of cases annually—are given a new standing in the courts as a result of a decision in the high court of Connecticut which takes into consideration the darkness required by this type of entertainment.

Defining the duty of a theatre operator as regards safety of patrons in his theatre and especially as regards visibility in a theatre, the Supreme Court of Errors of Connecticut has handed down a unanimous decision in the matter of Frances Miller vs. Poli's New England Theatres, Inc., brought last year in the County Court at Waterbury, and appealed to the higher court by the defendant, Poli's. The plaintiff originally received judgment in the amount of $643 as the result of an injury sustained while stepping down from a 7½-inch platform from the row of seats from which she was emerging. Morris Mendlesohn of the Poli's New Haven office represented the appellant.

Of interest to operators is the decision which denies that "it is the duty of the defendant to make the theatre reasonably safe for its patrons", but states, rather, that the theatre must "use reasonable care in the construction, equipment and management of it, having regard to the character of the entertainment given and the customary conduct of the persons attending". The decision continues: "The degree of illumination consonant with reasonable care must be something of a compromise between two opposing objectives—successful showing of the picture, which calls for darkness, and the safety of those for whom the entertainment is provided, which calls for light. The criterion adopted is that the theatre operaor's duty is satisfied 'if the condition of light was that ordinarily used in exhibiting moving pictures to enable the audience to get a reasonably clear view of the image thrown on the screen'."

The court found that since the patron had seated herself without aid of an usher in her seat, entering from daylight, it was reasonable to suppose she could leave her seat even more easily. A white line was painted at the edge of the platform from which the patron fell, and blue, red and amber lights were lit in various fixtures directly above and to the rear.

Films Contributed $68,772 to Fund

The Motion Picture Division contributed $68,772 to the Greater New York Fund in the drive which ended in June, according to the report of J. Robert Rubin of Loew's, chairman of the industry division. The figure represents a 13½ per cent increase over collections of $60,556 last year.

Contributions were received from 97 company and employee groups this year as compared with 37 company and group contributions last year. Four vice-chairmen supervised collections in as many industry divisions. They are: the producers and distributors group, under Ned E. Depinet, which contributed a total of $60,433; the exhibitors group, under B. S. Moss, which contributed $3,467; the laboratory group, under H. J. Yates, which contributed $652, and the allied accessory group under Herman Robbins, which contributed $4,218.

Among the larger contributors were: Loew's, $10,000 company contribution and $10,048 employees contribution; Twentieth Century-Fox, $7,500 company, and $1,817 employees; Paramount, $5,000 company, and $2,199 employees; Warners, $3,000 company, $4,000 employees; RKO, $2,500 company, $4,395, employees; United Artists, $2,500 company, $857 employees; and National Screen Service, $1,500 company, and $500 employees.

The complete list of contributors follows:

Producers-Distributors Group, Firm Contributions—Loew's, 20th-Fox, Paramount, Warners, RKO, UA, Columbia, Universal, Walt Disney, Alliance Film, Garrison Films, Spectrum Pictures.

Employee Contributions: Loew's, 20th-Fox, Paramount, Warners, RKO, UA, Columbia, Universal, MPPDA, Republic, Monogram, and Technicolor.

Allied Accessory Group, Firm Contributions: National Screen Service, J. E. Brulatour, Inc., DuPont Film, General Theatres Equipment, Agfa, International Projector, Gallic Films, Max Gordon Plays & Pictures, Pax Films, Bee-Ko Co., W. O. Gutlohn Co., J. H. Hoffberg, Inc., Lloyds Film Storage, Thom Films, Ulmer-Hayward, Zinsser Co., Art Flag Co., Union Ink Co., Veedis Films, Massce & Co., K-Art, Inc., Allied Carbon, Bertram Mayers, Modern Film and Sphinx Film, Bonded Film Storage, A. F. Cofod Co., MacDonald Engraving Co., Unity Films.

Employee Contributions: National Screen Service, DuPont Film, Willoughby Camera Stores, Agfa, American Display Co., Quigley Publications, Max Gordon Plays & Pictures, Assoc. Display Co., Eastman Kodak Stores, National Board of Review, International Theatre Accessories, Isaac Lubin Co.

Laboratory Group, Firm Contributions: Consolidated Film Industries, H. E. R. Lab. Co., Malcolm Lab. Co., Mecca Film Lab.

Employee Contributions: Consolidated Film Industries.

Exhibitor Group, Firm Contributions: Consolidated Amusement Enterprises, Century Circuit, Trans-Lux Movies Corp., Charles H. Moses, B. S. Moss, Ruggoff & Becker, Lenauer International Films. Arthur Mayer & Joseph Burstyn, Rapf & Rudin, World Pictures, Monarch Theatres, Lincoln Theatre, Premier Films, Nathan Saland, Preview Theatre, William Barnett, Julian Leigh.

Employee Contributions: Consolidated Amusement Enterprises, Trans-Lux Movies, Fabian Theatres, Skouras Theatres, Ruggoff & Becker, Monarch Theatres, Mid-Town Theatre, IOTA.

Sam Suggs, manager of the Palmetto theatre, Columbia, S. C., has been appointed chairman of the theatre division of the 1939-'40 Community Chest campaign.

Schertzinger Joins Paramount

Victor Schertzinger, film director, composer and musical director, has signed a long term directional contract with Paramount. His first assignment will be the Bing Crosby-Bob Hope picture "Road to Singapore."

THE HOLLYWOOD SCENE

Action in New Films

Action is the quality emphasized in all but one or two of the seven pictures started and nine completed in the first week of August. In most cases, the titles key the film's story content and production character. Most of the work recorded is sustaining screen material.

The seven pictures started are the properties of seven separate studios. RKO-Radio and Paramount undertook the pictures that probably will excite most interest when they are made available to the public. The cast of RKO-Radio's "Vigil in the Night," which is being produced and directed by George Stevens, will include Carole Lombard, Ann Shirley, Brian Aherne, Brenda Forbes and Robert Coote. Paramount's "Typhoon" will feature Dorothy Lamour with Robert Preston, Lynne Overman, J. Carrol Naish and Paul Harvey.

Universal started "Call a Messenger," in which Robert Armstrong, Huntz Hall and Billy Halop are the headliners. Across the Los Angeles river, at Warner Brothers, "Philo Vance Comes Back" went into work with James Stephenson, Henry O'Neil, Ed Brophy, Margot Stephenson, Sheila Bromley and Ralph Forbes. Farther out the valley, which is pretty warm these days, Republic began "Calling All Marines." It will present Donald Barry and Helen Mack with Leon Ames, Robert Kent, Warren Hymer, Selmer Jackson and Cy Kendall.

A western, "Sundown in Helldorado," went before the cameras at Columbia. Bill Elliott, Iris Meredith, Stanley Brown and Dick Curtis head the cast.

As the week closed MGM started "Remember." With Greer Garson, Robert Taylor and Lew Ayers listed as principals, this picture, too, undoubtedly will attract attention.

Carters and Cassidys

Paramount checked two pictures off the active shooting list. "Our Neighbors—The Carters," a typical American family life story, is a vehicle for Fay Bainter, Frank Craven, Bennie Bartlett, Donald Brennan, Scotty Beckett, Joyce Arleen, Gloria Carter, Edward McWade, Edmund Lowe and Genevieve Tobin. In the Harry Sherman production, "Medicine Show," a "Hopalong Cassidy" story, will be seen William Boyd, Russell Hayden, Bernadene Hayes, Marjorie Reynolds, Earle Hodgins, Kenneth Harlan, William Pagan and Britt Wood.

Two pictures also were finished at Universal. Both are melodramas. "Missing Evidence" will have the benefit of the name values of Preston Foster, Irene Hervey, Chick Chandler, Inez Courtney, Noel Madison and Joe Downing. "One Hour to Live" will present Charles Bickford with Doris Nolan, Samuel S. Hinds, John Litel, Jack Carr, Robert E. Keane, Emory Parnell and John Gallaudet.

A Wild Horse Story

Columbia finished "Konga," a wild horse story, in which Fred Stone, Rochelle Hudson, Richard Fiske, Eddie Waller, Robert Warwick, Don Beddoe, and the horse, Konga, are the participants.

"Henry Goes Arizona" went off the schedule at MGM. It will present Frank Morgan, George Murphy, Ann Morriss, Guy Kibbee, Porter Hall, Virginia Weidler, Slim Summerville and Robert Spindola.

Monogram wound up "Sky Patrol," which again teams John Trent, Milburn Stone, Marjorie Reynolds and Jason Robards, with Jackie Coogan in a feature role.

A western, "Wall Street Cowboy," was finished at Republic. Roy Rogers, George Hayes, Raymond Hatton, Ann Baldwin, Pierre Watkin and Craig Reynolds interpreted the characters.

"City in Darkness," a "Charlie Chan," was finished by 20th Century-Fox. It will offer Sidney Toler with Lynn Bari, Harold Huber, Sen Yung, C. Henry Gordon, Dorothy Tree, Douglass Dumbrille, Noel Madison and Pedro de Cordoba.

News in Brief

Warner Brothers has lined up five pictures as James Cagney starring vehicles, "The Fighting 69th," "Invisible Stripes" (with George Raft), "The City of Iron Men," "Two Sons" and "John Paul Jones."

* * *

Edward Small borrowed Jon Hall from Samuel Goldwyn for the featured role in "South of Pago Pago."

* * *

Paramount promoted Hugh Bennett from film cutter to director and assigned "The Biscuit Eater" as his first picture.

* * *

Universal signed Frank Tuttle to produce and direct the next Edgar Bergen-Charlie McCarthy feature tentatively titled "Charlie McCarthy, Detective."

* * *

Tay Garnett signed with Walter Wanger to direct two pictures in 1940.

* * *

Rowland V. Lee selected Nan Grey and Barbara O'Neill for feature roles in his forthcoming Universal production, "Tower of London."

* * *

Three color productions, "Typhoon," "Untamed" and "Dr. Cyclops," are in work at Paramount.

In Case of a Strike

At the moment of this writing nobody knows whether Hollywood is to be the scene of an industrial strike that would halt picture production. Yet with ultimata being tossed about freely, with statements and counterstatements, challenges, denials, charges and countercharges issued with fervent abandon, all concerning so many unions, guilds, societies and associations, their allies, autonomous groups and rebels, and whatnot, that trying to keep intelligent track of everything makes one dizzy, the situation is more complicated than a Chinese puzzle.

There is little need to worry about picture availability for, not counting the 41 productions released in July, the Hollywood producers in all have on hand, as of August 5, completed and ready for shipment, 116 productions. In quality the pictures run all the way from the super-specials to the run-of-the-mill sustaining attractions and serials. On the basis of the July release quota, this is approximately a three months' supply. Additionally there are 13 pictures now in work which should be completed within the next ten days.

22 Paramounts Completed

Making a recapitulation of the 116 completed films, it is noted that Paramount has 22, among which are such potentially promising commercial properties as "Rulers of the Sea," "Dr. Cyclops," "Disputed Passage," "The Star Maker," "Our Neighbors, The Carters" and "Seventeen."

Warner Brothers has 18 pictures in reserve with "The Old Maid," "The Lady and the Knight," "On Your Toes," "Career Man," "Dust Be My Destiny," "A Child is Born" and "The Return of Dr. X" among the exceptional attractions.

By a coincidence, three studios, MGM, 20th Century-Fox and Universal, each have 13 completed pictures available to meet any exigencies in release schedules. Such pictures as "Babes In Arms," "Balalaika," "The Marx Brothers at the Circus," "Lady of the Tropics," "The Wizard of Oz" and "The Women" are in the vaults at the Culver City plant. Darryl F. Zanuck's organization is ready to deliver "Stanley and Livingstone," "The Rains Came," "Elsa Maxwell's Hotel for Women," "Hollywood Cavalcade," a couple of Jane Withers' pictures, a Charlie Chan and a Sherlock Holmes adventure. Among the Universal 13 are "When Tomorrow Comes" (formerly "Modern Cinderella"), "The Under-Pup" and "Hawaiian Nights."

Monogram has four pictures in reserve, Republic eight and RKO Radio seven including "My Fifth Avenue Girl," "Full Confession," "Nurse Edith Cavell" and "In Name Only."

12 Columbias Await Release

Topped by "Mr. Smith Goes to Washington" and "Golden Boy," Columbia has 12 completed but not released pictures.

The United Artists group is fortified with six unreleased productions which include Selznick's "Gone With the Wind" (MGM release) and "Intermezzo." Hal Roach has two finished pictures, "The Housekeeper's Daughter" and "A Chump at Oxford," as well as "Zenobia" which probably would be forgotten except in times of dire emergency. Samuel Goldwyn's "The Real Glory" is ready, as is Wanger's "Eternally Yours."

If circumstances arise which force Hollywood to stop making pictures, but at the same time permit theatres to operate, a condition that probably would not ensue, the big first-run houses, naturally, would be the first to feel the effects. They probably could go along for a month or so, depending upon the number of more important pictures available to them and what deals, swaps and switches could be made. On the other hand, subsequent-run theatres have at least a three months' supply upon which to draw.

Million Spent On Ad Films In England

by COLIN R. HAWORTH
in Montreal

The field of educational motion pictures in England has for the most part been "captured" by private industry, it was said by John Grierson, director of the London Film Center, when he arrived in Quebec last week, in the S.S. Empress of Australia, en route to Australia and New Zealand to look over picture production systems in those two countries.

Mr. Grierson explained what he called one of the most surprising trends in motion picture work overseas. "In Great Britain today, some of the best short films are being put out by big industries at their own expense. It is a subtle form of public relations work—a form which provides the public with educational films yet steers clear of the 'advertising' classification."

He mentioned as an example the recent output of the gas industry, a short entitled "The Londoners," which was booked in about 40 large houses in London and subsequently ran in theatres throughout England and Scotland. The gas industry similarly released shorts dealing with housing schemes.

Last year, Mr. Grierson estimated, private interests spent something over $1,000,000 on educational films such as these. Oil trusts, too, have entered the field supplying technical schools with shorts on many and varied subjects. "A film depicting the principle of certain gearing systems, released in technical schools throughout Great Britain, tends to further the use of mechanism—and mechanism means oil consumption." In the same way, he said, they had released a number of agricultural shorts, films which were of interest and use to the farmer and at the same time made him more machinery conscious. "A film on farming, such as the oil concerns put out, would be booked solid by farmer unions throughout the country," Mr. Grierson added.

The whole development, the Britisher said, was the result of a new principle of advertising. "It's a long-range, eye-to-the-future scheme. Industry is content to interest the younger element of the population in what it has to offer them. And it is doing it through motion pictures."

Though private business had jumped into the field actively, he thought, the Government was by no means lagging in its educational and documentary work. Government departments, however, with limited budgets could not take chances on "flops" and consequently planned each production carefully and limited themselves to short inexpensive films. Perhaps the most expensive it had ever turned out was "North Sea," which cost $15,000.

The government, too, was concentrating on "mobile theatres," he said, trucks equipped with twin projectors which toured the country on a definitely planned route giving up to three or four performances a day at schools, churches and clubs. "Last year in this field, we had an audience of more than 10,000,000 outside theatres," Grierson claimed.

From Montreal Mr. Grierson will proceed to Ottawa for a brief stay. Last year he went to Canada to aid the Department of Trade and Commerce draft a bill, recently passed in Parliament, which consolidated the film-making activities of the government under a National Film Board.

He has been invited by both the Australian and New Zealand governments to survey possibilities of picture production in their countries.

U.S. Reports Sharp Decline in Exports Of Film and Equipment for First Half

Following the trend toward narrowing markets for Hollywood films abroad, which began a few years ago with the actions of the totalitarian states, American motion picture film exports in the first six months of 1939, decreased another 18,070,745 linear feet, as compared with the first six months of 1938, according to Nathan D. Golden, Chief of the Motion Picture Division of the Bureau of Foreign and Domestic Commerce, in an official statement issued Thursday night.

During the first six months of 1939 a total of 79,402,568 linear feet of American negative and positive film, was exported to the markets of the world as compared with 97,473,313 linear feet for the first six months of 1938. Positive film exports for the first six months of 1939 totaled 75,734,690 linear feet and negatives for this period totaled 3,667,878 linear feet, as against 93,081,777 feet of positives and negatives totaling 4,391,536 feet during the same six months of 1938.

For the first time an attempt has been made by the U. S. to determine the number of feature prints the positive and negative export footage represents. To all markets of the world, 10,438 separate positive and 515 negative prints of features of 4,000 feet or more were exported.

The five countries which were the largest importers of American motion pictures in point of footage (but should not be considered so in dollars and cents returns), for the first six months of 1939, with comparative exports to those countries for the same period of 1938, follows:

	1939 Positive Feet	1939 Negative Feet		1938 Positive Feet	1938 Negative Feet
Argentina	7,344,286	23,709	Argentina	7,944,917	16,849
Brazil	6,694,070	6,343	Brazil	6,715,302	15,690
United Kingdom	4,874,445	612,316	United Kingdom	7,746,403	812,870
Mexico	4,231,414	24,494	Mexico	4,926,061	40,695
France	3,395,263	202,361	France	3,318,909	71,161

Exports of sensitized positive film of 35 mm. width for the first six months of 1939 also show a decrease. During this period 56,651,162 linear feet were exported as against 64,227,616 linear feet for the same period of 1938. Negative sensitized film exports for the first six months of 1939 show a slight increase. During this period 23,272,019 linear feet were exported as compared with 17,916,786 linear feet for the first six months of 1938.

Exports of positive and negative 16 mm. sensitized not exposed motion picture film during the first six months of 1939 totaled 28,353,321 linear feet as compared with 28,018,064 linear feet for the first six months of 1938.

Sound reproducing exports decreased for the period totaling $515,529 as compared with $800,091 for the first six months of 1938. Comparative figures for sound recording equipment totaled $102,119 for the first half of 1939 as against $125,694 for the same period of 1938. A slight increase is noted in our exports of standard 35 mm. projectors. During the first six months of 1939, 596 projectors, valued at $194,951 were shipped abroad as against 516 projectors valued at $171,008 during the first six months of 1938.

Motion picture cameras of standard gauge, show a decrease for the first six months, 72 with a value of $22,864, were exported as against 120, valued at $67,920 for the first six months of 1938.

Producers Pictures Set Five Films to Start

The first five of a schedule of 60 releases for 1939-'40 by Producers Pictures Corporation have been set to start this month. In addition, exchanges have been notified of the following October release dates: October 1st, "Torture Ship," to be directed by Victor Halperin; October 8th, "The Sagebrush Family Trails West," starring Bobby Clark; October 15th, "Hitler—Beast of Berlin," with Sherman Scott, director; October 22nd, "Wanted for Murder," to be directed by Mr. Scott; October 29th, "The Man from Oklahoma," starring George Houston, with Robert Tansey, director.

Abe Fischer, former sales executive for Gaumont-British in the Middle West, has been appointed manager of Ben N. Judell's Chicago exchange, and, in addition, will act as district manager for Producers Pictures in the Chicago, St. Louis, Detroit, Cleveland, Milwaukee, Minneapolis, Cincinnati, Kansas City, Indianapolis and Omaha territories. Harry Rathner is eastern representative and district manager.

Warner Brothers home office advertising-publicity department is distributing this week copies of a "Showmen's Manual" containing advance information on the company's 1939-40 features and short subjects.

The manual contains information and thumbnail synopses of new season releases, and a resume of exhibitor and newspaper services available to theatremen to aid them in promotion.

STRIKE BREAKERS

WINDOWS SMASHED!

FRONT PAGE NEWS!

TROOPS CALLED TO QUELL RIOTS!

Makes...

5,000 BATTLE COPS!

BOX OFFICE NEWS!

The whole country is looking for an answer. Your town—your audience is looking for an answer to this war at America's back door...

Paramount's

"OUR LEADING CITIZEN"

gives them the answer they want...



READ this newspaper editorial:

"Movies are about to come into full realization of their power as an editorial agent, a power long possessed but seldom realized. 'OUR LEADING CITIZEN' is as modern as tomorrow and might have been lifted bodily from the headlines of any newspaper. It teaches in entertaining and not too sugary fashion the wholesome lesson that of all the 'isms' Americanism is best."—*State Journal, Fankfort, Kentucky*



LISTEN to this actual telephone conversation between Senator John E. Miller of Arkansas and Bob Burns, star of Paramount's "OUR LEADING CITIZEN"

"Bob, this is Senator Miller. We have just had a showing of that fine picture, 'Our Leading Citizen', here tonight and it is the unanimous opinion of all who saw it that you have rendered a distinct public service in making this film. This is the opinion of such men as Senator Barkley of Kentucky, Senator McKellar of Tennessee, Senator Johnson of Colorado, Senator Hughes of Delaware, Senator Brown of Michigan, Senator Smathers of New Jersey, Senator Tobey of New Hampshire and representatives from your own State of Arkansas, Congressmen Terry, Norrell and Gathings. We all believe that you and Paramount have rendered a splendid public service in the handling of a problem of vital interest to the people and the members of the United States Senate and House of Representatives who saw this film tonight and asked me to express to you their best wishes and their appreciation of the work that you and Paramount have done in producing this picture. We had a nice crowd present and all of us were enthusiastic. We wish you well and I want to say I feel proud of you, old boy, being from our home state. Good night."



and . . .

READ these Raves from 13 Governors of 13 States of the U. S. A.

"I whole-heartedly commend Paramount for having produced such a wholesome red-blooded picture."
RALPH L. CARR
Governor of Colorado

"I consider 'OUR LEADING CITIZEN' one of the best pictures I have ever seen on the screen. Many of the people who saw the picture with me expressed the same view."
E. P. CARVILLE
Governor of Nevada

"A powerful picture. Any wage earner who sees it cannot help but be a better citizen for having seen it."
A. J. BOURBON, Acting Executive
Secretary for Herbert R. O'Conor
Governor of Maryland

"A swell show—a great picture. Will do a lot of good."
PAYNE H. RATNER
Governor of Kansas

"It should be seen by every citizen of the United States. I cannot commend it too highly to the public."
NELS H. SMITH
Governor of Wyoming

"Appealed to me more than any picture of recent time. So human —so real."
BELLE REEVES
Secretary of State
State of Washington, Acting for Governor Martin

"A splendid picture, well-acted. A great emotional moral picture. Should meet with the approval of every right-thinking citizen."
RICHARD C. McMULLEN
Governor of Delaware

"A very interesting picture."
HARLAN BUSHFIELD
Governor of South Dakota

"A splendid picture."
JOHN MOSES
Governor of North Dakota

"Highly constructive as well as delightfully entertaining."
ROY L. COCHRAN
Governor of Nebraska

"In my opinion, the characterization of Bob Burns in this picture is his best."
CARL E. BAILEY
Governor of Arkansas

"This film is a powerful and stirring drama which emphasizes the importance of preserving the fundamentals and ideals of our American way of living. It should be seen by every citizen."
HENRY HORNER
Governor of Illinois

"'OUR LEADING CITIZEN' is a fine and enjoyable picture."
M. C. TOWNSEND
Governor of Indiana

PUBLISH these Paramount Ads . . . PLAY this Paramount Picture . . .



and PACK your theatre! . . .

IN THE CUTTING ROOM

Hollywood Cavalcade

(20th Century-Fox)

The Picture Parade

Catchlines for exploitation of this story of Hollywood beginnings and rise to greatness might well include: "From pies to pageantry, gagsters to geniuses, ribaldry to romance, muggers to millionaires—from the days of Keystone Kops and bathing beauties to the saga of sound—the lives, loves, laughs and thrills of an entertainment generation that turned nickelodeons into movie palaces." While telling the story of a legendary director who rose to the heights, fell to the depths and rose again, and the obscure actress he made queen of the screen, it will be the history of picture making Hollywood during the period from 1913 to 1937.

It will picture the inception of the Keystone Kops, the evolution of Sennett's bathing beauties, the colossal sets of Babylonian magnificence, the first spectacular world premiere at Grauman's Egyptian and the thousand and one bizarrre episodes that were the soul and spirit of Hollywood's fabulous gold rush days. These events will be made authentic by the presence in the cast of Mack Sennett, Buster Keaton, Chester Conklin, Hank Man, Jack Mulhall, Snub Pollard, Marjorie Beebe, Eva Novak, Lee Duncan, owner and trainer of original Rin Tin Tin and a score of others. For up-to-date names, exhibitors will have Don Ameche, Alice Faye, Al Jolson, J. Edward Bromberg, Alan Curtis, Stuart Erwin, Lynn Bari, Donald Meek, Jed Prouty, Eddie Collins and a dozen or so more contemporary figures.

Being made in color, "Hollywood Cavalcade" is approaching completion under the direction of Irving Cummings, a member of the industry for 30 years during which he was stage actor, picture star and maker of the first outdoor talking picture, "In Old Arizona." The several silent day sequences will be in black and white, however, directed by Malcolm St. Clair under the joint supervision of Mr. Cummings and Mack Sennett.

Release date: *Sept.* 15, 1939.

When Tomorrow Comes

(Universal)

A Love Affair

Such pictures as "Back Street," "Only Yesterday," "Imitation of Life" and "Magnificent Obsession" have established John M. Stahl as a master of melodramatic story telling technique. For this producer-director effort for Universal, "When Tomorrow Comes," he has chosen a story in which the elements are those which he delights in handling. It will tell the love story of a waitress and a famous French concert pianist. The plot concerns a girl who found love, danger, heartbreak and happiness; a man who indulged in a light flirtation as surcease from sorrow; a wife to whom the man owes a heavy debt, but who is mentally unbalanced, and an understanding and sympathetic mother.

For his stars Mr. Stahl selected Irene Dunne, whom he presented in "Back Street" and "Magnificent Obsession" and Charles Boyer who co-starred with Miss Dunne in "Love Affair." The principal supporting cast includes Barbara O'Neil, previously seen in "Stella Dallas" and "The Sun Never Sets," Nella Walker who was featured in "Three Smart Girls" and "Three Smart Girls Grow Up"; Nydia Westman and Onslow Stevens.

The time of the story is the present and the locale is New York City and environs. Among the action sequences will be a turbulent union labor meeting and a recreation of the hurricane that swept the Eastern seaboard last autumn.

Release date: *Not determined.*

One Hour to Live

(Universal)

Crime Melodrama

"One Hour To Live" will tell the story of a detective inspector who stages a one-man war upon gangsters and cuts through official red tape to bring them to justice, although the leader whom he kills is the husband of the girl he loves. Naturally, it will be full of those ingredients that make for menacing melodrama.

Charles Bickford, foremost in the ranks of screen villains and presently featured as the labor racketeer in "Our Leading Citizen" will be seen as the avenging policeman. Although the part may be strange to him, there is no doubt that Mr. Bickford is possessed of sufficient histrionic ability to handle it capably. The two principal supporting roles will present Doris Nolan, who has been absent from the screen for two or three years and John Litel who has appeared in many Warner productions. The active support will further include Robert Emmett Keane, Samuel S. Hinds, Paul Guilfoyle, John Gallaudet, Emory Parnell and Jack Carr.

Basis for the production is an original screenplay by Roy Chanslor and it is being directed by Harold Shuster whose other Universal credits are "Swing That Cheer" and "Exposed." He also directed the European made picture "Wings of the Morning."

Release date: *Not determined.*

Sky Patrol

(Monogram)

Aviation Adventure

"Sky Pilot" will be another adventure in the "Tailspin Tommy" series. The regular cast personnel—John Trent, Milburn Stone, Marjorie Reynolds and Jason Robards—will be supplemented by Jackie Coogan, Boyd Irwin, Bryant Washburn, LeRoy Mason, John Peters, Johnny Day and Dickie Jones.

The screen play, prepared by Joseph West and Norton S. Parker is based on the Hal Forrest cartoon strip. Howard Bretherton is the director of this episode.

As usual the story will concentrate on aerial adventure with a great deal of the action taking place in the sky and on the sea. Trent and Stone, this time busy training pilots for the army reserve and on watch for smugglers, find themselves involved in many exciting situations. Saving the life of Coogan, a student pilot, they in turn are captured by the smuggler's ring who are also holding Coogan who had been believed killed in a crash.

Release date not determined.

Balalaika

(MGM)

Musical Romance - Drama

In this musical, founded on a London stage success, MGM will offer a picturesque story of Old Russia, the Bolshevik Revolution and the experiences encountered by exiled Russian nobility in Paris. It will star Nelson Eddy and will mark the feature debut of Ilona Massey who previously has been seen in "Rosalie." Eddy will be seen as an officer of the Imperial Cossack Guard while Miss Massey will appear as a singer. Aware that the girl detests the Czar's officers, he courts her while disguised as a student, meantime not knowing that she and her family are leaders in the revolutionary movement. Separated by the World War and the collapse of Imperial Russia, they are reunited as exiles in Paris.

Music, naturally, will be a highlight of the love story which is being produced on a lavish scale. Of the 11 musical numbers Eddy will be heard singing "The Volga Boatman," a "Carmen" aria, "Silent Night," and the dashing "Ride, Cossack, Ride" and "Magic of Your Love," while Miss Massey will sing "Scheherazade" and several "Tanya" operatic sequences. In other musical interludes, Dalies Frantz, internationally known concert pianists who made his screen bow in "Sweethearts," will be heard.

The supporting cast will include Charles Ruggles, Joyce Compton, Lionel Atwill, Walter Woolf King, George Tobias, Phillip Terry and Feodor Chaliapin, Jr.

Reinhold Schunzel is directing the Lawrence Winegarten production.

Release date: *not determined.*

Henry Goes to Arizona

(MGM)

Comedy Melodrama

MGM mined a new idea in western entertainment when "Maisie" was made and is about to repeat the technique in "Henry Goes to Arizona." The treatment consists of taking familiar situations, treating them in new and novel ways and putting upper bracket players in the cast. The mixture is skilfully churned by a good director and seasoned to taste.

The picture will detail what happens to a pompous but very hammy vaudeville actor, who is fired from a show in a cowtown and learns that he has inherited a ranch. It doesn't take this tenderfoot long to get into pecks of trouble, to find himself the center of a murder mystery, to discover that he's going to be the guest of honor at a lynching party. Escaping that fate, he saves another from it.

Basis of the production is a serial story by W. C. Tuttle, a prolific western writer, which appeared in *Argosy Magazine*. It was polished for the screen by Florence Ryerson, Milton Merlin and John Draft. Edwin L. Marin who delivered "Maisie" is directing.

The hero of the piece will be Frank Morgan and George Murphy, Ann Morriss, Guy Kibbee, Virginia Weidler and Slim Summerville will constitute his principal support. In other important parts Douglas Fowley, Porter Hall, Tenen Holtz, Gordon Jones, Chester Conklin and Robert Emmett Keane will be seen.

Release date: *Not determined.*

SKOURAS, SINGER, NATHANSON HEAD EXHIBITOR DRIVE FOR "U" PLAYDATES

The Company Also Discloses Plans for a Campaign on New Product; Will "Tell the Trade First"

Nate Blumberg, president, and Universal Pictures are being honored by theatremen in a voluntary "Exhibitors' Testimonial Drive" to get playdates for Universal and Nate Blumberg during August, September, and October. Heading the drive are Spyros Skouras, president of Fox National Theatres; Mort Singer, mid-west theatre circuit executive; and N. L. Nathanson, president of Famous Players Canadian Corporation. Some 700 exhibitors are said to be enrolled already.

"Telling the Trade First"

The move was made known Tuesday in New York by Matthew Fox, vice-president of the company, representing J. Cheever Cowdin in its management, and an assistant to Mr. Blumberg. Calling representatives of the trade publications into his office, Mr. Fox outlined the aims and scope of the drive and detailed the efforts which Mr. Blumberg and his executive staff have expended in rehabilitating the company.

At the same time, Mr. Fox disclosed a new policy for the company, an extensive promotional campaign, in and for the trade, for its new product.

"We will tell the trade before we tell the public," he said.

He thanked the assembled trade press men for Mr. Blumberg, himself, and Universal; he thanked them for "support" in "trying" days.

Referring to the exhibitor testimonial drive, Mr. Fox said that his company was "surprised and happy," and added, "the number of requests for such a drive has run into the many hundreds. As a matter of fact, about 700 exhibitors have written or wired that they wanted to participate in it."

"This experience is unique," Mr. Fox continued. "It is the first time that a distributing company is so honored by the exhibitors in the field. And it goes outside of our country. Joseph Seidelman, our foreign sales manager, is even getting responses from the foreign territories.

"This is not a sales drive, but, of course, our company may be favored by playdates. In any event, we are cooperating by giving very fine product in the months of the drive. We'd certainly like to see it a success, so as not to let the exhibitors down."

Clifford Work Coordinator

Clifford Work, director of production for the company on the coast, is the coordinator of the drive, Mr. Fox said.

Mr. Fox outlined the struggles which the new management of Universal had, in reorganizing the Hollywood studios and created the present "fine crop of products."

"We adopted a policy of operating our company by exhibitors and for exhibitors," he said, and pointed out that practically every sales and production executive in the company had had experience in the exhibition field.

"Every move we make in the studios is decided by the suggestions of exhibitors," he said. "We firmly believe that by keeping in touch with the exhibitors and their problems we will be able to keep ahead of the times."

Mr. Fox reviewed the problems of production



MATTHEW FOX

with which the Universal sales staff were faced in taking over the studios more than a year ago.

"When we first stepped in, they thought we were crazy," he said. "But it was not such a long time before they, the skeptics, found that the results justified the new rulings."

Among these new rulings and policies was the decision to make the studio management more democratic, Mr. Fox said. Men who for years had never been able to express themselves were now given opportunity to offer suggestions, and their suggestions were acted upon. The atmosphere in the studios was rebuilt, he said, and so far did the democratic trend go that the studio dining rooms, which had been separated into partitions for each class of worker, were combined into one, in which producer, director, and ordinary worker ate in sight of each other.

Says All Have Voice

Even the directors, strong individualists all, he said, have been made to realize what is meant by cooperation in favor of the company name and progress. The directors now realize, he said, that "they're making pictures for a market, and not that they're making pictures which may or may not be sold."

"It is still the same organization," Mr. Fox emphasized. "They are mostly the men we found there," he said, 'but there is this difference, that they now have a voice, and they have been given an opportunity to deliver."

Clifford Work, studio production head, was highly praised by Mr. Fox. "In the entertainment industry we couldn't find another man to do the work and to do it as well as he."

Mr. Work's job and his "showmanship attitude" had inspired great loyalty at the studio, he said.

New product, with which to honor the exhibitors' testimonial to Nate Blumberg, was next the theme of Mr. Fox. He cited the new Durbin picture, "First Love," a Jackie-Cooper-Freddie Bartholomew picture, and many others, noting that, by September 1st, the company would have 14 pictures completed, including "First Love" and "The Tower of London," and "Rio" with Sigrid Gurie, an untitled Jackie Cooper-Freddie Bartholomew subject; "Hawaiian Nights," Johnny Downs and Mary Carlisle; "South of the Amazon," Douglas Fairbanks, Jr., and Joan Bennett; "Hello Stranger," Baby Sandy; "Destiny Rides Again," James Stewart and Mischa Auer; "The Invisible Man Returns," Sir Cedric Hardwicke; "Call a Messinger," "One Hour to Live," "Listen Kids," "When Tomorrow Comes," with Irene Dunne and Charles Boyer, and "The Underpup."

He singled out "The Tower of London" with Boris Karloff and Basil Rathbone as a picture worthy of comment, and noted that the W. C. Fields-Mae West picture would go into production around September 1st.

Atlas Plans for New RKO Capital

The Atlas Corporation, backers of and chief financial partners in the newly reorganized RKO, last Friday in New York federal court disclosed the underwriting agreement by which some $1,500,000 of new capital for working operations will be raised for the company.

Hearing on the agreement, which has been approved by the new RKO board of directors, was set for this Wednesday, in the same court, before Judge William Bondy, who has been sitting in most of the decisions affecting the reorganization.

Court to Fix Price

Under the agreement, Atlas will underwrite a sufficient amount of the new stock to be issued. The price of this stock is to be fixed by the court. The RKO board, it was learned, proposes to offer 375,000 shares of common stock at $4 per share to holders of unsecured, allowed claims, and to Rockefeller Center, on or before August 29th. Atlas is reported agreeing to pay the same price a share for all the stock not subscribed for by these two groups.

As evidence of the subscription, the company is expected to issue transferable warrants to the two mentioned groups, which may be exercised within 20 days of issuance. Two days after this deal, RKO is to notify Atlas of the amount of unsubscribed stock. Atlas will then pay the company cash for this, within seven days of the notification.

Testimony at Friday's hearing showed that the average price quoted for the new RKO common stock now is $5 per share. The court noted this, and observed this meant a 20 per cent discount if the proposed $4 per share price is allowed.

Nathan Rosenberg, attorney for H. Cassel & Company, an RKO creditor, called the new agreement a "subterfuge"; he charged the company would lose $2,000,000. He was interrupted in a cross-examination of Mr. Rathvon by Judge Bondy, who said the company needed capital, that it had to get this on the best terms, that Mr. Rosenberg might try other banking houses to seek for more favorable terms.

The SEC has been requested by Judge Bondy to submit an opinion on the Atlas proposal. Mr. Rathvon, at a hearing Tuesday urged the need of working cash, saying the new production budget would exceed $15,000,000. Objection to the Atlas offer was made by Myron Kommel, representing H. Cassell and Co.; John H. Stover, H. B. Spring and Russell McKirk of Farley and Co., all RKO creditors.

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

It had to come: A picture story of "A Roosevelt Day in Hollywood." Referring to Sam Goldwyn's James Roosevelt, of course. And what a day, as pictured by the New York "Times" in rotogravure. James Roosevelt, at 9:00 in the morning, "walks to his office on the Goldwyn lot"; 10:00 A.M., "James Roosevelt reads his fan mail—more than many stars receive"; 10:30 A.M., he's "called into the office of his boss, and they tackle a problem"; 11:30 A.M., "following the problem through, he goes to the cutting room"; 2:30 P.M., "A short walk brings him deep into a Philippine Jungle, where he watches Andrea Leeds at work"; 5:00 P.M., "A footbridge carries him back from the wilds of Hollywood." And Jimmy is shown wearing four different suits during the eight hours.

▽

Trepidation, apprehensiveness, anxiety, fear, fright, shakes, shivers and shudders do not begin to describe the feelings of the nervous Nazi Navy, the other day, when a theatrical bomb, being used in the filming of a historical film with Emil Jannings, exploded prematurely and tore a hole in the 2,000-ton German warship *Reiher.*

▽

Al Lippe, promoting "Andy Hardy Gets Spring Fever," for his Loew's State theatre, in Newark, New Jersey, sent two tickets to one Joyce Mallory, at Phillipsburg. Little Miss Mallory came back with a letter informing Big Al Lippe that his theatre was nowhere near her town, that Easton, Pa., was the closest, and would he kindly send her the money for admission to her Easton movie habitat.

▽

Mrs. Simon Goldberg, mother of Ralph Goldberg, Omaha theatre owner, died there the other day unaware that her two sons, Sam and Harry Goldberg, former Omaha exhibitors, had been dead seven years. They were killed in a business dispute by Jules Rachman, cousin and business partner.

Son Ralph had written letters to his mother since 1932, signing his brothers' names. Because of her illness she was never told of the deception.

Rachman now is No. 1 Showman of Nebraska State Penitentiary, buying and booking films for fellow convicts, showing nearly 600 pictures since he has been behind the bars, plus staging 12 stage shows on the inside and framing a 20-person, all ex-cons "Big House Follies," which ran 12 weeks in theatres outside.

In Rachman's "theatre," every "usher" packs a "gat," which is not loaded for bear.

He's the world lowest salaried theatre manager, drawing two dollars a month.

▽

William and Ethel Chesborough, as a husband-wife partnership, operated 14 neighborhood Ohio theatres until they separated the other day, maritally and otherwise. Under the settlement Mrs. Chesbrough gets eight houses in Columbus and two in Dayton. Mr. Chesbrough gets two, the Empress, in Columbus, and the Classic, at Dayton.

▽

Glamour Note, or, after all these years:

Mary Pickford will be crowned Queen of the Tobacco Festival at South Boston, Virginia, September 7th.

Seadler's Art

IF you are a reader of some of the more esoteric prints you'll be aware that the art of "doodling," the process by which many persons draw strange things on the blotter while telephoning, is now under scientific examination. One of the most serious cases of the kind has resulted in those strange, mad drawings by James Thurber, first erupting in *The New Yorker,* and more recently contaminating some ultra sophisticated advertising in national media.

Now we have, right in our own industry, another and equally alarming manifestation of doodling in most elaborate form in what is coming to be known as "the art of Si Seadler."



Silas Drags Weary Foot

What with his experience in the industry, one way and another, Mr. Seadler has perhaps been controlled by necessity, words having failed, to resort to his doodle drawings first for escape, second for expression and communication.

A specimen in illustration is submitted: First we see Mr. Seadler, drawn by himself, in the state of humid lethargy in which it is alleged he approached the screening of "The Wizard of Oz." The subcaption, "Silas drags weary foot," is from his own gifted pencil.



Dignified Gents Dance in Corridors

We now introduce this paragraph to cover a lapse of time in the course of which the screening, 101 minutes for $3,000,000, is said to have taken place.

And now the epilogue, as reported and recorded by Mr. Seadler's facile medium, which would give us to understand that the screening was followed by sweeping, swirling emotions of joy, excitement, satisfaction, etc., etc.

Si will recover.

When R. R. Livingston, Lincoln, Nebraska, Capitol theatre owner, played host to Governor R. L. Cochran, along with other arms of state and local law, police chief, county attorney, mayor, secretary of state, and attorney general, to see Paramount's "Leading Citizen," there was only one little disturbing incident. Someone swiped the Governor's spanking new straw hat.

▽

The harbingers of the World of Tomorrow, harbinging at better than average out on Grover Whalen's Mad Meadows of Flushing, put a lot of faith in old maids' superstitions. And so Miss Fredrica Eidelsberg, of our Managers' Round Table staff, has a signed, but not sealed certificate attesting to the prediction that she will not be an old maid for more than a year. To get it she spent five minutes in total silence, no mean feat for "Freddie," in what is quaintly called the Nova Scotia Bridal Coach at the World's Fair's Railroads on Parade exhibit.

Hot Day Heartbreak:

Anna Neagle, the English star of RKO's "Nurse Edith Cavell," has straightened out a Hollywood controversy concerning the correct pronunciation of her name, to hear her press agents tell it.

Continually, she is addressed as "Miss Nagle," they say, with the long "a," while the true pronunciation is Neagle as in eagle. In explanation, she reveals this bit of family history—and her press agents obligingly pass it along:

"Ann Neagle is my mother's name, which I took as my stage name. The earliest known ancestor on my mother's side won his name by rescuing a child from the talons of an eagle."

▽

Nice fix Gar Moore put the Roosevelt Hotel in down New Orleans way. Here the big Roosevelt Hotel has been going along nicely for years proud that from among its stock of three baby high-chairs it always has been able to fill requests to take care of little baby diners. Then along comes Moore carting 50 wailing babies into the Roosevelt's Gold Room, not one of them older than seven months, to promote RKO's "Bachelor Mother" at the local Orpheum.

▽

Passe, of course, are those gags on double-bill titles from movie marquees, but we can't help just this once pairing Paramount's contemplated "The Biscuit Eater" with "They Shall Eat Cake."

▽

***You Figure It Out Department,* from a piece of publicity from United Artists:**

HEIFETZ COMES TO NEW YORK
TO PLAY, TO SEE SELF,
AND TO COUNT FRECKLES

▽

Director Clarence Brown, seeking a new vehicle to direct for his home studio, MGM, has been able to read a novel a day since finishing "The Rains Came" for Twentieth Century-Fox. That's 75 novels, and unlike book reviewers, he has to know what they are about.

▽

The music publishing business interrupts the big controversy in theatrical union ranks for a short second to announce that its "Tin Pan Alley" of Broadway is organizing a union called "Professional Music Contact Men." High-class for "song pluggers."

▽

A year ago, Twentieth Century-Fox went down to the very countryish country of Pineville, in Missouri, to film "Jesse James," and hired a lot of the Ozark Mountain folk for a few days as extras. It was the first time they had seen a movie camera much less a film filming. Now many of them are applying to the government for unemployment compensation —as actors out of work.

▽

It took Dick Kehrberg ten years to do the job, just finishing papering the four walls of his long office in the Iowa theatre, Sheldon, Iowa, with every conceivable kind of a picture of every conceivable kind of a movie star.

20th Fox-RCA Report Profits For Six Months

Twentieth Century-Fox Film Corporation Friday reported a consolidated net operating profit of $2,325,525 after all charges including federal incomes taxes for the 26 weeks ended July 1, 1939. This compares with a profit of $3,419,658 for the first twenty-six weeks of 1938.

$1,101,275 Net for Quarter

For the second quarter, ended July 1, 1939, the consolidated net operating profit, after all charges, was $1,101,275, compared with the first quarter profit of $1,224,250 and a profit of $1,778,121 for the second quarter of 1938.

No dividends were received from National Theatres Corporation during the first half of either year.

After allowing for preferred dividends for the half year, there remained a profit for the half year equivalent to 93 cents a share on the 1,741,988 shares of common stock outstanding at July 1, 1939. For the quarter ended July 1, 1939, after allowing for the preferred dividend, profit amounted to 43 cents per share on the 1,741,988 shares of common stock outstanding at July 1, 1939.

RCA Net

Net income of Radio Corporation of America and subsidiaries, including RCA, NBC, Photophone sound equipment and a half interest in RKO-Radio, for the three months to June 30 totaled $724,091, or $81,198 less than preferred dividend requirements of $805,289 for the period, David Sarnoff, president, reported Monday.

In the same 1938 period, net income was $1,086,956, equal after preferred dividend requirements to two cents a common share. Gross income totaled $23,285,124, against $22,623,736 a year ago.

For the six months to June 30, consolidated net income was $2,172,201, equal after preferred dividend requirements to four cents a common share, against $2,524,757, or six and six-tenths cents a common share, a year ago. Six months' gross income was $48,290,113, against $45,254,305.

CBS Dividend

Columbia Broadcasting Company declared a dividend of 45 cents on both Class A and Class B stocks payable September 8. Company paid 35 cents on these issues on June 9, and 25 cents on both classes on March 10, 1939, making a total of $1.05 paid on the stocks this year.

Salesmen To Form Club

Salesmen connected with mid-western distribution companies will meet at the local Variety Club in Cincinnatti in order to form a Salesmen's Social Club. Letters have been mailed, by Pete Niland of Columbia, to all representatives of exchanges in that district.

J. H. Hoffberg, head of the company bearing his name, will leave August 8th for his annual country-wide trip to arrange first runs on new product, stopping off in all key cities. He is taking along prints of "Escape from Yesterday," 'Ultimatum," "School for Husbands" and "Living Dead."

National Pictures Corporation, of New York City, has acquired "Zamboanga" from the AmerAnglo Corporation. The picture is from the Philippines. It will be distributed in the Balkan countries.

Twentieth Century-Fox and RCA Income Accounts Compared

Consolidated income account of Twentieth Century-Fox Film Corporation for the 26 weeks ended June 1, 1939, compares with the same periods in 1938 and 1937 as follows:

	26 weeks ended July 1, '39	26 weeks ended June 25, '38	26 weeks ended June 26, '37
Income from sales and rentals	$27,200,459	$27,866,200	$27,565,123
Other income	645,749	594,513	591,471
Total income	$27,846,208	$28,460,713	$28,156,594
Expenses, etc.	6,931,701	6,879,562	7,085,408
Amortization of production costs	15,848,478	14,168,953	13,261,243
Participation in film rentals	2,301,616	3,296,521	3,225,428
Interest	8,464	42,430	82,172
Amortization of discount and expense on funded debt	.....	.....	24,233
*Depreciation of fixed assets	144,423	134,841	137,027
Federal income taxes	286,000	518,748	585,600
Net profit	$2,325,526	$3,419,658	$3,755,483

*Not including depreciation of studio buildings and equipment absorbed in production costs.

Consolidated income account of Radio Corporation of America for the quarter ended 26 weeks ended June 30, 1939, compares with the same periods in 1938 and 1937, as follows:

	26 weeks of 1939	26 weeks of 1938	26 weeks of 1937
Gross income from operations	$48,041,641	$44,931,463	$52,795,700
Other income	248,472	322,841	371,922
Total income	$48,290,113	$45,254,304	$53,167,622
Costs and expenses	43,530,176	39,843,853	45,744,715
Profit	$4,759,937	$5,410,451	$7,422,907
Interest	62,802	127,463	148,683
Depreciation	1,782,834	1,813,132	1,473,988
Amortization of patents	300,000	300,000	300,000
Federal income tax	442,100	645,100	852,850
Net profit	$2,172,201	$2,524,756	$4,647,386
Preferred dividend paid or accrued	1,610,598	1,611,684	1,617,094
Surplus for common	$561,603	$913,072	$3,030,292

Kansas City Upturn

Economy in exploitation is assigned as the reason for an upturn in business of the Kansas City area, according to a circuit executive there. The spokesman said that money for boosting pictures was spent on smaller product; not on the bigger, which is to some extent pre-sold.

Two New Butterfield Houses

Contractors working for the Butterfield circuit were working this week on two theatres in Lansing, Michigan. Ground was being broken for the second theatre, on East Grand River Avenue, at Cedar Street. The first theatre, the New Gladmer, at Washington Avenue and Ionia Street, is expected to be completed this month.

Baranco Takes Three

M. Baranco, formerly district manager for the Skouras circuit and Warner Theatres, operator of a Denver, and an Atlanta, theatre, has acquired the Congress, Vogue, and Metro, in the Bronx, New York City, from Moe Rosenberg.

Pelson with French Company

S. Ernest Pelson, formerly of Grand National, is the new general sales manager of the French Cinema Center, in New York. The company is attempting to distribute "Harvest."

Employees Adopt Refugees

One hundred and forty-one employees of three film companies have "adopted" Spanish refugee children through the Foster Parents' Plan for Spanish Children, according to a statement to the press issued this week from American headquarters of the organization, under the names of Eric G. Muggeridge, executive secretary, and Robert Yaller, publicity director.

One hundred and eight employees of Warners have "adopted" Spanish children, 25 employees of United Artists and eight of RKO.

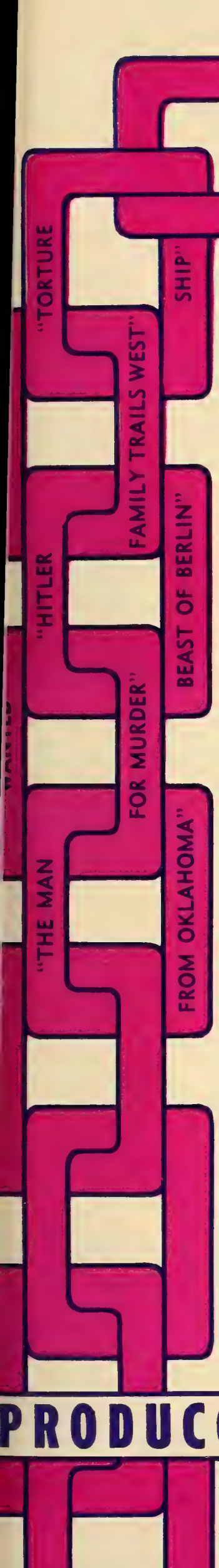
Annual Steak Fry

Gus Sun, president of the Gus Sun Booking Agency in Springfield, Ohio, will be host on August 27th, at the annual get-together and steak fry, in Mechanicsburg, for theatre managers of Ohio, Indiana, Pennsylvania, Kentucky, West Virginia, and Michigan.

McGinley Promoted

L. J. McGinley is the new field superintendent in the territory west of Detroit, for Universal. He was formerly branch manager in Seattle. Leon Theuerkauf succeeds McGinley in Seattle.

Warner Brothers has signed Dick Foran to a contract calling for four pictures.



THE

FIRST 5 GOLDEN LINKS

OF

A MIGHTY CHAIN OF ASSURED PICTURES

FOR

OCTOBER RELEASE

FROM YOUR

ENTERTAINMENT HEADQUARTERS

PRODUCERS DISTRIBUTING CORPORATION

1436 N. BEACHWOOD DR., HOLLYWOOD, CALIF. EXCHANGES EVERYWHERE

NATIONAL RELEASE OCT. 15

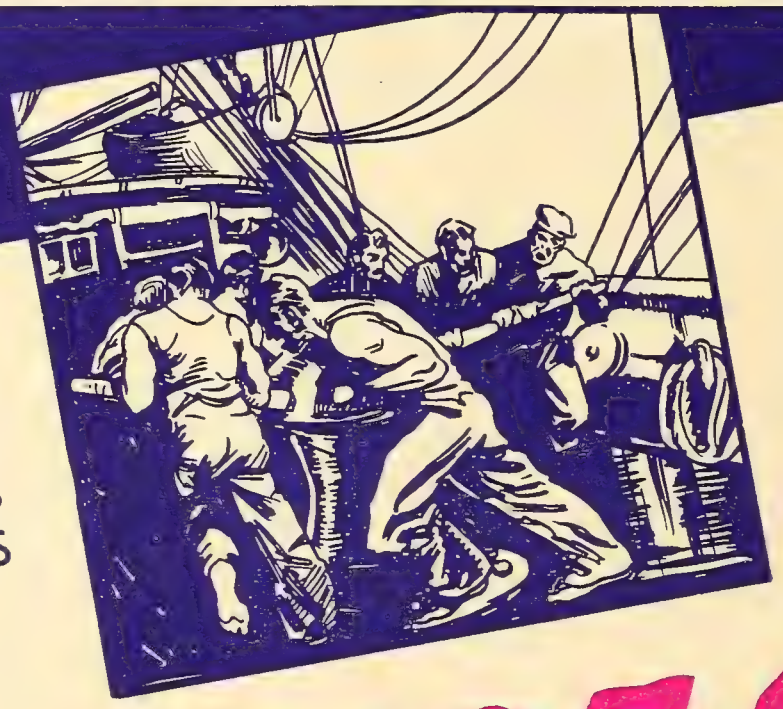
A BREATH-TAKING EXPOSE OF A DEMENTED INTERNATIONAL BANDIT'S UNQUENCHABLE THIRST FOR POWER—AND HUMAN BLOOD! NOT PROPAGANDA—BUT PLAIN, UNVARNISHED, DOCUMENTED PROOF.



A 4-STAR SPECIAL PRODUCTION

"HITLER-

NATIONAL RELEASE OCT. 1



A MAN OF MEDICINE MATCHES HIS SKILL AGAINST THE WITS OF 8 PUBLIC ENEMIES

SCIENCE SEEKS A CRIME CURE FOR A BOAT-LOAD OF GANGSTERS

"TORTURE SHIP"

SUGGESTED BY THE STORY, "A THOUSAND DEATHS"; screen play by GEORGE SAYRE and HARVEY HUNTLEY

BY JACK LONDON

Virility — Vitality — Velocity

directed by VICTOR HALPERIN

EVERY PICTURE LISTED IS EITHER IN PRODUCTION OR BEING



ETCHED WITH THE HEART'S-BLOOD OF A PEOPLE STAGGERING HELPLESSLY UNDER RUTHLESS OPPRESSION!

Secrets never before revealed — A story never before told!

A Box-Office Insurance Title; A Magnificent Motion Picture; Its Earning Capacity Is Practically Unlimited!

"Beast OF BERLIN"

NATIONAL RELEASE OCT. 22

MYSTERY WITH THRILLS
METROPOLITAN COPS ON THE TRAIL OF A MOCKING CRIMINAL
MELODRAMA WITH ACTION

"WANTED FOR MURDER"

Adapted from the novel "Millions for Murder" by CARTER WAYNE



WITH AN AUDIENCE-TESTED CAST OF SCREEN FAVORITES

Directed by SHERMAN SCOTT

EDITED AND WILL POSITIVELY BE AVAILABLE PER SCHEDULE

NATIONAL RELEASE OCT. 8

FIGHTING COURAGE, SUBLIME ROMANCE, SPARKLING COMEDY, AGAINST THE GORGEOUS PANORAMA OF THE GLORIOUS WEST.
This is the initial picture of a series of 8 that will make screen history.

CIRCUIT BOOKERS . . . Don't let this series slip through your fingers.

"THE SAGEBRUSH FAMILY TRAILS WEST"

FEATURING **BOBBY CLARK** WORLD'S CHAMPION JUNIOR COWBOY

SCREEN PLAY BY WM. LIVELY DIRECTED BY PETER STEWART



NATIONAL RELEASE OCT. 29

Initial release of the first of 8 "Tales of Billy the Kid"

"The Man from Oklahoma" featuring GEORGE HOUSTON



He wrote his own laws on curtains of gunfire with bullets of flaming lead. HE WAS JUDGE, JURY and LORD HIGH EXECUTIONER.

Directed by ROBERT TANSEY

PRODUCERS DISTRIBUTING CORPORATION

1436 N. BEACHWOOD DR., HOLLYWOOD, CALIF. EXCHANGES EVERYWHER

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

The Wizard of Oz

(Metro-Goldwyn-Mayer)

Millions for Whimsy

In 101 minutes of multicolored splendiferousness utterly colossal in photo-technology Metro-Goldwyn-Mayer bets three million dollars it can give the kiddies a good time.

A foreword, coming right after the roar of Leo-the-trademark, dedicates the picture to "the young in heart," and that's rather whom it is for. Curiously here and there the refurbished tale is flecked with a tender sort of allegorical sophistication, but there is not enough of that to make much difference.

The endeavor is whimsy with a wham, a vast and ornate plunge through the breach of prejudice opened by "Snow White and the Seven Dwarfs," to which this has aspects somewhat akin, not perhaps without intent or design.

Outstandingly interesting to many the oldster will be a comparison of the media, with their time-tinted memories of the stage hit those three and a half decades ago and the capacities of today's cinema in picture and sound. The picture spread across the screen is an old master in blithe new colors, gayer than the day it first flowered.

Miss Judy Garland, with whom M-G-M has been making valiant effort these several years, has done pleasantly well with much the most demanding part she has had. She comes through neatly alongside such older and time-seasoned, able performers as Frank Morgan, Ray Bolger, Bert Lahr and Jack Haley.

It might be mentioned that Miss Garland in the role of "Dorothy" is effectively surrounded and considerably more than knee deep in Singer midgets in some of the most fantastically imposing of the swirling color-and-song numbers.

Departures from the original, the play book and lyrics by L. Frank Baum, opening at the Majestic theatre in New York in January of 1903, have been rather less than might be expected in the light of some Hollywood re-treatments. The authors of the screen play have done no violence to the original in spirit and the slight touches of modernization are not obtrusive, probably because of the timelessness of the theme and the uncheckable fictitiousness of the background. It's all, you know, in that Land of Oz, which never was, except for a dash of realism at start and finish—the realism dramatically including a tornado sequence lusty enough to make Kansas proud.

Observed in a New York projection room screening.—T. R.

Produced and distributed by Metro-Goldwyn-Mayer. Director, Victor Fleming. Producer, Mervyn LeRoy. Screen play by Noel Langley, Florence Reyerson and Edgar Allan Woolf. Adaptation by Noel Langley. From the book by L. Frank Baum. Musical adaptation, Herbert Stothart. Lyrics, E. Y. Harburg. Music, Harold Arlen. Associate conductor, George Stoll. Orchestral and vocal arrangements, George Bassman, Murray Cutter, Paul Marquardt, Ken Darby. Musical numbers staged by Bobby Connolly. Photographed in technicolor by Harold Rosson, ASC. Associate, Allen Davey, ASC. Technicolor color director, Natalie Kalmus. Associate, Henri Jaffa. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associate, William A. Horning. Set decorator, Edwin B. Willis. Special effects, Arnold Gillespie. Costumer, Adrian. Character make-ups created by Jack Dawn. Film editor, Blanche Sewell. P.C.A. No. 949. Release date, August 25, 1939. Running time, 102 minutes. General audience classification.

CAST

Dorothy	Judy Garland
Professor Marvel	Frank Morgan
Hunk	Ray Bolger
Zeke	Bert Lahr
Hickory	Jack Haley
Glinda	Billie Burke
Miss Gulch	Margaret Hamilton
Uncle Henry	Charley Grapewin
Nikko	Pat Walshe
Auntie Em	Clara Blandick
Toto	Toto

The Singer Midgets as the Munchkins

Lady of the Tropics

(MGM)

Hedy LaMarr Plus Robert Taylor

On the morning after Hollywood had had its first look at this second American appearance of Hedy LaMarr, Edwin Schallert told readers of the Los Angeles *Times*: "There is only one thing that really matters about 'Lady of the Tropics,' and that is that it permits its audiences to gaze upon the glowing, glamorous, lush beauty of Hedy LaMarr."

In the Los Angeles *Examiner* of even date Louella O. Parsons exclaimed: "What a team! Hedy LaMarr and Robert Taylor—two young people so attractive, so exciting, that any defects in the story are quickly forgotten in the joy of just looking at these two. . . . It is just as fantastic as some of those Sheik dramas, but for all that it should be oxygen to the languishing summer box office."

Came afternoon and the *Herald Express*, Jimmy Starr saying: "The highly touted Hedy LaMarr, often hailed as Number One Glamour Girl, will no doubt cause long lines at the box office. . . . The picture will probably be a terrific hit with the fans, while the critics will play their old game of 'knock knock'."

Came dinner time and James Francis Crow telling subscribers of the Hollywood *Citizen-News*: "It is likely to have a tremendous, although possibly short-lived, box office vogue. It will set the movie mind back 10 years . . . well calculated to raise hob with the hormones of the millions of seekers after vicarious cinema romance."

Your reporter places the foregoing remarks of representative lay critics before you showmanly readers in this unusual prominence because what the lay press tells the lay readers about this picture is likely to have more than usual bearing upon its financial success or failure. Up to now Hedy LaMarr—wafted to these shores on a wave of publicity, lifted high on another following her effective but not extensive appearance in her first American film, and sustained at headline elevation steadily during the year elapsed since that film's release—is in extraordinary degree a printers' ink personality, a lustrous news figure, a glamorous halftone subject, a most unusual circumstance which must be rated a prime factor in local box office equations.

Regrettably, none of the lay critics whose findings are at hand have remembered to mention that "Lady of the Tropics" is not a film for the little folk. It distinctly isn't, the story running something like this:

"Bill Carey," eligible bachelor, but poor, arrives in Saigon, Indo-China, aboard a yacht owned by the father of a marriageable daughter, meets "Manon," half-caste beauty, and stays on after the yacht sails away. "Manon" has plans for marrying a native potentate rich enough to take her to the so dear France to which her father returned without her native mother, and "Pierre," rich and powerful half-caste, has plans for subjecting her to his will. "Bill" fools "Pierre" and the native potentate by marrying the girl outright, but "Pierre" fixes it for the girl to be denied a passport and in time the young couple's money runs out. "Manon" makes a deal with "Pierre" by which "Bill" obtains an out-of-town job and she spends the time of his absence paying off for the required passport. "Pierre" delivers the document but also arranges for "Bill" to find out what's been going on while he's been away. "Bill" sets out to find and shoot "Pierre" but "Manon" beats him to it, killing "Pierre" and then herself, this last death a lingering one, permitting "Bill" to arrive in time for plenty of closeups.

Incidental features of the film are some temple dances which are said to be authentic and look it, an original song by Phil Ohman and Foster Carling sung by Gloria Franklin, and an opera sequence staged by William von Wymetal. Sam Zimbalist produced and Jack Conway directed. The screen play is attributed to Ben Hecht.

Previewed at the Chinese theatre, Hollywood, to a mixed reaction.—W. R. W.

Produced and distributed by MGM. Producer, Sam Zimbalist. Directed by Jack Conway. Screen play by Ben Hecht. Song by Phil Ohman and Foster Carling. Photographed by George Folsey. Film editor, Elmo Vernon. P.C.A. certificate No. 5497. Release date, August 11, 1939. Running time, when seen in Hollywood, 91 minutes. Adult audience classification.

CAST

Bill Carey	Robert Taylor
Manon DeVargnes	Hedy LaMarr
Pierre Delaroch	Joseph Schildkraut
Nina	Gloria Franklin
Father Antoine	Ernest Cossart
Dolly Harrison	Mary Taylor
Alfred Z. Harrison	Charles Trowbridge
Colonel Demassey	Frederick Worlock
Lamartine	Paul Porcasi
Madame Kya	Margaret Padula
Countess Berichi	Cecil Cunningham
Mrs. Hazlitt	Natalie Moorhead

Mutiny on the Blackhawk

(Universal)

Two in One Melodrama

A picture with a double plot, like a person suffering from a dual personality, is subject to the danger of becoming muddled and pointless, and this production does not wholly escape.

Richard Arlen, as an example of the strong silent type of manhood, and Andy Devine, with all his radio humor and giggles transposed to the screen, are the most potent possibilities for marquee material. Constance Moore, figuring in the story's second angle, offers negligible romantic flavor. Noah Beery, as a slave trafficker, exudes menace in the first section of the

(*Continued on page* 50)

OZ

READY! SET! GO!—This industry is talking about nothing else but the greatness of M-G-M's "THE WIZARD OF OZ". The preview confirmed advance reports that it is one of the biggest box-office sensations of all time. Hundreds of theatres are about to play it in the largest simultaneous booking of film history. M-G-M has set the stage. The American public is waiting!

$250,000 CAMPAIGN!

NATIONAL MAGAZINES

Full-page, full color ads

MAGAZINE	*ON SALE*
WOMAN'S HOME COMPANION	Aug. 5
LADIES' HOME JOURNAL	Aug. 9
McCALL'S	Aug 10
AMERICAN	Aug. 5
REDBOOK	Aug. 5
COSMOPOLITAN	Aug. 1
GOOD HOUSEKEEPING	Aug. 20
PARENTS'	Aug. 15
LIFE	Aug. 25
SATURDAY EVENING POST	Aug. 23
LIBERTY	Aug. 16

JUVENILE MAGAZINES

Full-page, 2-color ads

AMERICAN BOY	Aug. 20
BOYS' LIFE	Aug. 20
AMERICAN GIRL	Aug. 28
OPEN ROAD FOR BOYS	Aug. 20

FAN MAGAZINES

2-color, 2-page spreads

SCREEN BOOK — Aug. 1	MODERN SCREEN — Aug. 1	SCREEN GUIDE — Aug. 1
HOLLYWOOD — Aug. 10	MODERN ROMANCES — Aug. 1	SCREENLAND — Aug. 3
MOTION PICTURE — July 25	MOVIE MIRROR — July 25	SILVER SCREEN — Aug. 12
MOVIE STORY — Aug. 1	PHOTOPLAY — Aug. 10	MODERN MOVIE — Aug. 1

2-page spread, 1-color

PICTURE PLAY — Aug. 1	SCREEN ROMANCES — Aug. 1	MOVIE LIFE — Aug. 5

COMIC SUPPLEMENT ADS

Full-page 4-color ads (just like the funnies) in 29 newspaper in 21 cities!

CITY	NEWSPAPER	
ALBANY	Times-Union	Aug. 20
ATLANTA	American	Aug. 20
BALTIMORE	American	Aug. 20
	Sun	Aug. 27
BOSTON	Advertiser	Aug. 20
	Globe	Aug. 27
BUFFALO	Courier Express	Aug. 20
CHICAGO	Herald Examiner	Aug. 20
	Tribune	Aug. 27
CLEVELAND	Plain Dealer	Aug. 20
DETROIT	Times	Aug. 20
	News	Aug. 27
LOS ANGELES	Examiner	Aug. 20
MILWAUKEE	Journal	Aug. 27
	News Sentinel	Aug. 20
NEW YORK CITY	Journal-Amer.	Aug. 20
	News	Aug. 27
PHILADELPHIA	Inquirer	Aug. 20
PITTSBURGH	Press	Aug. 27
	Sun Telegraph	Aug. 20
PROVIDENCE	Journal Bulletin	Aug. 20
ROCHESTER	Dem.-Chronicle	Aug. 20
SAN ANTONIO	Light	Aug. 20
SAN FRANCISCO	Examiner	Aug. 20
SEATTLE	Post Intelligencer	Aug. 20
ST. LOUIS	Post Dispatch	Aug. 20
SYRACUSE	American	Aug. 20
WASHINGTON	Star	Aug. 27
	Times Herald	Aug. 20

NATION-WIDE TEASER ADS

100-line insertions have been running for months in 99 newspapers in 43 cities radiating national coverage

ALBANY · ATLANTA · BALTIMORE
BOSTON · BRIDGEPORT · BUFFALO
CHARLOTTE · CINCINNATI · COLUMBUS
DALLAS · DAYTON · DENVER
DES MOINES · EVANSVILLE
HARRISBURG · HARTFORD · HOUSTON
INDIANAPOLIS · MILWAUKEE
MINNEAPOLIS · NASHVILLE
NEW HAVEN · OAKLAND · OMAHA
OKLAHOMA CITY · PHILADELPHIA
PITTSBURGH · PORTLAND
PROVIDENCE · ROCHESTER · ST. LOUIS
ST. PAUL · SALT LAKE CITY
SAN ANTONIO · SEATTLE
SPRINGFIELD · SYRACUSE · TULSA
WASHINGTON, D. C. · WATERBURY
WILMINGTON · WORCESTER

RECORD PUBLICITY RESULTS

Never such a barrage of pre-release publicity as that which greets "The Wizard of Oz"! Just a fraction of it listed below!

Most of publications mentioned hereunder will be on sale during July, August or September. List incomplete

COSMOPOLITAN: Story in the August issue, entitled "Hollywood Discovers We Never Grow Up," by Florence Ryerson and Edgar Allan Woolf; illustrated by stills from the production.

GOOD HOUSEKEEPING: General production story by Jane Hall, illustrated by production stills. "The Wizard of Oz."

LIFE: Two-page spread in color, using our kodachrome production stills, in issue dated July 17th. "Dazzling Brilliance Marks M-G-M's Color Version of 'The Wizard of Oz'."

VOGUE: Full color page, using one of our kodachromes.

RED BOOK: Has selected THE WIZARD OF OZ as "Picture of the Month"; will use a layout of kodachromes from the production.

AMERICAN: Using our kodachromes.

COUNTRY GENTLEMAN: Stills of Judy Garland and Billie Burke from the production.

LOOK: Layout.

GLAMOUR: Layout and stills.

McCALL'S: Layout

TOWN AND COUNTRY: Layout.

NEWSPAPERS, out of town, which use ROTOGRAVURE: Full page layouts.

TRIBUNAL, OPEN ROAD FOR BOYS, INSTRUCTOR, GRADE TEACHER, SCHOLASTIC, BOYS' LIFE, AMERICAN BOY, YOUNG AMERICA, CATHOLIC BOY, PARENTS': Story material and layouts for August and September breaks.

NORTH AMERICAN NEWSPAPER ALLIANCE (serving 100 newspapers, including 50 large metropolitan dailies); Victor Fleming life story installment with art, to break simultaneously with our play dates.

BOYS' LIFE: Layout "Movies of the Month."

FAWCETT PUBLICATIONS, including HOLLYWOOD, MOTION PICTURE, SCREEN BOOK, MOVIE STORY: Layouts and production stories.

PHOTOPLAY: Several pages of layout and a production story by Dixie Willson. "The Wizardry of Oz."

PICTURE PLAY: Double-page layout.

MOVIE MIRROR: "It's All a Dream!"

SCREEN GUIDE: Double-page layout in color, using our kodachromes.

MODERN SCREEN: Layout.

SCREEN ROMANCES: August cover and fictionization. "Wizard of Oz."

SCREENLAND: Layouts. "Judy's Crushes" by May Mann

SILVER SCREEN: Layouts. "Marvels of Make-up."

MODERN MOVIES: Production story and layouts.

MOVIE LIFE: Cover and life story of Judy Garland. "Movie Life of Judy Garland."

PIC: Layout. "The Top Ten—Why."

HOLLYWOOD: On "The Wizard of Oz" set.

SCREEN BOOK: "This Dream Cost $3,000,000."

FAMILY CIRCLE: "The Wizard of Oz"—Dudley Early.

MOVIES: "Hollywood finds the Wizard."

SUNDAY MIRROR (N. Y.): Magazine Section. Front Cover, August 20, 1939.

M-G-M's Technicolor Wonder Show "THE WIZARD OF OZ" with Judy Garland · Frank Morgan · Ray Bolger Bert Lahr · Jack Haley · Billie Burke · Margaret Hamilton · Charley Grapewin and The Munchkins A VICTOR FLEMING Production · Screen Play by Noel Langley, Florence Ryerson and Edgar Allan Woolf · Music and Lyrics by Harold Arlen and E. Y. Harburg · From the Book by L. Frank Baum · Directed by Victor Fleming · Produced by MERVYN LeROY



(Continued from page 47)

plot which deals with the live cargo situation, and a corps of Mexicans later offer some military opposition to a settlement of pioneers. Mabel Albertson plays a buxom, blond and twice-widowed frontier woman. The historical personalities of Kit Carson and General Fremont gloss the proceedings.

"Captain Robert Lawrence" is assigned by the American governmental forces to investigate the South Sea Island slave traffic. He rescues a cargo of natives from being dumped into the sea to save the vessel's lowered water supply and brings the passengers and boat to the shores of the Californian coastline. Thereupon the ambidexterous army man proceeds to settle the problems of a band of settlers at Fort Bailey against Mexican militarists.

The sequences depicting the efforts of the Fort folk in repelling the Mexican martinets are pictured excitingly and the shots showing the release of rocks from rocky perches upon the marching men pack some dynamite celluloid thrills.

The three-quarter sized mid-afternoon gathering, most on the male side, at Broadway's Rialto theatre, home of horror and firework screen stuff, seemed to be none too pleased with the proceedings of the day.—JOSEPH F. COUGHLIN.

Produced and distributed by Universal Pictures. Director, Christy Cabanne. Associate producer, Ben Pivar. Screen play, Michael L. Simmons. Based on an original story idea by Ben Pivar. Cameraman, John Boyle. Art director, Jack Otterson. Costumes, Vera West. Sound man, Bernard B. Brown. P.C.A. Certificate No. 5418. Running time, 61 minutes. Release date, September 1, 1939. General audience classification.

CAST

Captain Robert Lawrence.....Richard Arlen
"Slim" Collins.....Andy Devine
Helen.....Constance Moore
Captain.....Noah Beery
Mate.....Guinn "Big Boy" Williams
Woni.....Mala
Sam Bailey.....Thurston Hall
Tania.....Sandra Kane
Jock.....Paul Fix
Kit Carson.....Richard Lane
Widow.....Mabel Albertson
General Fremont.....Charles Trowbridge
Sailor.....Bill Moore
Coombs.....Byron Foulger
General Romero.....Francisco Maran
Parson.....Eddy Waller
Mamo.....Mamo Clark

Quick Millions

(20th Century - Fox)

Domestic Comedy

Crowded with action and teeming with comedy, in which the entire cast participates with funny Eddie Collins, "Quick Millions" compares more than favorably in audience entertainment value with any previous numbers in the Jones Family series. Based on a hilarious story written by Joseph Hoffman and Stanley Rauh, which Hoffman and Buster Keaton adapted, the production is so directed by Malcolm St. Claire that all values quickly appealing to family audiences are expertly developed. The regular series cast plus Collins is expertly aided in putting across the lively and wholesome amusement by Paul Hurst, Helen Ericson, John T. Murray, Peter Lynn and Horace MacMahon.

With the reputation of the earlier Jones Family pictures to serve as the basis of the exploitation campaign, exhibitors should have no difficulty in building advertising campaigns to popularize the show with the regular followers of the family's exploits as well as all others appreciating that type of exciting amusement.

Back in Maryville from their Hollywood adventure, the family, believing they have inherited a gold mine, take off via trailer for the Grand Canyon. The mine never materializes as paying property, but in meeting with "Beaver Howard" (Collins), a Baron Munchausen of the wide open spaces, the family encounters a series of weird and risible adventures, the climax of which has "John Jones" (Prouty) suspected of being a notorious outlaw, tossed in the calaboose. The younger members of the family, aided by a ranger (Robert Shaw), capture the real bandits.

Previewed at the Uptown theatre, Hollywood. The audience went for the show, hook, line and sinker, with laughter several times drowning out the dialogue. The crowd topped off its appreciation with enthusiastic applause at the finish.—GUS MCCARTHY.

Produced and distributed by Twentieth Century-Fox. Director, Malcolm St. Clair. Associate producer, John Stone. Screen play, Joseph Hoffman, Stanley Rauh. Original story, Joseph Hoffman and Buster Keaton. Based on the characters created by Katharine Kavanaugh. Photographer, Lucien Andriot, ASC. Art directors, Richard Day, Albert Hogsett. Set decorator, Thomas Little. Film editor, Harry Reynolds. Costumer, Helen A. Myron. Sound Engineers, George Leverett, William H. Anderson. Musical director, Samuel Kaylin. P.C.A. No. 5326. Release date, August 25, 1939. Running time, 55 minutes. General audience classification.

CAST

John Jones.....Jed Prouty
Mrs. John Jones.....Spring Byington
Jack Jones.....Ken Howell
Roger Jones.....George Ernest
Lucy Jones.....June Carlson
Granny Jones.....Florence Roberts
Bobby Jones.....Billy Mahan
Henry ("Beaver") Howard.....Eddie Collins
Barry Frazier.....Robert Shaw
Daisy Landers.....Helen Ericson
Tommy McGuire.....Marvin Stephens
Sheriff.....Paul Hurst
Pete (The Professor).....John T. Murray
Hank Pierson.....Peter Lynn
Floyd ("Bat") Douglas.....Horace MacMahon

Down Our Alley

(British Screen Service)

Musical Comedy Romance

Hughie Green and his Gang are known widely to native radio and vaudeville audiences, and this inexpensive framework is designed to set off their peculiar talents and to exploit their public, actual and potential. The Gang are mainly children, and the story of their exploits here would not seem designed for appeal to the adult or the adult mind.

There is little in treatment or matter which is likely to take it outside the very indulgent and uncritical brand of audience. None the less there is talent of the precocious variety among the Gang, for Mr. Green has a confident manner, and at least one 15-year-old a technique of swing singing which makes most of the local constellation very dim.

The fragile story on to which the various vaudeville items are knit sets Hughie Green as leader of a Gang of gifted gamins seeking cabaret fame. With confident efficiency of the hero of the juvenile dime novelette he thrashes the crooner who has aspirations to his girl friend, and stages his Gang in a cabaret show while his victim is locked up—with an immediate contract as obvious corollary. Neither script nor direction seem to aim at much higher than the lowest common denominator of audience appeal, but the various turns by the Gang in the street and elsewhere will register with the less sophisticated areas. Setting and staging, though of the less expansive variety, seem adequate to their purpose.

Wally Patch, local Cockney character artist, is probably the most palatable ingredient of the film as Hughie's commissionaire father, while Anthony Holles works hard at his material as an Italian maestro of the fiddle whose greatest exasperation is the accordion.

Screened to a trade show audience, mostly feminine, in a Wardour Street theatre, the film did not seem to evoke great enthusiasm for its story, though the juvenile turns were received with approbation.—AUBREY FLANAGAN.

Produced and distributed by British Screen Service. Directed by George Cooper. From a story by Ted Kavanagh and George Cooper. Editor, J. Seeborn. Art director, Jim Carter. Running time, when seen in London. 65 minutes. General audience classification.

CAST

Hughie Dunstable.....Hughie Green
Sally.....Sylvia Saetre
Eustace.....Philip Morant
Mary.....Daphne Raglan
Mr. Willow.....Joe Cunningham
Commissionaire Dunstable.....Wally Patch
Tony.....Anthony Holles
Head Waiter.....Johnny Schofield
Mrs. Dunstable.....Vivienne Chatterton
The Gang: Arnold Sellars, Jean Ray, Joey Hopkinson, Joyce Cannon, Sadie Corrie, Danny Norton, Michael Appleby, Tommy Trainer, Ron Ashen, Lily Summers, Charlie Wagg, Queenie Ransley, Bobby Price, Barry Manning, Anna Smirrell, Ray Pennington.

Night Work

(Paramount)

Domestic Comedy

This continuation of the domestic adventures of the Fitch Family profits by the use of non-routine material and an extremely non-routine performance by Clem Bevans, who enacts a crusty steeplejack set in by circumstance as guest and critic of the Fitches. Mary Boland and Charlie Ruggles conduct themselves with their usual complete competence as the host and hostess to this eccentric but important guest, reminding just about anybody present of that time when Uncle John or somebody came to visit and stayed around.

The steeplejack arrives at the Fitch home in response to their letter asking permission to adopt his grandson. A sturdy soul accustomed to viewing the world and deciding about things from the tops of chimneys and lofty buildings, the grandparent announces that he'll stay a while and see if Fitch is the sort of man he ought to be, which means brave, bold and so on. Various complications culminate in a sequence reminiscent of the "High and Dizzy" era, a sure-fire device productive of hearty response, and the ending is as the audience would have it.

William H. Wright was associate producer. George Archainbaud's direction is straightaway and effective. Monte Brice, Lloyd Corrigan and Lewis R. Foster wrote the screen play, an original.

Previewed at the Alexander theatre, Glendale, Cal., where it seemed to please generally.—WILLIAM R. WEAVER.

Produced and distributed by Paramount. Associate producer, William H. Wright. Directed by George Archainbaud. Screen play by Monte Brice, Lloyd Corrigan and Lewis R. Foster. Photographed by Harry Hallenberger. Edited by Stuart Gilmore. P.C.A. certificate No. 5432. Release date, August 4, 1939. Running time, when seen in Glendale, 61 minutes. General audience classification.

CAST

Sybil Fitch.....Mary Boland
Homer C. Fitch.....Charlie Ruggles
Joe Fitch.....Billy Lee
Butch Smiley.....Donald O'Connor
Smokestack Smiley.....Clem Bevans
Bruiser Brown.....William Frawley
Patricia Fitch.....Joyce Mathews
Windy Wilson.....John Hartley
Mr. Turk.....William Haade
Officer Flannigan.....Edward Gargan

In Old Monterey

(Republic)

Musical Western

Republic has given a slightly different twist to their latest musical western featuring Gene Autry and Smiley Burnette. Getting away from the usual "rancher-against-outlaw" theme the United States Army is used as the force the ranchers must contend with. Later on a crooked borax company takes advantage of the army's delicate position to further their own gain. Backed with a great deal of army life and with cavalry and airplanes a major part of the film, the action, theme and events are absorbing and follow in orderly continuity.

For musical background Gene sings, the Ranch Boys harmonize and the Hoosier Hot Shots add humor, along with Smiley Burnette, with their collection of comic songs and claptrap musical instruments.

On special detail for the U. S. Cavalry, Gene and "Frog" are sent to Colby Basin to influence the citizens to move from the only available bombing area. Many of the cattle and farm life are sick and dying from the constant bombing and smoke screens effected by the army planes but still the ranchers refuse to give up their long established homes. Gene and 'Frog" accompanied by the Ranch Boys and the Hoosier Hot Shots buy a ranch in the territory to gain the confidence of the people. A borax company incites the towns-people to revolt against moving so that the company will be able to use the short cut across the bombing area in hauling the borax. As the time approaches for the residents to evacuate

"Gilman," an employee of the company bombs a ranch and leads the ranchers to believe that it was done by one of the army planes. Gene, at a town meeting, shows the residents how important it is for the government to have Colby Basin and at the same time proves that the bombing of the ranch was done by the borax people. The town goes up in arms and with the help of the cavalry and "Frog" in an army tank, wipe out the company.

The supporting cast of June Storey, George "Gabby" Hayes, Sarie and Sallie, and Billy Lee help to make this picture one of the better in the Autry series. Credit should be given to Ernest Miller for his photography of the complicated scenes.

Reviewed in the Republic projection room in New York at a screening for the trade press.—GEORGE SPIRES.

Produced and distributed by Republic Pictures. Associate producer, Armand Schaefer. Directed by Joseph Kane. Screen play by Gerald Geraghty, Dorrell McGowan and Stuart McGowan. Original story by Gerald Geraghty and George Sherman. Production manager, Al Wilson. Photographed by Ernest Miller. Film editor, Edward Mann. Musical supervisor, Raoul Kraushaar. P.C.A. No. 5516. Release date, August 14, 1939. Running time, when seen in New York, 74 minutes. General audience classification.

CAST

Gene	Gene Autry
Frog	Smiley Burnette
Jill	June Storey
Gabby Whittaker	George "Gabby" Hayes
Themselves	The Hoosier Hot Shots
Themselves	Sarie and Sallie
Themselves	The Ranch Boys
Bugler	Stuart Hamblen
Jimmy	Billy Lee
Stevenson	Jonathan Hale
Major Forbes	Robert Warwick
Gilman	William Hall
Proprietor	Eddy Conrad

The Stubborn Mule
(Universal)
Lantz Cartune

In the latest of Walter Lantz's Little Eight Ball cartoons, the colored lad runs into difficulty with a stubborn mule which he has received as a gift from a fruit peddler. After using every possible means to make the mule move from the spot he gives up, exclaiming that only a bolt of lightning would do any good. Conveniently, lightning strikes, and the mule races back to the peddler ready to work again. —Running time, seven minutes.

Zoo
(RKO Pathe)
Reelism

Showmen know that besides a cooing infant there is no more assured entertainment ingredient than a collection of performing animals, be they elephants or monkeys. The spectator is invited to inspect the St. Louis Zoo where the inhabitants are given exceptional care and freedom. From the kitchen where the diets of the animal residents are as scrupulously attended to as those of any infants of the rational animal species, to the habitats of the zoological personnel, the visit is interesting and amusing. The parts showing the performing elephants and the acrobatic simians should especially delight the juveniles.—Running time, nine minutes.

The Two-Headed Giant
(20th Century - Fox)
Terry-Toon

The nursery room fable of the doughty young Jack, the Giant Killer, is trotted out via the Terry-Toon drawing board and is dressed up in bright colors, if not particularly new trappings. The tale follows the traditional groove except that the big boy in the battle of the centuries is topped by a double dome. More attention seems to be given to the routine matinal doings of the overgrown chap and to the preliminary skirmishes of the bellicose bully and the guards of the castle which he is besieging than to the big and main business of the subject, the combat between the giant and Jack. The pigmentation is attractive.—Running time, seven minutes.

Hare-Um-Scare-Um
(Vitaphone)
Merrie Melody

Another gay and colorful romp is done in this cartoon example of screwball fantasia from the Merrie Melodies catalogue. John Sourpuss decides to hunt for his own meat rather than pay the increased prices. With gun and determination he takes to the field and tracks his prey in the zany person of "Bugs" Bunny, a true lineal descendant of the original Mad Hatter if there ever was one. The tables are reversed in that the hunter becomes the hunted as a result of the crackbrained heckling of "Bugs." Such baiting would cause any huntsman to turn vegetarian. In the case of Mr. Sourpuss, the gunman loses control of his aim and his sensibility. "Bugs" is a cutup who will delight with his mad mannerisms and insane line of patter any group in the mood for some foolish fun.—Running time, seven minutes.

Hollywood Sweepstakes
(Columbia)
Color Cartoon

This tells the story of how the little pony stablemate of "Lightning," the great race horse, wins the race as a substitute when "Lightning" falls ill of a cold before the race. It is lavishly executed; but the plot is like a bad dream. Children will like it.—Running time, eight minutes.

Hello, How Am I?
(Paramount)
Popeye

The one-eyed sailor with the bulging forearms is almost the victim of a huge fraud in his latest adventure with the voracious Wimpy who perpetrates one of his most dastardly deeds for the sake of some hamburgers. When Olive Oyl invites Popeye to a hamburger dinner Wimpy, overcome by the mere mention of that tidbit, impersonates the sailor. Popeye and Wimpy have quite an argument as to who is really Popeye and Wimpy convinces Miss Oyl that he is the sailor. Wimpy is stuffing the hamburgers down when Popeye, having stood it long enough, breaks open a can of spinach and proceeds to wipe the proverbial floor with the by now thoroughly chastened Wimpy. Running time, seven minutes.

Modern Methods
(Vitaphone)
Color Parade

There is a little bit of something in this colored collection of modern miracles of invention to interest any general audience. There is a section of study covering the methods of the New York City Bureau in compiling statistics on the rise and fall of ocean tides. Another portion inspects the work of a mask maker. The two other items will especially intrigue the feminine movie goer. One of them pictures the use of remote control in the running of a home. All the little wife has to do is to move a simple dial and science does the rest in the preparation of the morning meal. The other division shows the genesis and development of milady's headwear.—Running time, 10 minutes.

Culinary Carving
(MGM)
Pete Smith Specialty

A juicy and rich slice of general entertainment is offered in this present dish of Pete Smith sense and nonsense serving. Concerned this time with the fine art of meat carving, as usual with his accustomed manner of presentation, Mr. Smith offers the work of an expert and the bungling efforts of an amateur. Accompanied by appropriate words and gestures, M. O. Cullen, who wields a sure and gay blade, demonstrates his art with a handsome set of carving instruments. To make the skill of Mr. Cullen all the more evident and the more to be appreciated, Pete presents the sad plight of one of his comic stooges, who is throwing a snooty dinner party for his boss with the hope that the way to a boss's moneyed heart is through his mouth. The culinary sequences with Mr. Cullen performing his art on a succulent array of roasts and baked meats should cut some ice with the ladies, who always claim that their better halves may be good providers but no hands with the carving knife and fork. The audience in general, if it can check the floods of saliva stimulated by the delectable dishes, should find a good course of enjoyment and education in this table side chat.—Running time, nine minutes.

Pictorial No. 12
(Paramount)
Storks, Alaska, Monkeys

This is an interesting number of the Pictorial series touching on three diversified subjects. The first sequence shows three young storks learning how to fly for the first time while the mother stork scouts around for their food. Narrated by Ward Wilson. The second part is concerned with the southern half of Alaska which contrary to the general conception has a temperate climate. Agriculture, lumbering, dairying and mining are the principal industries. Narrated by Alois Havrilla. The third and final sequence is very interesting and shows spider monkeys, gibbons and apes living in roomy cages and performing for the camera. Narrated by Bill Farron. Running time, 10 minutes.

Saved by the Belle
(Columbia)
Three Stooges

The Three Stooges are salesmen for a clothing concern in a comic opera country. They run into a revolution, are almost executed by the firing squad of one army, escape in an ammunition truck. One of them, of course, ignites the dynamite in the truck; and they land, after the explosion, on the back of a large horse, continuing their escape. And the picture ends. This is for Three Stooges fans.—running time, 17 minutes.

Colombia
(Paramount)
Color Cruise

This is a tour of the South American country, Colombia, photographed in color. The architecture of the cities dates back to the influence of Spain and the Spanish Conquistadores. Walled and with narrow, crooked streets the cities are dominated by the number and beauty of their churches. In the fields natives pick the coffee beans to be shipped to various ports. The principal means of transportation in the mountains, (Colombia is the most mountainous country in South America), is by the cable suspension railways. Also shown are gold-dredging operations with which the country hopes to restore her economy. Running time, 10 minutes.

Border Collie
(British Screen Service)
Animal Study

A pleasing little picture about the life and work of the collie dogs which herd the mountain sheep and farm animals of the Cumberland mountains. Devised around one particular prize winning collie, the short takes in, against an impressive background of craggy mountain and rugged farmstead, a miniature canvas of sheep herding on the Fells, of sheepdog trials and so forth. Backed by an ultra refined commentary giving it a first person singular note, the picture is none the less the brand of native novelty which the non-English audience should like as well as the home variety.

ANOTHER SUMMER SENSATION FROM RKO RADIO

HELD

RADIO

Carole Battles Kay for Cary...*and the New York Critics Say:*

"Magnificently done...has superior quality... one of the most adult and enjoyable pictures of the season." ***—B., N. Y. Times***

"A first-rate emotional film that will bring tears to the eyes . . . fine and entertaining."
—R. W. D., N. Y. Herald-Tribune

"A fully grown-up drama of love . . . will interest the women, for it deals with their problems not only realistically but boldly."
—Bland Johaneson, N.Y. Daily Mirror

"Fine direction and splendid acting."
—Kate Cameron, N. Y. Daily News

"Easily one of the better bets for moviegoers."
—B., N. Y. Journal & American

"Realistic, beautifully executed and fascinating . . . absorbing in its character studies."
—Sidney B. Whipple, N. Y. World Telegram

"Romantic drama with glittering cast...should prove a profitable tear-jerker."
—Eileen Creelman, N. Y. Sun

"Good . . . glorifies the other woman . . . yesterday's crowded houses seemed enormously pleased." ***—Archer Winsten, N. Y. Post***

That's the kind we mean when

OVER...

CITY MUSIC HALL!..

Right on top of "Bachelor Mother"...currently playing to tremendous business and holding over in theatres everywhere...comes "In Name Only," zooming the Music Hall to its biggest opening day in three years on any RKO Radio Picture...and readying now to hit pre-release key runs Coast to Coast!



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PANDRO S BERMAN in charge of Production • Directed by John Cromwell
Produced by George Haight • Screen Play by Richard Sherman

ve say BIG ONES from RKO RADIO!

SCHINE, GIBRALTAR AND LUCAS MEETINGS END

National Theatres' Inter-Mountain Division Meets; Fox Midwest Dist. Managers Convene

Annual circuit conventions of managers and executives were concluded over the weekend by Schine, in New York; Lucas-Jenkins, in Georgia, and Gibraltar Enterprises, in Colorado. In meeting this week were Warner theatre managers of the Washington, D. C., territory. Preparing for meetings are the various divisions of Fox-National Theatres, in the west.

Denver Meeting

The National Theatres Inter-Mountain division begins its meeting at the Brown Palace hotel, in Denver, next Wednesday. The meeting runs three days. District sessions occupy the third day. Rick Ricketson will preside. About 55 are expected to attend. Among them will be managers and Denver headquarters men. Spyros Skouras, head of the theatre chain, is expected.

National Theatres' fourth annual Fall drive begins September 1. It continues until December 24. Thirty districts will compete for $25,000 in cash prizes.

The visits of Spyros Skouras in each territory this month and September are being timed to coincide with regional meetings.

District managers of Fox Midwest Theatres, Inc., a subsidiary of National Theatres, met in Kansas City last week, with E. C. Rhoden, head of the company, presiding. They discussed plans for the annual managers convention, to be held Tuesday and Wednesday of next week at the Elms Hotel, Excelsior Springs, Mo. Present at the meeting were Fred Souttar, St. Louis; H. E. Jameyson, Wichita, Kas.; Ed Haas, Harry McClure, and Lon Cox.

Meet at Lucas Estate

In Point Peter, Ga., the entire force of the Lucas and Jenkins circuit met last week, in annual convention, at the estate of Arthur Lucas, circuit president.

Attending were Mr. Lucas; William K. Jenkins, vice-president and treasurer; E. E. Whitaker, district manager; and the following city managers and partners: Charles Powell, of Moultrie; A. Latimer Heard, of Elberton; Moon Corker, of Athens; O. L. Benson, of Gainesville; Earl M. Holden, of Atlanta; Arthur Barry, of Macon; William Wilson, of Waycross; Mrs. Alma King, of Brunswick; Hudson Edwards, of Savannah; Willis J. Davis, of Atlanta; C. P. Rhino, of the accounting department; A. C. Cowles, of the booking department, and I. L. Shields, of Columbus.

Special topics were discussed by Mrs. King, Mr. Whitaker, Mr. Whitham, Mr. Cowles, Mr. Rhino, and Mr. Davis; and there was also general discussion.

Gibraltar Session

The Gibraltar Enterprises, Inc., holds its annual convention in Denver, beginning this Friday and continuing through Tuesday. The place is the Cosmopolitan hotel. Attending will be company officers, theatre managers, advertising men, maintenance men, directors, and bookers.

The company controls and operates 38 theatres in the Denver territory. Its president is Charles R. Gilmour.

Officers are to be elected for the coming year; also, the directors may issue a statement of policy on current trade problems, including the trade practice code, the Neely bill, and the like.

In the company, or associated with it are well known theatre men, such as the following: Ed Schulte, Caspar, Wyo.; William Oatenberg, Scottsbluff, Neb.; Everett Cole, Alamosa, Col.; Thomas Murphy, Raton, N. M.; E. W. Ward, Silver City, N. M.; John Green and Nathan Salmon, Santa Fe, N. M.

Warner Washington Session

John J. Payette, general zone manager for Warner Brothers Theatres in the Washington territory, held his annual meeting of managers Tuesday at the Mayflower Hotel, Washington, to discuss product for the new season.

All managers in and out-of-town attended. Robert Smeltzer, district manager of Warner pictures, discussed the coming product. Films from other producers were discussed by Frank La Falce, advertising head. Executives who also spoke are George A. Crouch, assistant zone manager; Guy Wonders, Maryland district manager; Nat Glasser, Virginia district manager; A. Julian Brylawski, in charge of real estate; C. E. McGowan, contact manager; Louis Ribnitzski, booker; J. Alton Pratt and Walter Pettus, in charge of projection and sound, respectively.

Following the conference the entire personnel went on an outing Wednesday at Annapolis Roads, Md. Managers of most film exchanges in Washington also attended the outing as guests of Mr. Payette.

Managers who attended were Fred Thomas, Earle; Charles Grimes, Metropolitan; Robert Etris, Ambassador; James Glennon, Apollo; Theodore Lohmeyer, Avalon; Nelson Smith, Avenue Grand; Alan Bachrach, Calvert; Maynard Madden, Central; Sidney Hoffman, Colony; Ernest Wells, Home; Claude Land, Kennedy; Henry Coon, Penn; Le Roy Sherman, Savoy; Raymond Burch, Seco; Lawrence Snoots, Sheridan, all in Washington; and Fred MacMillan, Silver, Silver Spring, Md.; Wm. Cleveland, Takoma, Washington; James Root, Tivoli, Washington; Walter Cersley, Uptown, Washington; Earl Heatwole, York, Washington; Rodney Collier, Stanley, Baltimore; Ted Crowther, Opera House, Frederick; Jack Forney, Tivoli, Frederick; Joseph Cumiskey, Academy, Hagerstown; George Payette, Maryland, Hagerstown; Lou Kusner, Apollo, Martinsburg; Henry Clark, Arcade, Waynesboro; C. H. McKinney, Masonic, Clifton Forge; Don Nichols, Virginia, Harrisonburg; Ralph Daves, State, Lexington; Frank Shaffet, Dixie and Strand, Staunton, and Lamar Keen, Capitol, Winchester.

Schine Convention

The Schine circuit, comprising 150 theatres in the East, held its first circuit-wide convention in Gloversville, New York, on Tuesday through Friday of last week.

High spots during the convention, aside from the golf tournament and assorted dinners, were the talks by executives of the company, of the major distributors and others. Among the speakers were A.-Mike Vogel, of the MOTION PICTURE HERALD; Alec Moss, of Paramount; Herman Wobber, Twentieth Century-Fox: James Grainger, Republic; Eddie Golden, Monogram; J. Myer and Louis Schine.

Loyalty to the theatre, and to motion pictures; realization by the theatre man that he is necessary and the motion pictures are important, to the community—were urged by Mr. Vogel.

Alec Moss, Paramount exploitation executive, told the conventioneers that showmanship "comes first." Pictures are of no use, excellent service by house personnel is of no use—without the selling of the picture, he emphasized.

A promise that Twentieth Century-Fox would keep its stars off television programs as well as off the radio, was made by Herman Wobber, vice-president and general sales manager of the distributing company.

"Those stars are yours and should remain yours," he told the Schine delegates.

James R. Grainger, president of Republic Pictures, promised that his company would produce more pictures like, and bigger pictures than, its "Man of Conquest." He said his travels convinced him of coming prosperity.

Rodney Bush of Twentieth Century-Fox emphasized the news value in motion pictures.

Lou Pollock, director of advertising and publicity for Universal in the East, pointed out the value of fan magazines. Huge sales of these magazines, he asserted, created remarkable preselling.

Lee Blumberg, of Warners, detailed the value of shorts on a program, and outlined the way in which his company pre-sold them.

Charles Stern, of United Artists, explained his company's picture policy: United Artists was "different," he noted; it did not get into "ruts" or on the "tail end of cycles."

Joseph Unger, of Paramount, outlined that concern's Fall plans.

Importance of Independents

Edward A. Golden, president of Monogram, told of the importance of the independent producer. Said he:

"We are producing pictures that can be sold to the public, and that please when they are sold. No company can do more."

Lou Weinberg, of Columbia, said that company's new product would be superior.

Maurice Bergman, head of the same company's publicity and advertising department, asserted that present day pressbooks differed from those of other years; they are now carefully compiled, he said.

Monroe Greenthal, director of exploitation for United Artists, also stressed the value of pressbooks.

Eddie MacEvoy, of RKO, said that an analysis of exhibitor business, taking into account population proportion, revealed that Schine houses consistently turned in higher grosses.

Howard Antevil, attorney in charge of the Schine circuit legal staff, gave one of the shortest talks: he said it was too warm to talk, and that he would mail the delegates a copy of his proposed talk, which was titled, "Legal Pitfalls and How to Avoid Them."

Newsreel Demonstrated

Hugh Elsasser, national director of DeVry Local Newsreels, who was negotiating last week on a deal with the Schine circuit, demonstrated the 16 mm newsreel idea by the taking of pictures at the convention, and their display, speedily, to the convention. Mr. Elsasser traced the history of Local Newsreels, and asked for acceptance of the idea.

Other speakers were Charles Casanave, of National Screen Accessories; Marsh Gollner, Maryland-Delaware district manager; Gene Curtis, of the circuit's advertising department; Carl Milliken, of the Hays office; Charles Coburn, actor; Sally Eilers and Jean Muir, actresses; Denton D. Lake, assemblyman; Leon Bamberger, of RKO.

Louis W. Schine, vice-president and general manager of the circuit, thanked employees for their attendance and their work.

J. Myer Schine, president of the circuit, who had introduced the speakers during the three-day convention, on the final day spoke, in eulogy of the organization's "teamwork" and loyalty.

The convention ended on Friday. At the golf tournament, held last Thursday, Joe Schwartzwalder, city manager in Auburn, for the circuit, made the lowest gross score, and was declared the 1939 Schine golf champion.

John Winn, of Gloversville, won second prize, and M. A. Conrow, of Altec, the third prize.

THE STORY OF

PRE-SELLING

Golden Boy

here's how

THIS WEEK MAGAZINE

Full-color ad in This Week Magazine, with a circulation of six million, will hit every important newspaper in the country. Here is real direct-to-the-consumer merchandising, backed up by all the resources of the magazine.

THE AMERICAN WEEKLY

With a circulation of fifteen million, blanketing the country to the benefit of every exhibitor.

ADS IN ALL FAN MAGAZINES

Including: Modern Screen, Screenland, Silver Screen, Screen Romances, Hollywood Magazine, Screen Book, Motion Picture Magazine, Movie Story Magazine, Movie Mirror, Photoplay, Picture Play, Modern Movie, Movie Life, Personal Romances, Screen Guide.

NATIONAL NEWSPAPER ADS

Spotted in key cities and carefully planned to benefit every type of theatre.

SUNDAY MIRROR MAGAZINE

A full-page ad in this important medium, with a circulation that hits every part of the country.

MAGIC KEY—GOLDEN BOY BROADCAST

One of the most popular programs on the air will dedicate its program on Monday, September fourth, to "GOLDEN BOY" with one of the most unusual presentations ever conceived for a radio show.

GOLDEN BOY

starring

BARBARA STANWYCK • ADOLPHE MENJOU • WILLIAM HOLDEN

A ROUBEN MAMOULIAN PRODUCTION • Produced by WILLIAM PERLBERG

Screen play by Lewis Meltzer, Daniel Taradash, Sarah Y. Mason, Victor Heerman

Based upon the Group Theatre play by CLIFFORD ODETS

A Columbia Picture

COLUMBIA PICTURES

PRINTED IN U.S.A.

SCREEN PROPAGANDA ISSUE COMING TO HEAD IN BRITISH PARLIAMENT

Overriding of Censor Board in Passing "Mamlock" and Bill to Widen Newsreel Use Point to Action

by AUBREY FLANAGAN
in London

With the increasing preoccupation of the British Parliament, the British public and British industry, with international politics, the film trade once again, is facing the problems, potential and actual, of propaganda on the screen. Recent incidents, censorial and parliamentary, indicate the possibility that the issue will come to a head soon.

Most significant, perhaps, has been the "Mamlock" incident, in which the London County Council overrode the ban of the British Board of Film Censors and passed the film for public exhibition. Related by no means distantly to this is the current pother, in Parliament and out, over the distribution of newsreels to hotels and elsewhere, a matter which, fortunately for the trade, would seem likely to regularise itself.

Bill Introduced in Commons

In the last week a Parliamentary bill sponsored by a private member has been introduced into the House of Commons with the objective of compelling the newsreel organisations to allow distribution of their reels through other than the normal picture-house channels. It would seem that the move, which is in line with reiterated political questions and suggestions propounded in the House of Commons, is inspired by a belief that the newsreel is a valuable propaganda medium.

The newsreel organisations naturally do not accept such a classification of their productions. The trade, in general, long convinced of the necessity for keeping politics, party propaganda, and social pleading from the screen, is watching this counterplay of purposes with a cautious eye.

Wrapped up, too, in the question of propaganda, is the apparent confusion of the licensing position as it applies to non-flammable film shows, a position which may be clarified in the not far distant future by any moves the Home Office may make on the lines of the report to be offered by its advisory committee.

War Film Plans Already Made

According to ministers in the House of Commons the Government is satisfied with arrangements already made for the production and exhibition of suitable propaganda films in the event of an outbreak of war. Already pictures aiming to stimulate recruiting for Territorial and other Service organisations, to propagate the idea of National Service and Air Raid Precautions, have been produced in British studios with the collaboration of artists, executives and technicians, and are being shown. To these apparently non-party efforts the trade has no obvious objection, though it is watching the machinery with an eye to prevention either from falling into party hands or from overstepping the bounds of national welfare.

In Commons members have raised the question of screen propaganda during wartime, following up the Government's declared intention of using the film for national ends, by demanding guarantees that any department such as contemplated under the proposal to set up a Ministry of Information shall be divorced completely from party headquarters.

Problem of Procedure

The "Mamlock" case raised for the trade a precarious point of procedure, bringing once again into the limelight the whole question of censorship authority. "Mamlock," refused a certificate by the trade's own British Board of Film Censors, was the subject of an appeal for a special local license. Reviewing this film before giving a decision, the London County Council demanded also the screening of "Confessions of a Nazi Spy," to which the British Board of Film Censors had granted a certificate for public showing, reserving their decision on "Mamlock" until they had come to conclusions about "Confessions." Ultimately an "A" license was granted "Mamlock," and no restrictive action taken regarding the Warner picture.

Although the incident hinged upon the legislative rights of the licensing body in regard to censorship, its significance for the trade lay perhaps no less deeply in the whole complex problem of propaganda and the screen. Without saying so in those exact words, the London County Council Entertainments Committee made it clear that they are watching jealously the present tendency of certain motion picture interests to infuse a propaganda element into entertainment.

Similar Action Elsewhere

Other counties working cooperatively with London on such matters, took similar action. Surrey and Essex approved "Mamlock" and "I Was a Captive of Nazi Germany" for adult audiences. Essex demanded that all sequences with Hitler be cut.

The attitude of the British Board of Film Censors is probably explicable on the thesis that whereas "Nazi Spy" is an authenticated record of actual happenings and circumstances, "Mamlock" is fictitious.

The trade problem for the exhibitor is not eased by the fact that the Warner film has enjoyed a record breaking run at the Warner Theatre and so widespread has been public support it has been necessary to give it a second and concurrent pre-release at the Regal, Marble Arch.

Propaganda Value Emphasized

Not dissimilar from the "Nazi Spy" case, the core of the "newsreels in hotels" wrangle, is, it would appear, not so much the question of trading as that of potential or actual propaganda. Sir Ernest Graham Little, independent member of Parliament for London University, who introduced into the Commons the new Cinematograph News Films (Prevention of Abuse) Bill, objects of which are to prevent trade monopolies and restriction on distribution, has made it clear that he is not necessarily interested primarily in commercial liberty.

In pleading the cause of his measure he emphasized the great propaganda value of the newsreel.

With the return of Commons from recess in October, the matter will be raised again. Colonel Harry Day already has decided to challenge the Government whether any advice or instruction of a political nature has been given the British Board of Film Censors by Whitehall departments.

16 mm. Film Report

The situation regarding the application of existing film laws to non-theatrical films remains virtually unchanged following the publication Monday of a report of the Home Office advisory committee, which had been appointed to investigate the situation.

Safety and censorship were exhaustively studied but no changes or new legislation were recommended. The committee considers the risk of fire and panic as negligible. It is expected that exhibitors will be dissatisfied with the report, in view of the refusal to tighten the regulations for competitive film exhibitions.

▽

Following appeals in Parliament to prevent the complete closing of studios in the event of war, Oliver Stanley, president of the Board of Trade, said that an approach is being made to an agreement on use and functions of the studios in wartime.

Mr. Stanley said the industry could not hope to be unaffected.

The question of the restriction of newsreels' distribution to exhibitors was raised in Commons twice last Tuesday. Interrogated by Lieut. Commander Fletcher, Labor member, Mr. Stanley replied there is no reason to question existing arrangements on production of newsreels and that the Government has no intention or power to intervene in their distribution. Mr. Fletcher suggested an inquiry on both points.

A bill of Sir Ernest Graham Littles to regulate newsreels and prevent distribution "monopoly" was formally read for the first time. Members' consensus is that the bill will be given a polite but emphatic "cold shoulder."

AUTHOR OF ILLINOIS BILL IN HOLLYWOOD

Elroy Sandquist, Illinois state representative and author of the bill limiting the running time of film shows to 2 hours and 15 minutes, which was passed by the Illinois legislature but vetoed by Governor Henry Horner, was en route to Hollywood with his family this week.

While there he plans to interview motion picture executives who are interested in halting double features, with the idea that legislation of some sort can be introduced next year to stop duals. Representative Sandquist also expects to have a report ready at the next session of the legislature showing that double features are harmful to the health.

Arkansas Turns Out for Its 'Leading Citizen'

by I. BENEDICT
in Van Buren

Van Buren, Arkansas, a town of 5,182, according to its Mayor, Tom English, mushroomed overnight into some 50,000 persons from surrounding Arkansas towns and nearby states, as Van Buren and Fort Smith observed Bob Burns day in celebration of the world premiere of "Our Leading Citizen," Paramount's film starring "the Arkansas philosopher."

All Roads to Van Buren

All day, all roads led to Van Buren, gay with bunting, colored lights and jammed with traffic and pedestrians converging for a special CBS broadcast on the Bob Burns theatre, one of the Malco Circuit, originally known as King's Opera House, where Burns started out 30 years ago as an entertainer between showing of the "Squaw Man."

The local Van Buren paper, the *Press-Argus,* used headlines of a size not used since the United States declared war 22 years ago. They dusted the type off and put it to work to herald an event to them equally important.

Simultaneous showings of the picture at six theatres in Fort Smith and Van Buren marked the opening of the premiere with a special coast-to-coast broadcast over the Columbia chain "showing Bob Burns' home town for what it is" and with an all-star cast headed by Burns, Susan Hayward, leading woman in the film; Joseph Allen, Jr., juvenile lead, and a group of Van Buren singers and musicians. Personal appearances outside the theatre by the stars brought cheers and applause from the crowd that at times almost threatened to get out of hand.

Governor Opens Broadcast

The broadcast was opened by Governor Carl E. Bailey of Arkansas, who paid tribute to Burns as a man who "has left our state to become our leading citizen." Burns reminisced about his home town and exchanged memories of his school days with Mrs. Frances W. Shaver, who taught Burns in the Van Buren schools and returned here from Pueblo, Col., especially for the broadcast. Among highlights contributed by entertainers from Van Buren were the singing by Miss Martha Ann Jaylor of Van Buren of "Call of the Ozarks" composed by Mrs. Kate Strauss Shibley and Mrs. Harry Wilcox Bryan, both of Van Buren; a description of Van Buren, by High Park, editor of Van Buren's *Press-Argus;* a reading of the proclamation of Bob Burns Day by Mayor English; and the singing of "God Save America" by Jimmy White, nine-year-old schoolboy soprano of Fort Smith.

Burns and the other stars made brief appearances in the five houses before some 2,500 film patrons and before thousands of other eager persons gathered outside.

It was a big day for Burns, but it was a bigger day for Van Buren and Forth Smith, Arkansas.

Miss Hayward and Allen attended the official dance at the "21" Club, mid-way between the twin cities, after the world premiere of "Our Leading Citizen." Burns didn't go. He couldn't. His right arm was in such bad shape he had to call in a doctor. The arm was just tired, not broken.

Spending Sunday at the home of a friend in Van Buren, Burns and the stars were entertained at the Hardscrabble Country Club in Fort Smith and at a series of informal parties in the homes of friends. They spent Sunday in Little Rock. Publicity for the premiere was in charge of Harlan Hobbs of Paramount.

"Our Leading Citizen" was screened last week for official Washington, the audience including senators, representatives and high government executives. The screening was arranged by Senator John E. Miller of Arkansas. The officials praised the picture highly, thanked Senator Miller for arranging the showing and asked him to express their thanks and appreciation to Bob Burns.

New Iowa Closings

Iowa theatre closings this summer have been few. There has also been a decided absence of exhibitor complaints of free shows put on by business men cutting into the business of the small theatres over the state. At the spring meeting of the Allied Theatre men of Iowa and Nebraska in Des Moines a committee was appointed to aid in putting across to small town business men the idea that a free show might be put on in connection with the theatre already located in the town but that the theatre men are strongly opposing free shows brought in as transient projects.

MGM Writing Contracts

New writing contracts are announced by Metro-Goldwyn-Mayer with John Higgins, Frederick Faust and William Thiele. Mr. Thiele will both write and direct.

Lou Smith Joins Small

Formerly associated with Frank Lloyd at Paramount Lou Smith has joined Edward Small, now a United Artists producer, as production aide.

Majors Cite Heavy Grosses and Holdovers for Many New Films

This midsummer season is witnessing some heavier-than-usual box-office intakes on new releases, in the light of Broadway theatres' figures.

Paramount's "Beau Geste" ran up a new summer high of $20,000 last weekend at the Broadway Paramount, New York, heading for a $55,000 gross for the week, the first film to exceed $50,000 during the summer at that house, according to the company. By playing to more than 50,000 persons in the first three days, the film went ahead of that theatre's best grosser of the year, "Man About Town". $11,000 was taken in on the opening day alone.

Twentieth Century-Fox reported that its "Stanley and Livingstone" broke all opening records at New York's Roxy, with the exception of "Alexander's Ragtime Band" and "Jesse James", two Fox top grossers. Some 14,000 entered last Thursday; 75,000 paid in the first four days.

With six weeks already behind it, MGM's "Goodbye, Mr. Chips" at B. & K.'s Apollo, Chicago, played to 101,700 admissions in the first five days of the sixth.

Warners report that "Each Dawn I Die" is running far ahead of its "Angels with Dirty Faces", a high grosser, in Cleveland, Lima, Hartford, Worcester, Atlantic City, Charleston, Brooklyn. A record is claimed for the opening at Philadelphia at Fox's theatre. The film will open simultaneously in 314 theatres over the weekend of August 19th.

RKO claims an 18-month opening-day record for its "In Name Only" at New York's Music Hall grossing $15,000 the first day.

Top business was reported by United Artists for its "Four Feathers" at New York's Capitol, where a second week holdover was obtained.

United Artists also reports heavy grosses for its "Man in the Iron Mask", which started off to a $170,000 gross and 400,000 attendance in two weeks at the Music Hall, New York. Top summer business and holdovers prevail at Warners' Stanley, Philadelphia; the Roger Sherman, New Haven; Apollo, Atlantic City; Ocean, Asbury Park, and United Artists theatre at San Francisco. Opening day records for a period of four months were claimed for the Hollywood and Downtown theatres, Los Angeles.

RKO Reopening Seven This Month and in September

Seven RKO theatres will reopen this month and in September. They are the Palace, Chicago, this Friday; the Albee, Providence, August 17th; the Orpheum, Kansas City, August 18th; the Alden, Jamaica, August 24th; the Strand, Syracuse, August 25th; the Trent, Trenton, September 1st; the Orpheum, Champaign, Ill., September 8th.

Autry Los Angeles Showings

Republic's Gene Autry pictures frequently are shown in Metropolitan Los Angeles theatres, it was noted this week following an item in the MOTION PICTURE HERALD of July 29th. Autry's "The Old Barn Dance" played the Orpheum, Los Angeles, April 20th to 26th, 1938; his "Man from Music Mountain" was at the Los Angeles theatre from November 23rd to 29th, 1938, and his "Western Jamboree" was shown in the same theatre from February 8th to 14th. Also, his "In Old Monterey" was shown recently at a preview at Santa Monica.

Republic added that the Roy Rogers westerns also received "good downtown representation in Los Angeles."

New Haven Outing

The New Haven film colony had their annual outing on Thursday, at the Rustic Inn, Lake Quanipaug. There were a buffet luncheon, games, prizes, dinner, and dancing. Homer C. Downey, of RKO, was chairman in charge. George Weber, of MGM, had planned the sports.

EXCITING

news from SAN FRANCISCO



THEY SHALL HAVE MUSIC! hits biggest opening figure of any picture to play the UNITED ARTISTS THEATRE since before the start of the Frisco World's Fair!

THRILLING

news from NEW YORK CITY



THEY SHALL HAVE MUSIC! rolls up second week gross equal to first week at the RIVOLI, proving that every ticket-buyer joins in its great word-of-mouth build-up!

SAMUEL GOLDWYN

gives you another outstanding hit in the box-office stride of
"DEAD END", "STELLA DALLAS", *and* "THE HURRICANE"

THEY SHALL HAVE MUSIC!

with an outstanding cast including

ANDREA LEEDS • JOEL McCREA
GENE REYNOLDS • WALTER BRENNAN • TERRY KILBURNE

PLUS

the immortal music of the world's greatest violinist

JASCHA HEIFETZ

Directed by ARCHIE MAYO • *Released thru* UNITED ARTISTS

'Hays Office' Replies to Critic's Charge of Dictating to Studios

BECAUSE it answers so much of what is so often and so recklessly set down by many and various commentators of the lay press pertaining to the motion picture, a letter by Kenneth Clark of the New York staff of the Motion Picture Producers and Distributors of America, Inc., addressed to Palmer Hoyt, publisher of the Portland Oregonian, *is presented here:*

The article, "Movie Moguls Say 'Phooey' to the Dictators," by Shotwell Callvert, which appeared in the Portland *Oregonian* of July 9th, bears little resemblance to fact. Mr. Callvert's comments on so-called Hays office control just don't make sense, and much of the article seems to be malicious nonsense.

1 Callvert says: "Have you ever wondered why the stirring events of our own Revolutionary War are never dramatized by Hollywood? The reason is because such a picture might annoy some of our British cousins."

The fact is that the American motion picture industry has been making pictures of this type for years. "Land of Liberty," an historical cavalcade of America, now on exhibition in the Federal Theatres at the New York and San Francisco Fairs as the motion picture industry's exhibit (made under the auspices of the Hays organization and paid for by its members) contains numerous examples, including excerpts from: (a) D. W. Griffith's "America," showing the battles of Lexington and Concord, Washington at Valley Forge, and other scenes; (b) Cecil B. deMille's "The Buccaneer," portraying in great detail the Battle of New Orleans in the War of 1812; (c) "Old Ironsides," made by Paramount, portraying sea fights between the battleship Constitution and various British war vessels; (d) sequences from "Declaration of Independence" (Warner Brothers), in which Patrick Henry delivers his terrific indictment of the British king; (e) sequences from "Bill of Rights" (Warner Brothers), showing British oppression in Virginia and Massachusetts which precipitated the Revolution. Another film of the same type is "Song of a Nation" (Warner Brothers), which portrays in detail the battle which led to the writing of the "Star Spangled Banner" by Francis Scott Key.

It appears, therefore, that pictures of the Revolutionary War and the War of 1812 with Great Britain have been filmed, and excerpts from them are included in the film made and exhibited under the auspices of the Hays office.

Denies Story Was Barred

2 Callvert says: "Projected filming of the book, 'Forty Days of Musa Dagh,' was recently abandoned on order from the Hays office at the request of the government of Turkey."

The fact is that the Hays office has never forbidden the filming of "Forty Days of Musa Dagh."

3 Callvert says: "Events centering around the siege of the Alamo and the Mexican War have never been filmed by Hollywood because the picture might possibly peeve our good neighbors, the Mexicans."

The fact is that "Heroes of the Alamo," bearing the seal of the Production Code Administration, was released in 1936, and "Man of Conquest" was released in 1939 and is now playing in hundreds of theatres. This latter film portrays the battle of the Alamo and bears the seal of approval of the PCA. As a matter of fact, "Man of Conquest" played at the Broadway theatre in Portland, June 1st to 7th, 1939—just a month preceding the publication of Callvert's assertion that "events centering around the siege of the Alamo . . . have never been filmed by Hollywood." In fact, the *Oregonian* itself, in one of its advertisements for the Broadway theatre, carried the following with reference to "Man of Conquest"; "Thrill to the thundering scenes of San Jacinto and the Alamo!"

Excerpts from both these pictures, dealing with the siege of the Alamo, appear in the industry's own pictures, "Land of Liberty," playing at the New York and San Francisco Fairs.

4 Callvert says: "Until very recently the Hays office invariably quashed any picture which might offend Hitler, Mussolini, or the Japanese."

The fact is—to cite just one example—that "I Was a Prisoner in Nazi Germany" was released with the seal of the PCA in the summer of 1936. Approval of this picture is likewise a sufficient answer to Callvert's further assertion that "so long as Germany bought even a small quota of American movies, the Hays office obligingly censored any film 'offensive' to the Nazis; Hitler could thus censor our movies."

5 Callvert indicates that Mr. Breen (Joseph I. Breen, director of the Production Code Administration) and his staff pass upon the suitability of motion picture titles.

The fact is that Mr. Breen and his staff do not pass on titles. Producing companies which are members of this trade association organized a title registration bureau in the New York office of the Association. It is operated by the Association and has on registration more than 30,000 titles. The title registration committee is composed of representatives from the member companies.

6 Callvert says: "Breen will not allow producers to depict unmarried mothers on the screen."

The fact is that unmarried mothers have appeared in numerous films. A well known example of that which Callvert says is forbidden occurred in "Conquest," a story of Napoleon's illicit sex affair with the Polish Countess Marie Walewska, in which Greta Garbo and Charles Boyer played the leading roles. In this film the illegitimate child of this illicit union was shown in a number of scenes and his illegitimacy pointed up. This film was approved by the PCA because it contained adequate compensating moral values.

7 Callvert says: "Breen wouldn't re-release "Farewell to Arms . . ."

The fact is that "Farewell to Arms" was re-released in 1938 with the seal of approval of the PCA.

8 Callvert says: "The Code does not forbid suicides, but Breen forbids them."

The fact is that films in which there are suicides have been approved every year by the PCA.

9 Callvert says: "The Code does not forbid drinking, but Breen forbids it unless it advances the plot."

The fact is that the Code adopted by the producers themselves states, "The use of liquor in American life shall not be shown unless necessary to the plot or proper characterization."

10 Callvert says: "The ideal villain, according to the Hays office, should be: 'White, over 21, of no nationality, a member of no union, religious faith or fraternal body, and unemployed.'"

The fact is that Mr. Breen himself, in commenting on the activities of various groups which object to unsympathetic portrayals of any of their members, pointed out that if the industry heeded all these protests then the screen villain would be the kind of person mentioned. Callvert's use of this quotation creates a deliberately opposite impression from the point which Mr. Breen was making when he voiced it.

11 Callvert says: "The success of such foreign made films as "The Citadel," "Grand Illusion," "The Beachcomber," "Professor Mamlock" and "Pygmalion" has given Hollywood a bad jolt where it hurts most: in the pocketbook. These pictures were produced, of course, without advice of the Hays office. . . ."

The fact is that all five of these pictures bear the seal of approval of the PCA. "The Citadel" was made in England by a company which is a member of this Association. Both the "Beachcomber" and "Pygmalion" were distributed in the United States by companies which are members of this Association. The script of "Pygmalion" and "The Beachcomber" were submitted to the PCA during production, and the PCA worked actively with the producers and distributors thereof in connection with Code matters.

—

A considerable portion of this literature of pestiferation about the motion picture is a consequence of the screen's allure to persons who just have to have something to write about.—T.R.

SHORT PRODUCT PLAYING BROADWAY

Week of August 5

CAPITOL
Take a Cue.....MGM
Library of Congress.....Columbia
Feature: Four Feathers.....United Artists

CRITERION
Sales Slips.....RKO Radio
Giant of Norway.....MGM
Feature: They All Came Out.....MGM

MUSIC HALL
Beach Picnic.....RKO Radio
Going Places, No. 65.....Universal
Feature: In Name Only....RKO Radio

RIVOLI
Beach Picnic.....RKO Radio
The Zoo.....RKO Radio
Feature: They Shall Have Music.....United Artists

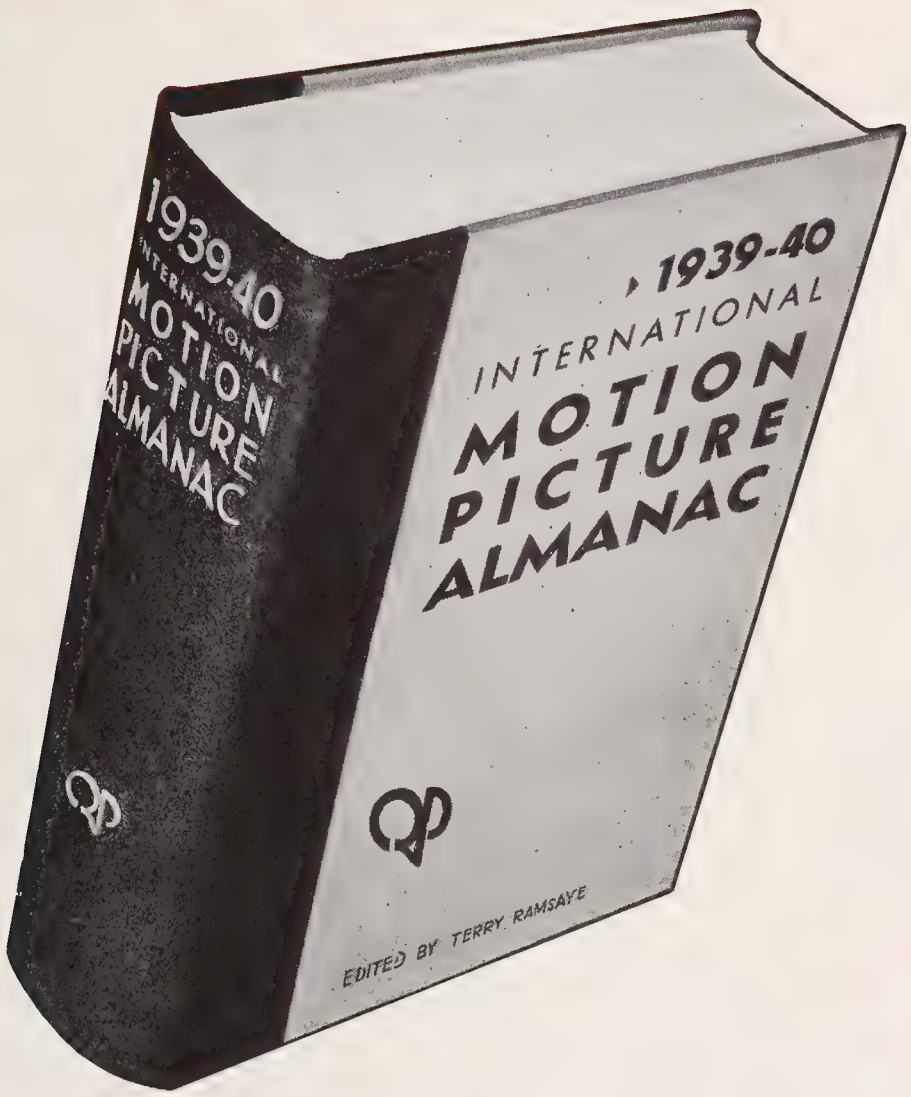
ROXY
Two-Headed Giant.....20th Cent.-Fox
Birthplace of Icebergs.....20th Cent.-Fox
Feature: Stanley and Livingstone.....20th Cent.-Fox

STRAND
Snowman's Land.....Vitaphone
Mechanix Illustrated, No. 5.Vitaphone
Feature: Each Dawn I Die..First Nat'l

Incorporation

Theatre Communications, Inc., has been incorporated in Albany, N. Y., with capital stock of $98,800 in $20 shares. Directors are Paul J. Davis, 320 E. 42nd St., New York; John S. Marran, 160 Bridge St., Stamford, and Frank A. Visone, 87 Lake End Road, Merrick, L. I., Thomas W. Constable, 111-29 196th St., Hollis, L. I., is listed as a subscriber.

WATCH FOR IT



OUT NEXT WEEK

NO SHOWMAN SHOULD BE WITHOUT ONE. ORDER TODAY!

$3.25 POSTPAID

MOTION PICTURE ALMANAC

ROCKEFELLER CENTER, NEW YORK

WHAT THE PICTURE DID FOR ME

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

Columbia

BLONDIE MEETS THE BOSS: Penny Singleton, Arthur Lake, Larry Simms—This one held up very well during this season of poor attendance when it takes something extra to bring them in. The characters in this series are exceptionally well cast. And it draws young and old. Running time, 70 minutes. Played July 21-22.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

I AM THE LAW: Edward G. Robinson, Wendy Barrie, Barbara O'Neil, John Beal—A strong picture with Edward G. Robinson carrying the lead. Played July 29.—C. W. Mills, Arcade Theatre, Sodus, N. Y. General patronage.

ONLY ANGELS HAVE WINGS: Cary Grant, Jean Arthur, Richard Barthelmess, Thomas Mitchell—A very fine picture to the best business we have had for a mid-week attraction in months. The management gave its personal guarantee and this helped the attendance. Played July 19-20.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

ROMANCE OF THE REDWOODS: Charles Bickford, Jean Parker—No excuse to make a picture so poorly. Poor sound, poor photography and poor exhibitor.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

First National

DARK VICTORY: Bette Davis, George Brent, Humphrey Bogart, Geraldine Fitzgerald—Some liked it and some didn't. Anyway it's a very sad story. And the box office report was also a sad story. Played July 21.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

DARK VICTORY: Bette Davis, George Brent, Humphrey Bogart, Geraldine Fitzgerald—Wonderful picture and played magnificently by the entire cast. Miss Fitzgerald has lots of promise. Don't believe there's an actress that can compare with Miss Davis. Running time, 106 minutes. Played July 23-24.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

KID FROM KOKOMO, THE: Wayne Morris, Pat O'Brien, Joan Blondell, May Robson—A good B picture that pleased fine. Running time, 91 minutes. —W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

KID FROM KOKOMO, THE: Pat O'Brien, Wayne Morris, Joan Blondell, May Robson—The story is paper thin. Very flimsy material is the fault and that is not the only one. May Robson portrayed as a gin soaked mother is extremely bad judgment. That does not sit well with a rural town audience. True we see drunkenness here as in any other town. But a drunken man is one thing and a drunken woman another. May Robson is a trouper and if I were that lady I would refuse such an ungracious role. It might have been a necessary adjunct to the picture but it was deplorable that so much footage was devoted to that angle. But these things they do not like to see on the screen in such generous doses.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

KID FROM KOKOMO, THE: Wayne Morris, Pat O'Brien, Joan Blondell, May Robson—Swell is the word for it! May Robson walks away with the picture and really does a fine job of it. My crowd very enthusiastic about this show. Will please anywhere. Running time, 92 minutes. Played July 26-27.—Don Bloxham, Palace Theatre, Exira, Iowa. General and rural patronage.

NANCY DREW, REPORTER: Bonita Granville, Frankie Thomas, John Litel—They like this series here and they always draw on the week-end. This was no exception. Kids thought it swell and the oldsters enjoyed it too. Keep up the good work, Warners, you've got something in this series! Running time, 67 minutes. Played July 21-22.—Don Bloxham, Palace Theatre, Exira, Iowa. General and rural patronage.

Metro-Goldwyn-Mayer

BRIDAL SUITE: Robert Young, Annabella, Walter Connolly—Poor picture; poor business. I was warned about this picture and never should have played it. Very light farce with Annabella gumming up the works as usual. Running time, 70 minutes. Played July 16.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

CALLING DR. KILDARE: Lionel Barrymore, Lew Ayres—Very good picture. Did good business due to buildup by "Young Dr. Kildare." Our business could profit by more pictures such as this series and Hardy series. Running time, 86 minutes.—B. F. Jackson, Delta Theatre, Ruleville, Miss. Rural and small town patronage.

FLIRTING WITH FATE: Joe E. Brown, Leo Carrillo—Just fair. Business average. Joe E. Brown seems to be slipping badly at our box office. —Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

GOODBYE, MR. CHIPS: Robert Donat, Greer Garson—Another great picture of the year. Business fair. Played this feature on Bargain Night. It would stand up anywhere on Sunday and Monday date. Robert Donat is really going places. Our people seem to like "Goodbye, Mr. Chips" as well as "The Citadel," if not better. This is a picture the whole family will enjoy. If you have not played this picture, get busy and advertise it. Tie up with your schools. Running time, 114 minutes. Played July 25-26.—Paul T. Mitchell, Mitchell Theatre, Barbourville, Ky. Small town patronage.

HARDY'S RIDE HIGH, THE: Mickey Rooney, Lewis Stone, Cecilia Parker, Fay Holden, Ann Rutherford—It's got everything that a good picture should have. Goes to show that pictures will please and do business without being too expensive and spectacular. Here's hoping MGM keeps up the good work on this series. Running time, 81 minutes. —B. F. Jackson, Delta Theatre, Ruleville, Miss Rural and small town patronage.

KID FROM TEXAS, THE: Dennis O'Keefe, Florence Rice—Good comedy; good business. Played on Friday and Saturday and pleased all. O'Keefe is getting better. Played July 28.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

LET FREEDOM RING: Nelson Eddy, Virginia Bruce, Lionel Barrymore, Edward Arnold. Guy Kibbee, Victor McLaglen—A fair picture that flopped at the box office. Played July 12.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

LET FREEDOM RING: Nelson Eddy, Virginia Bruce, Lionel Barrymore, Edward Arnold, Guy Kibbee, Victor McLaglen—Good picture which failed to do business. Will please all who see it, however. It seems that Virginia Bruce cannot click at the box office and the public seemed to think it was just a musical Eddy picture.—B. F. Jackson, Delta Theatre, Ruleville, Miss. Rural and small town patronage.

LUCKY NIGHT: Robert Taylor, Myrna Loy—Good picture but lacks some little something to make it click as it should. Play it, though, for it will do fair business. Running time, 81 minutes. Played July 27-28.—B. F. Jackson, Delta Theatre, Ruleville, Miss. Rural and small town patronage.

MAISIE: Robert Young, Ann Sothern, Cliff Edwards, Harland Briggs—One of the best features for some time. Excellent story that includes everything from a Rodeo, ranch life, romance, murder and comedy. Robert Young's best performance while Ann Sothern as "Maisie" really goes to town. Glad to see Cliff Edwards back on the screen. Harland Briggs as the sheriff deserves special mention. Pleased one hundred per cent. Running time, 74 minutes. Played July 14-16.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

MAISIE: Ann Sothern, Robert Young, Cliff Edwards—Many good comments on this picture. The picture is well made, well acted, had good action. Excellent performances by Ann Sothern, Robert Young and Cliff Edwards. Be sure and play this. Business should be above average in any spot. Running time, 74 minutes.—G. D. Carpenter, Colonial Theatre, Valdese, N. C. Small town patronage.

MAISIE: Ann Sothern, Robert Young—Here is a picture that pays big dividends on exploitation. It is audience satisfying and full of surprise twists. Keeps your interest and has plenty of laughs. Running time, 73 minutes. Played July 22-25.—W. C. Lewellen, Uptown Theatre, Pueblo, Col. General patronage.

MAISIE: Robert Young, Ann Sothern—Entertaining picture above the average. Running time, 72 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

PYGMALION: Leslie Howard, Wendy Hiller—Excellent. They don't make better entertainment than this and did a nice business, too. Played July 19.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

SERGEANT MADDEN: Wallace Beery, Tom Brown, Alan Curtis, Laraine Day—Here is a swell picture. Why Beery fans did not flock to it is more than we can understand. And that little Day girl certainly has what it takes. We're going for her strong. Drew some extra business but not like it should have. Running time, 80 minutes. Played July 14-15—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

6,000 ENEMIES: Walter Pidgeon, Rita Johnson—Well, here is one that has everything a prison drama should have but too much of this stuff is just too much. Our audiences are sick and tired of prison dramas and fighting pictures. We need more comedies to help the box office. Just fair. Running time, 60 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

STRONGER THAN DESIRE: Walter Pidgeon, Virginia Bruce—A madeover picture that is about as satisfactory as a madeover dress or a 1930 car. The original story, featuring Myrna Loy and William Powell, was tops and why they want to reissue it with a poor cast is the ninth wonder of the world. Walter Pidgeon and Virginia Bruce do not and in my opinion never will rate top billing. Neither of them have any box office draw here and it takes stars to get them in these days of drought and depression. It seems to me we have had Virginia Bruce in about every role but "Snow White" lately. This might go if they did not see the original but it took a nosedive here. Running time, 78 minutes. Played July 21-23.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

TARZAN FINDS A SON: Johnny Weissmuller, Maureen O'Sullivan—Played this picture on a late show Saturday and Monday and Tuesday to the best business since "Jesse James." This is the best box-office attraction Metro-Goldwyn-Mayer has given us in four years. Get behind this attraction and you will find that the summer heat isn't so bad after all. Running time, 82 minutes.—G. D. Carpenter, Colonial Theatre, Valdese, N. C. Small town patronage.

TARZAN FINDS A SON: Johnny Weissmuller, Maureen O'Sullivan, John Sheffield—Tarzan howls again and so did the cash register to nice business. The picture is a natural for any spot. The picture is cut over the same pattern this time with a son. He and the clever monks added a lot to the picture. But what burns me up is that some of the customers sneer and ask if it is another synthetic jungle picture. That, my friends, is the cardinal fault of the producers for laying open the studios to every crack-brained commentator and columnist. Why do they do their level best to destroy the illusion that goes with the motion pictures is beyond me. But this I know. It is the only business that would lay their laboratory open. Try to get into Eastman's, General Motors' and see the reception you would get. No dice; that's their business and not the public's.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

TARZAN FINDS A SON: Johnny Weissmuller, Maureen O'Sullivan—The best audience picture we have run in some time and it deserves your best

playing time. A picture that should make the turnstiles click. Metro has produced a new tone to their sepia prints which has a blue color that cannot be passed by without commenting. This new color is excellent on the eyes and brings out the photography much better than before. Running time, 85 minutes. —A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Paramount

BUCCANEER, THE: Fredric March, Franciska Gaal, Margot Grahame, Akim Tamiroff, Walter Brennan—Very good for our situation. Did real good business, although late in playing it. Wasn't disappointed.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

MIDNIGHT: Claudette Colbert, Don Ameche, Francis Lederer, John Barrymore, Mary Astor—Very good. Pleased all who saw it. One of the best pictures by Paramount this year. We need lots of pictures with good clean fun and entertainment presented in a snappy and fast moving pace. Running time, 94 minutes.—B. F. Jackson, Delta Theatre, Ruleville, Miss. Rural and small town patronage.

MILLION DOLLAR LEGS: Betty Grable, Jackie Coogan, John Hartley, Donald O'Connor—Fair picture; fair business. Title is better than picture besides being misleading. Played July 23.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

PLAINSMAN, THE (reissue): Gary Cooper, Jean Arthur—Some extra money in bringing it back. Running time, 90 minutes. Played July 26-28.—W. C. Lewellen, Uptown Theatre, Pueblo, Colo. General patronage.

ST. LOUIS BLUES: Dorothy Lamour, Lloyd Nolan —Played this one May 21-23 to a good audience. This is a fine picture. In fact it is a down to earth picture for the small situation. Our business was off because the picture had played all around us and people were afraid it was just another musical.—Frank J. Biberstein, Attica Theatre, Attica, Kansas. General patronage.

SOME LIKE IT HOT: Bob Hope, Shirley Ross, Una Merkel, Gene Krupa and His Orchestra—Light comedy with some really hot drumming by Gene Krupa. Got by O. K. on Sunday and drew above average business.—P. H. Billiet, Coliseum Theatre, Annawan, Ill. Small town patronage.

SUNSET TRAIL: William Boyd, Russell Hayden, George Hayes—Another swell Hoppy to good business. This series is fine and hard to beat. Unusual story helps this one. It's different. Running time, 68 minutes.—Don Bloxham, Palace Theatre, Exira, Iowa. General and rural patronage.

TOM SAWYER, DETECTIVE: Donald O'Connor, Billy Cook—One of the best family pictures you could ask for. Played to poorest Friday night in year but it is not the picture's fault. Excellent week-end entertainment. Running time, 66 minutes. Played July 28-29.—Don Bloxham, Palace Theatre, Exira, Iowa. General and rural patronage.

UNDERCOVER DOCTOR: Lloyd Nolan, Heather Angel, J. Carrol Naish—The G-Men will be pleased at the way Paramount is killing off the gangsters. After they get them, they can dispense with this Department. Paramount's quota this year has been topheavy with this type. And they aren't through yet, but we will be by that time. Every gangster picture played antagonizes the audience. They are surfeited with them and you know what that does to business. It just isn't there. They look the title over and settle down by the radio. May the gangster pictures be few and far between next season. And if the producers are smart they will see that they are.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

UNDERCOVER DOCTOR: Lloyd Nolan, Heather Angel, J. Carroll Naish—Here is a Paramount picture that is better than some of their specials. I ran this picture on giveaway night, but I believe it would have stood up without it. It is OK for a single day show. Played July 12.—Bud Davis, Ritz Theatre, Roanoke, Ala. Small town patronage.

UNION PACIFIC: Barbara Stanwyck, Joel McCrea, Robert Preston, Brian Donlevy, Akim Tamiroff, Lynne Overman—Paramount finally comes through with a good picture. We have waited most of the season and finally we have an outdoor epic that will appeal to any audience.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

UNION PACIFIC: Joel McCrea, Barbara Stanwyck, Robert Preston, Brian Donlevy, Akim Tamiroff, Lynne Overman—What a picture. A box office natural. A masterpiece. A picture for the whole family. Clean and entertaining. We played this five days to excellent business. This outgrossed "Snow White and the Seven Dwarfs." Who says Paramount can't make good pictures. More success to Paramount. Running time, 137 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

UNION PACIFIC: Barbara Stanwyck, Joel McCrea, Robert Preston, Bian Donlevy, Akim Tamiroff, Lynne Overman—Played this one Sunday, July 8. A fine attraction. In fact I believe it is the best from the box office standpoint that Paramount has released for a year. This is the type of picture that people want to see. It would be better if it was shortened about 20 minutes.—Frank J. Biberstein, Attica Theatre, Attica, Kansas.

UNION PACIFIC: Barbara Stanwyck, Joel McCrea, Robert Preston, Brian Donlevy, Akim Tamiroff, Lynne Overman—Right up our alley. This is just what our audiences go for. Action plus everything that goes with it. Ran this alone. Kind-a hate to see the men grow beards while out for a few hours of entertainment. Running time, 138 minutes. Played July 30-31.—A. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

UNMARRIED: Buck Jones, Helen Twelvetrees—Not a bad "B" picture but a terrible title! Running time, 65 minutes. Played July 26-28.—W. C. Lewellen, Uptown Theatre, Pueblo, Col. General patronage.

UNMARRIED: Helen Twelvetrees, Buck Jones—Much better than usual run of programmers. Buck in the role of prizefighter is okay but I am of the opinion he will be missed by his western followers. Running time, 65 minutes. Played July 16.—Bob Elliano, Palace Theatre, Torrington, Conn. General patronage.

TWO CONTRIBUTORS JOIN DEPARTMENT

Reports on What the Picture Did for Me are published from two new contributors to the department and from two prodigal members whose reports have been missing for some months. The new contributors are:

DON BLOXHAM, Palace Theatre, Exira, Iowa.

G. D. CARPENTER, Colonial Theatre, Valdese, N. C.

The prodigal contributors are:

FRANK J. BIBERSTEIN, Attica Theatre, Attica, Kan.

P. H. BILLIET, Coliseum Theatre, Annawan, Ill.

Read reports from these and other exhibitors in the adjoining columns.

Republic

BLUE MONTANA SKIES: Gene Autry, Smiley Burnette, June Storey—Wow! How these Autrys get no better. Why, oh, why doesn't some one teach Autry to act. Give him a production.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

COLORADO SUNSET: Gene Autry, Smiley Burnette, June Storey, Buster Crabbe—Very fine western. Autrys are always good. All Republic westerns are tops. This Autry is little longer than others. Running time, 65 minutes.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

HIGGINS FAMILY, THE: James, Lucille and Russell Gleason, Lynn Roberts—These productions too short for single billing. Fair comedy. Not much entertainment value. Pass it up unless running double bill. Running time, 58 minutes. Played July 13.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

MYSTERIOUS MISS X: Michael Whelan, Mary Hart, Chick Chandler—Good little comedy mystery which played on Bargain Night to very poor house. Kept the audience busy laughing with it. Running time, 64 minutes. Played July 25.—Don Bloxham, Palace Theatre, Extra, Iowa. General and rural patronage.

SHINE ON HARVEST MOON: Roy Rogers, Mary Hart, Lulu Belle and Scotty—A very good western that drew exceptionally big business because of the popularity of the radio stars. Play it and boost it to the limit as it really deserves it.—P. H. Billiet, Coliseum Theatre, Annawan, Ill. Smalltown patronage.

PRIDE OF THE NAVY: James Dunn, Rochelle Hudson—Entertaining programmer but has no drawing power. O.K. for Bargain Nights. Running time, 64 minutes. Played July 11.—Don Bloxham, Palace Theatre, Exira, Iowa. General and rural patronage.

RKO Radio

BEAUTY FOR THE ASKING: Lucille Ball, Donald Woods, Patric Knowles—Just like the rest of the RKO stuff this year. Awful weak.—P. H. Billiet, Coliseum Theatre, Annawan, Ill. Small town patronage.

CAREFREE: Ginger Rogers, Fred Astaire—Played this late. Enjoyed by my patrons who came out to see it. Weather against the box office. However, can recommend this one. Running time, 80 minutes. Played July 20.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

FIVE WHO CAME BACK: Chester Morris, Wendy Barrie, Lucille Ball—Just a get by B picture. That's all. Running time, 75 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

FLYING IRISHMAN, THE: Douglas Corrigan, Paul Kelly, Robert Armstrong—Fair little picture but lowest Sunday-Monday business of 1939.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

LOVE AFFAIR: Irene Dunne, Charles Boyer—An outstanding picture. Will please all who see it. Said to be as good as "Magnificent Obsession" by some patrons and that's saying lots. Give it all you've got and you will not be sorry. Running time, 89 minutes.—B. F. Jackson, Delta Theatre, Ruleville, Miss. Rural and small town patronage.

MR. DOODLE KICKS OFF: Joe Penner, June Travis—All darn foolishness but our audience loved it. Great Saturday night picture.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

PACIFIC LINER: Victor McLaglen, Chester Morris, Wendy Barrie—We ran into a heat wave and played to losing business both nights. Played July 5-6.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

ROOKIE COP: Tim Holt, Virginia Weidler, Frankie Thomas—This pleased most of them. O.K. for second feature on a twin bill. Running time, 61 minutes. Played July 18-19.—A. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

Twentieth Century-Fox

BOY FRIEND: Jane Withers, Richard Bond, Arleen Whelan—Pretty good Withers. Not up to standard, though.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

EVERYBODY'S BABY: Jed Prouty, Shirley Deane, Spring Byington—Another satisfying appearance with the Jones Family. Fair business. Played July 15.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

GORILLA, THE: Ritz Brothers, Patsy Kelly, Anita Louise, Bela Lugosi—The Ritzes are very unfunny in this one and the picture is crude, as I remember the other issues of "The Gorilla." From the business done I think that the public is fed up with the Ritzes. Certainly this one will not add to their laurels.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

JESSE JAMES: Tyrone Power, Henry Fonda, Nancy Kelly, Randolph Scott—Very good picture that played to excellent business. Played July 14. —B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

JESSE JAMES: Tyrone Power, Henry Fonda, Nancy Kelly—This is an exceptional picture and broke all our house records for the past five years and all this after the picture had played all around us. Hats off to Zanuck for this wonderful portrayal of this noted character.—Frank J. Biberstein, Attica Theatre, Attica, Kansas. General patronage.

JESSE JAMES: Tyrone Power, Henry Fonda, Nancy Kelly—We played this late but our business was good in spite of hot weather. Impressed our audience as a really class A picture. Played July 26-27.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

JESSE JAMES: Tyrone Power, Nancy Kelly, Henry Fonda—If you ever get into a spot for a good picture, just set "Jesse James" in and relax. It will do as good as any new first run mediocre picture.—B. F. Jackson, Delta Theatre, Ruleville, Miss. Rural and small town patronage.

JONES FAMILY IN HOLLYWOOD: Jed Prouty, Spring Byington—Fair picture; fair business. No kicks. Played July 25.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

LITTLE PRINCESS, THE: Shirley Temple, Richard Greene, Anita Louise, Ian Hunter, Cesar Romero, Arthur Treacher—Played this on Friday and Saturday to good crowds. While Shirley is losing ground at the box office, yet pictures of this type are bringing her back.—Frank J. Biberstein, Attica Theatre, Attica, Kansas. General patronage.

LITTLE PRINCESS, THE: Shirley Temple, Richard Greene, Anita Louise, Cesar Romero, Ian Hunter, Arthur Treacher—Shirley is done as far as my town is concerned. Business very light on this one but was enjoyed immensely by the few who ventured out to see it. Supporting cast very good. Running time, 92 minutes. Played July 16-17.—Don Bloxham, Palace Theare, Exira, Iowa. General and rual patronage.

PARDON OUR NERVE: Michael Whalen, Lynn Bari, June Gale—Just as we expected, this one died at the box office. Really we believe this had the

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correct title and there are dozens more just like it, all of which should bear the same title. Running time, 68 minutes. Played July 12-13.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

PARDON OUR NERVE: Michael Whalen, Lynn Bari—Good comedy for Bargain Night. Lots of laughs and should please all. Running time, 68 minutes. Played July 14-15.—Don Bloxham, Palace Theatre, Exira, Iowa. General and rural patronage.

ROAD DEMON: Henry Armetta, Henry Arthur, Joan Valerie—Very good Sport Adventure picture of auto racing. Loads of thrills and comedy. Fine family entertainment. Running time, 67 minutes. Played July 21-22.—Don Bloxham, Palace Theatre, Exira, Iowa. General and rural patronage.

ROSE OF WASHINGTON SQUARE: Alice Faye, Tyrone Power, Al Jolson—Good songs, good stars, good story, good photography, good business. What more could one ask for.—P. H. Billiet, Coliseum Theatre, Annawan, Ill. Small town patronage.

SECOND FIDDLE: Sonja Henie, Tyrone Power, Rudy Vallee, Edna May Oliver—Nice production. Extended runs. Pleases generally. Running time, 87 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

STORY OF ALEXANDER GRAHAM BELL, THE: Don Ameche, Loretta Young, Henry Fonda, Young Sisters—Here is a picture that every exhibitor should play. It has the stars and do they play their parts. Full of entertainment. It is the type of picture that people will leave your theatre remarking to you what a fine attraction they have seen.—Frank J. Biberstein, Attica Theatre, Attica, Kansas. General patronage.

STORY OF ALEXANDER GRAHAM BELL, THE: Don Ameche, Loretta Young, Henry Fonda, Young Sisters—Fine picture to poor business. If you can get them in they will have nothing but praise for it but it is a hard picture to sell to the public. Henry Fonda swell. Running time. 98 minutes. Played July 23-24.—Don Bloxham, Palace Theatre, Exira, Iowa. General and rural patronage.

SUSAN OF THE MOUNTIES: Shirley Temple, Randolph Scott—Good picture; fair business. Played July 26-27.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SUSANNAH OF THE MOUNTIES: Shirley Temple, Randolph Scott—This picture is not up to the usual Shirley Temple picture. The picture did about average business in this spot. Running time, 78 minutes.—G. D. Carpenter, Colonial Theatre, Valdese, N. C. Small town patronage.

TAIL SPIN: Alice Faye, Constance Bennett, Nancy Kelly, Joan Davis, Charles Farrell.—This is one of the best air pictures that we have ever played. Played to good houses on Sunday, Monday and Tuesday. Audience left feeling they had received their money's worth of thrills.—Frank J. Biberstein, Attica Theatre, Attica, Kansas. General patronage.

TAIL SPIN: Alice Faye, Constance Bennett, Nancy Kelly, Joan Davis, Charles Farrell—Gave satisfaction to medium size audiences. Played July 12-13.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

WIFE, HUSBAND AND FRIEND: Warner Baxter, Loretta Young, Binnie Barnes, Cesar Romero—This is a box office natural. Loretta Young is marvelous. Warner Baxter also plays a fine part. Played in the midst of the wheat harvest to good business. Fox is certainly turning out fine pictures.—Frank J. Biberstein, Attica Theatre, Attica, Kansas. General patronage.

WINNER TAKE ALL: Tony Martin, Gloria Stuart, Slim Summerville, Henry Armetta—Fair prize fight film suitable for week-end or Bargain Night. Henry Armetta fine again as Papa Gambini. Business poor. Running time, 61 minutes. Played July 28-29.—Don Bloxham, Palace Theatre, Exira, Iowa. General and rural patronage.

YOUNG MR. LINCOLN: Henry Fonda, Marjorie Weaver, Alice Brady, Arleen Whelan—One of the finest pictures of the year. I can't see why it did not draw here. Have heard several say it was the best picture of the year. When picking out the Academy Award, I can't see how they can leave Henry Fonda out, for his acting in this great feature, if he does not win the Academy Award he should rate very high for his acting in this great feature. Running time, 101 minutes. Played July 23-24.—Paul T. Michell, Mitchell Theatre, Barbourville, Ky. Small town patronage.

United Artists

CAPTAIN FURY: Brian Aherne, Victor McLaglen, Paul Lukas, June Lang—Good B product that gets by nicely. Running time, 91 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

GAIETY GIRLS, THE: Jack Hulbert, Patricia Ellis—Another British blunder. Jack Hulbert as a lover quite pathetic. The box office was so anaemic that we would have to get daily shots of iron for a long time to be normal.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

KING OF THE TURF: Adolphe Menjou, Dolores Costello, Roger Daniel—This will please those that come into your theatre. Don't expect too many. So many quickies have been made with the stock shots of horse races that the public judge them all as second rate movies. Running time. 87 minutes. Played July 28-29.—A. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

KING OF THE TURF: Adolphe Menjou, Dolores Costello. Roger Daniel—Excellent picture played on Bank Night to a big audience and how they love to weep.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Universal

EAST SIDE OF HEAVEN: Bing Crosby, Joan Blondell, Mischa Auer, Baby Sandy—One of the best Crosby pictures I have run. Bing at his best in this one. Running time, 88 minutes. Played July 14-16.—O. W. Chapek, Annex Theatre, Anamoose, N. D. Rural and small town patronage.

EAST SIDE OF HEAVEN: Bing Crosby, Joan Blondell, Mischa Auer, Baby Sandy—Fine picture and good business.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

EX CHAMP: Victor McLaglen, Tom Brown, Nan Grey, Constance Moore—A good picture. Business average to low on account of heat. Running time, 70 minutes. Played July 20-21.—W. C. Lewellen, Uptown Theatre, Pueblo, Col. General patronage.

LITTLE TOUGH GUYS IN SOCIETY: Mischa Auer, Mary Boland, Edward Everett Horton, Helen Parrish, "Little Tough Guys"—Fair picture that pleased those who came to see it. Business way off due to heat. Running time, 73 minutes. Played July 21-23.—O. W. Chapek, Annex Theatre, Anamoose, N. D. Rural and small town patronage.

PIRATES OF THE SKIES: Kent Taylor, Rochelle Hudson—Do not be afraid of this little aviation drama as it is very good audience picture. Plenty of action and good photography. A good little picture. Running time, 60 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

PRAIRIE JUSTICE: Bob Baker, Dorothy Southworth—Fair to less than normal business. Played July 22.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

YOU CAN'T CHEAT AN HONEST MAN: Edgar Bergen, "Charlie McCarthy," W. C. Fields—We played this only one night. Opinions were divided. Most of our patrons believe "Letter of Introduction" a much stronger show. Played July 8.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

Warner Brothers

DAWN PATROL: Errol Flynn, Basil Rathbone, David Niven, Donald Crisp—Good picture of its kind but lost money.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

DODGE CITY: Errol Flynn, Olivia de Havilland, Ann Sheridan, Bruce Cabot, Alan Hale, Frank McHugh, Victor Jory—Outstanding picture. Beautiful color, good business and pleased everyone. Give it lots of ballyhoo and it will do good business anywhere. Running time, 104 minutes.—B. F. Jackson, Delta Theatre, Ruleville, Miss. Rural and small town patronage.

DODGE CITY: Errol Flynn, Olivia de Havilland, Ann Sheridan, Bruce Cabot, Alan Hale, Frank McHugh, Victory Jory—Drew best attendance in months and pleased immensely. Had everything lovers of outdoor historical epics could ask for. But why are they crowding the magazines with dozens of pictures of the 'Oomph' girl and then casting her in such mediocre roles? They'll kill her and she was such a promising player in her supporting roles in programmers. Running time, 104 minutes. Played July 16-17.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

JUAREZ: Paul Muni, Bette Davis, Brian Aherne, Claude Rains, John Garfield—No question this is a production Warners went all the way out, so far out if it does not get a better reception than it received here they will be a long time getting their money out of it. Brian Aherne did not get top billing but the concensus of our audience is that he ran away with the picture.—A. E. Hancock, Columbia Theatre, Columbia City, Ind., General patronage.

ON TRIAL: Margaret Lindsay, John Litel, Janet Chapman—This proved to be a very interesting program picture which pleased the few who came to see it. When you do get a good programmer, made for the duals, it suffers in patronage because of the large number of the weak ones. We cannot understand why Warners are doing so poorly by Margaret Lindsay though. Running time, 62 minutes. Played July 19-20. —Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

THEY MADE ME A CRIMINAL: John Garfield, Ann Sheridan, Claude Rains, "Dead End Kids"—Very fine picture. Little better than "Life of Jimmy Dolan." Answer: "Dead End Kids."—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

Short Features

Columbia

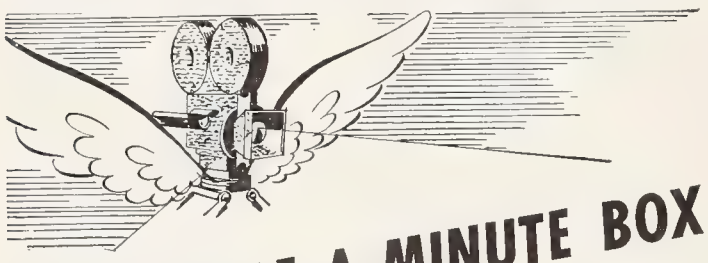
A-DUCKING THEY GO: Three Stooges—Swell. Just a knockout. Do not fail to run it as it is a real comedy. Running time, 18 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

NOW IT CAN BE SOLD: Andy Clyde—Columbia makes the best comedies on the market and they certainly did a good job on this one. Very good. Running time, 17 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

SAP TAKES A WRAP, THE: Charley Chase—Lots of laughs. That's what comedies are for and Columbia knows it.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SCREEN SNAPSHOTS: No. 9—Another swell reel

(Continued on page 66)



...A 3-MILE-A-MINUTE BOX OFFICE WALLOP?

Easy! Just specify super-speed AIR EXPRESS for film deliveries right to your door . . . and show 'em first. A publicity knock-out at low cost! Special day and night distributor-exhibitor shipping service for newsreels, shorts or feature films—2500 miles overnight. Complete, dependable, nation-wide coverage through 232 key cities in United States and Canada with fast air-rail connections to off-airline points. Also to Latin America, Hawaii and Far East. For action phone RAILWAY EXPRESS—AIR EXPRESS Division.

AIR EXPRESS



NEXT WEEK'S MOTION PICTURE HERALD

BETTER THEATRES—ISSUE OF AUGUST 19—WITH N

the next issue of

Better Theatres

Guides to Lower Costs in Projection

. . . presenting data on projection lamp reflectors and on hilo and 8 mm.-7 mm. suprex carbon trim, demonstrating operating charges.

New Rulings in Patron Damage Suits

. . . surveying recent decisions reflecting changes in law affecting exhibitor liability.

The Kentucky Theatre in Latonia

The Use of Patent Back Carpeting

Designing for Sound and Decoration

Potwin on
Fabrics as Acoustical Factors

Schlanger on
Lobby, Foyer and Lounge Space

(Continued from page 64)

by Columbia. Do not miss it. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

SCREEN SNAPSHOTS: No. 9—Always well received.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

THRILLING MOMENTS: Special Sport Thrills—Columbia kind of fell down on this one.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

YES, WE HAVE NO BONANZA: Three Stooges—When better comedies are made, Columbia and the Stooges will make them. Audience in an uproar at this one and all other shorts in this series. Play them on the week-ends and watch your audience really get a good laugh. Running time, 16 minutes.—Don Bloxham, Palace Theatre, Exira, Iowa. General and rural patronage.

Metro-Goldwyn-Mayer

DARK MAGIC: Robert Benchley—Very good reel. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

DARK MAGIC: Roberty Benchley—A very good single, one of Benchley's best. Running time, 11 minutes.—A. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

GREEN HILLS, THE: MGM Miniatures—Excellent short. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

HELP WANTED: Crime Doesn't Pay Series—Excellent "Crime Does Not Pay" short. Running time, two reels.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

HELP WANTED: Crime Doesn't Pay Series—We consider everyone of these subjects as good as any short subjects we use. They do not draw extra money but when the patrons see them they are pleased. Running time, 20 minutes.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

JAVA JOURNEY: FitzPatrick Travel Talks—Only praise can be given this outstanding series of the entire industry. Running time, 10 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

SOMEWHAT SECRET: Musical Comedies—A little more pep than usual so it is not bad as it had some popular swing music that the audience likes. However, our people are getting rather tired of the jitterbugs. Running time, 20 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

WHILE AMERICA SLEEPS: Crime Doesn't Pay Series—Very good. Crime series featurette enjoyable for young and old. Running time, 21 minutes.—A. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

Paramount

ALADDIN AND HIS WONDERFUL LAMP: (Special) Popeye the Sailor—A very good cartoon but not worth the money. Running time, 18 minutes.—P. H. Billiet, Coliseum Theatre, Annawan, Ill. Small town patronage.

ALWAYS KICKIN': Color Classics—Fair cartoon in color featuring Hunky and Spunky. Have seen better. Running time, seven minutes.—Don Bloxham, Palace Theatre, Exira, Iowa. General and rural patronage.

FAREWELL VIENNA: National Philharmonic Orchestra—This ten minutes of symphonic by the National Philharmonic Orchestra bored my audience so I pulled it after the first show.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

GOOD SKATES: Grantland Rice Sportlights—Excellent ice skating short. Lots of comedy by the skating team who could really clown on ice. Fine for hot weather. Running time, 10 minutes.—Don Bloxham, Palace Theatre, Exira, Iowa. General and rural patronage.

HOLD YOUR BREATH: Grantland Rice Sportlights—Very good short showing an underwater track meet. Audience got a big kick out of it. Running time, 10 minutes.—Don Bloxham, Palace Theatre, Exira, Iowa. General and rural patronage.

MUSICAL MOUNTAINEERS: Betty Boop Cartoons—Swell Boop cartoon. Give it your best time. Running time, seven minutes.—Don Bloxham, Palace Theatre, Exira, Iowa. General and rural patronage.

PARAMOUNT PICTORIAL: No. 8—Good one in this fine series. The sequence on sheep was very good. Running time, 10 minutes.—Don Bloxham, Palace Theatre, Exira, Iowa. General and rural patronage.

PARAMOUNT PRESENTS HOAGY CARMICHAEL: Jack Teagarden and His Orchestra—One of the best band acts of the year. Running time, 10 minutes.—P. H. Billiet, Coliseum Theatre, Annawan, Ill. Small town patronage.

RACING PIGEONS: Grantland Rice Sportlights—Entertaining sport reel. Running time, 10 minutes.—Don Bloxham, Palace Theatre, Exira, Iowa. General and rural patronage.

SCARED CROWS: Betty Boop Cartoons—Average Boop cartoon. Pleased the kiddies. Running time, seven minutes.—Don Bloxham, Palace Theatre, Exira, Iowa. General and rural patronage.

THREE KINGS AND A QUEEN: Vincent Lopez and His Orchestra—Very good band act featuring Betty Hutton and several men vocalists which went over O.K. Running time, 10 minutes.—Don Bloxham, Palace Theatre, Exira, Iowa. General and rural patronage.

TWO BOYS AND A DOG: Grantland Rice Sportlights—Very interesting and different sport reel. Fine for family night or kid matinee. Running time, 10 minutes.—Don Bloxham, Palace Theatre, Exira, Iowa. General and rural patronage.

RKO Radio

BOAT BUILDERS: Walt Disney Cartoons—Good reel but altogether too short for any subject. Running time, six minutes.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

FOX HUNT, THE: Walt Disney Cartoons—Another good cartoon from Disney. I wish the horses I bet on were as consistent. Running time, eight minutes. A. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

MAJOR DIFFICULTIES: Leon Errol Comedies—Just fair entertainment. Hard to get a laugh from this class of comedy. Running time, two reels.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

MICKEY'S TRAILER: Walt Disney Cartoons—Quite old but it is still a dandy. If you haven't used it pick it up for they'll like it fine. Running time, eight minutes.—Don Bloxham, Palace Theatre, Exira, Iowa. General and rural patronage.

MOVING VANITIES: Leon Errol Comedies—Good Errol comedy with plenty of laughs and action. Running time, 17 minutes.—Don Bloxham, Palace Theatre, Exira, Iowa. General and rural patronage.

NEWSREEL: Reelisms—Fine science reel depicting the making of newsreels. Every audience should see this one. Was enjoyed very much here. Running time, 10 minutes.—Don Bloxham, Palace Theatre, Exira, Iowa. General and rural patronage.

RANCH HOUSE ROMEO: Ray Whitley Comedies—A knockout. Boy, my people eat up these Ray Whitley shorts. Very, very good hillbilly music. Running, 17 minutes.—P. H. Billiet, Coliseum Theatre, Annawan, Ill. Small town patronage.

READIN', RITIN' AND RHYTHM: Lucky Millinder and His Orchestra—Fair musical for the jitterbugs. Didn't mean much here. Running time, 10 minutes.—Don Bloxham, Palace Theatre, Exira, Iowa. General and rural patronage.

STYLES AND SMILES: Nu-Atlas Productions—A good one reel musical. Excellent dancing and music. O.K.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

TELEVISION: Reelisms—A fine single reel novelty.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

WORLD OF TOMORROW: Reelisms—Great reel of N. Y. Fair. Why exhibitors run these advertising reels, pay for them, we cannot figure out.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Twentieth Century-Fox

BARNYARD BASEBALL: Terry-Toons—A dandy cartoon.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

BARNYARD EGG-CITEMENT: Terry-Toons—One of the best of this series in color. Lots of fun and laughs. Well liked here. Running time, seven minutes.—Don Bloxham, Palace Theatre, Exira, Iowa. General and rural patronage.

BULLY ROMANCE: Terry-Toons—Average Terry-Toon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HUNTING DOGS: Ed Thorgersen (Sports)—Fine sport short showing the training of bird dogs. Give it your best time. They'll like it. Running time, 11 minutes.—Don Bloxham, Palace Theatre, Exira, Iowa. General and rural patronage.

INSIDE BASEBALL: Ed Thorgersen (Sports)—Will please only ardent baseball fans. Not too good. Running time, 10 minutes.—Don Bloxham, Palace Theatre, Exira, Iowa. General and rural patronage.

NUTTY NETWORK, THE: Terry-Toons — Good Terry-Toon cartoon in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SHOOTING FOR PAR: Ed Thorgersen (Sports)—Good short on golf but not appreciated in my town as golfers are very few here. Will go good where golf is popular. Running time, 10 minutes.—Don Bloxham, Palace Theatre, Exira, Iowa. General and rural patronage.

TIMBER TOPPERS: Ed Thorgersen (Sports)—Excellent sportlight on the training of fancy show horses. Running time, 10 minutes.—Don Bloxham, Palace Theatre, Exira, Iowa. General and rural patronage.

WHAT EVERY BOY SHOULD KNOW: Lew Lehr—This series is absolutely rotten. Downright silly and boresome to my patrons. Running time, 10 minutes.—P. H. Billiet, Coliseum Theatre, Annawan, Ill. Small town patronage.

WOLF'S SIDE OF THE STORY: Terry-Toons—Not so hot.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Universal

GOING PLACES: No. 62—A reel that has nothing but one subject and especially skiing should be relegated to the shelf. Shelve it for a small town in our section that knows nothing of skiing except what they read of. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Vitaphone

CHICKEN JITTERS: Looney Tunes—One of the year's best. Play it by all means and give your crowd a treat. Running time, seven minutes.—Don Bloxham, Palace Theatre, Exira, Iowa. General and rural patronage.

DAFFY DUCK AND THE DINOSAUR: Merrie Melodies—Very few laughs in this one. Not up to standard of most cartoons in this series. Running time, seven minutes.—Don Bloxham, Palace Theatre, Exira, Iowa. General and rural patronage.

"GADGETEERS": Vitaphone Varieties—Very Ordinary. Surely there are odd inventions which are not impossible yet entertaining. Running time, 10 minutes.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

HAM-ATEUR NIGHT: Merrie Melodies—Good cartoon in colors. Running time, eight minutes.—A. Goldson, Plaza, Theatre, Chicago, Ill. General patronage.

NAUGHTY BUT MICE: Merrie Melodies—Very, very good. This is excellent. Run it by all means. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

PORKY'S MOVIE MYSTERY: Looney Tunes—This series is palling on the audience as they need a new character. Running time, six minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

PURE FEUD: "Charlie McCarthy," Edgar Bergen—Amusing one reeler.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

THUGS WITH DIRTY MUGS: Merrie Melodies—Good cartoon in colors which pleased all.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

THUGS WITH DIRTY MUGS: Merrie Melodies—"Cops," a very good color cartoon, compares with the best of them. Running time, eight minutes.—A. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

Serial

Republic

LONE RANGER SERIAL, THE: Robert Livingston And do the kids love this one.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Paramount Signs Loder

Paramount has signed the British actor, John Loder, for a top role in the Isa Miranda-George Brent co-starring film "Diamonds Are Dangerous."

Bertram Block arrived in New York last week to assume his post in charge of the story department in the east for Samuel Goldwyn.

E. F. Lomba, special representative for Twentieth Century Fox, returned last week to New York, from a six month's Caribbean tour.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor GERTRUDE MERRIAM, Associate Editor

OUR MOTTO IS "SERVICE"

Your Round Table is accepted as the industry's clearing-house for ideas proven in the field. Promotions exclusively reported here have been tried before the public. Nothing that happens in these pages is imagined. The members do it. They tell us. We print it. That's service founded on what managers want. And according to the managers, that's just how they want it.

A postcard is on the desk. It's from an exhibitor in a small community. He wants what he loosely terms "more small-town exploitation."

Well, we never knew there was any difference in exploitation, small-town or big-city. The generally accepted thought is that an idea with boxoffice meat can be adapted to most any situation. But, still, "service" is our motto. So here's what:

If managers in the lesser spots want more small-town campaigns, let more small-town managers report more campaigns.

And we'll print 'em.

△ △ △

In reporting an oldie brushed up some for the benefit of "Wonderful World," illustrated in the Round Table photo section, Bill Johnson, of the Opera House, in Millinocket, Maine, explains his source material as follows:

"Here's one that should have been good. I stole it straight from Barnum."

That's not stealing, Bill. It's only paying homage to the grandaddy of all exploitation.

△ △ △

THEIR GREATEST ASSET

The only way to get the real lowdown on the other fellow is to bend an ear with his associates, the folks who work for him. Everything else goes for the end-book.

In Gloversville, last week, at the Schine Theatres convention, your Chairman rubbed and lifted elbows with attending managers. There was private talk, and much of it about the headmen.

J. Myer and Louis W. Schine, according to the theatremen, are "right guys."

Operators of the country's second largest independent circuit, leading citizens of their community, respected by the industry and the public they serve, the brothers may be allowed to take pride in their accomplishments. This observer is inclined to lay six-two-and-even that while it does not appear on the balance sheet, Myer and Louis hold as their greatest asset the appellation of "right guys"—about tops in bows bestowed upon the bossman by the hard-to-kid manager in the field.

△ △ △

A BOW FOR THE PRESS BOOK

There is less criticism being directed here on the weaknesses of the pressbook. Evidently, this much maligned promotional service is becoming more of an actual aid and not so much a headache to the man in the field. Comment from the boys on the firing line is lately in confirmation, and more campaigns than ever trace from the membership feature tieins and suggestions originated by home office admen.

Currently, a deep bow for the pressbook comes from Jackson, Tenn., where Manager M. A. Lightman, Jr., at the Paramount, perilously near broke the house record on "Man About Town" with a campaign, recorded on another page, lifted almost bodily, and proudly, from the Paramount manual on the subject.

Lightman, young in years and experience, finds pressbooks a source of immediate profit. Which might not be a bad suggestion for older heads pointed in other directions.

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HE WAS INSPIRATIONAL

The illness of recent years that kept him from the front-lines of exploitation and resulted in his untimely end a few days back, will not dim the memory of Sig Solomon wherever theatremen gather. As a charter member of your Round Table, winner of two Quigley Silver Plaques and other honors, Sig was widely known to showmen everywhere. His brilliant campaigns reported here were inspirational. He was always at the service of members who wanted to know.

A dull day becomes darker with these sad tidings. Sig was one of this department's favorite persons.

A-Mike Vogel

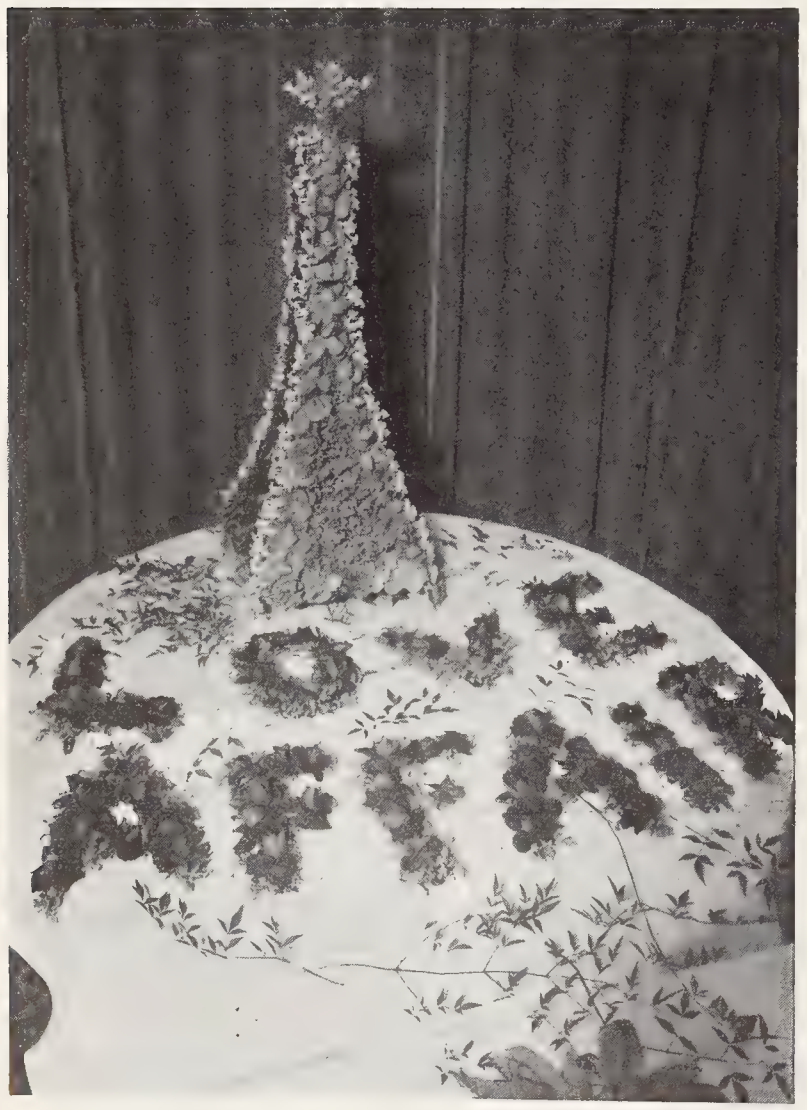


With the Seventh World's Poultry Congress held in Cleveland recently, Publicist Milt Harris, for the date on "Andy Hardy Gets Spring Fever", crashed the three-hour parade with his appropriately bannered dog cart plugging the opening at Loew's State. Record crowd attended, since it is the first time for this Congress to meet in America and will not be in this country for another 40 years.



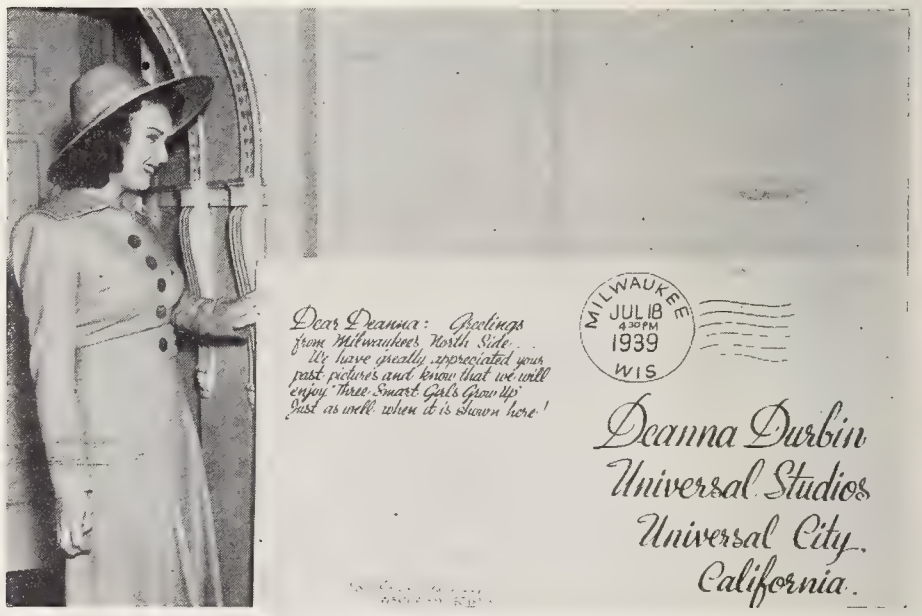
Prominently displayed in the "Show of Showmanship" featured at the recent Famous Players Canadian managers' convention in Niagara Falls, Ont., were a number of winning Quigley Awards entries loaned by Managers' Round Table for the occasion. Exhibit was conceived and executed under direction of James Nairn, circuit ad head.

Dignified and artistic was the RKO table decoration reproduced below for the annual movie ball at the Trocadero in Sydney, Australia. Here shown is the world-famous Radio tower, done in dark red roses, violets and hyacinths, with the title, "Love Affair", spelled out across the table in dark red roses. Floral decoration was conceived by Percy L. Curtis, RKO publicity director there.





Atmospheric lobby was conceived by George Irwin for his "Tarzan" date at the Lyceum in Duluth. Animation was gained by cutouts of the lad in picture suspended from swing in foliage which swung gently. Cutouts of Weismuller and O'Sullivan were also featured.



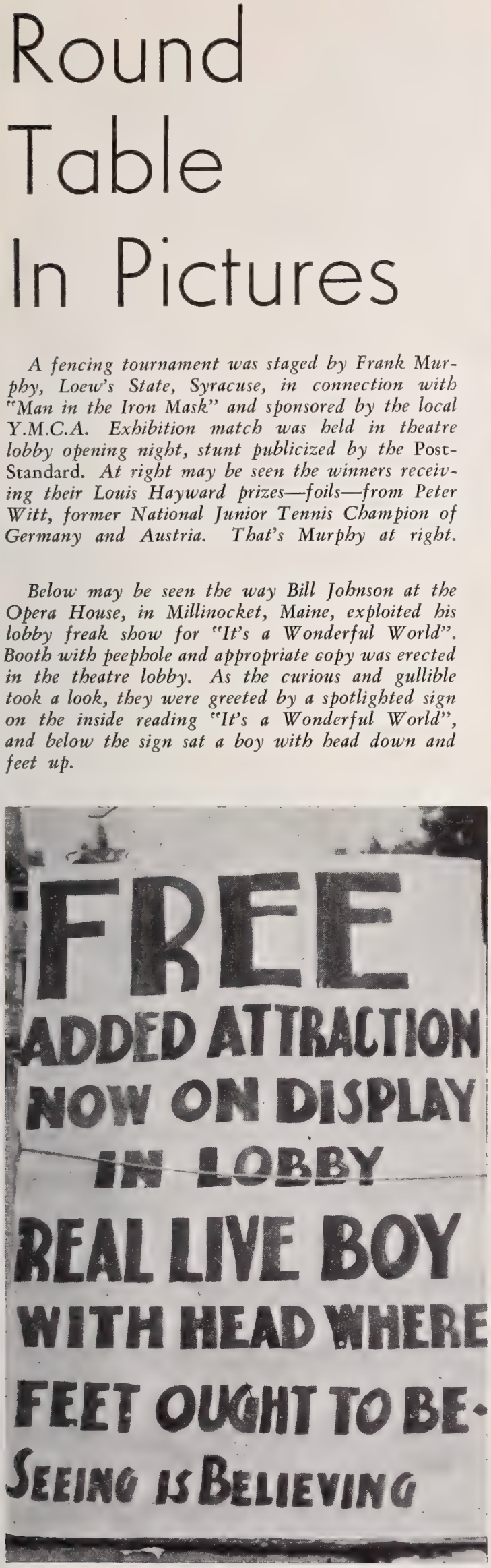
Above is Deanna Durbin reading postcard received from patrons of the Egyptian in Milwaukee as part of John Driscoll's advance campaign on "Three Smart Girls Grow Up". Photo of the star with the postcard was used by the theatreman for local newspaper publicity.

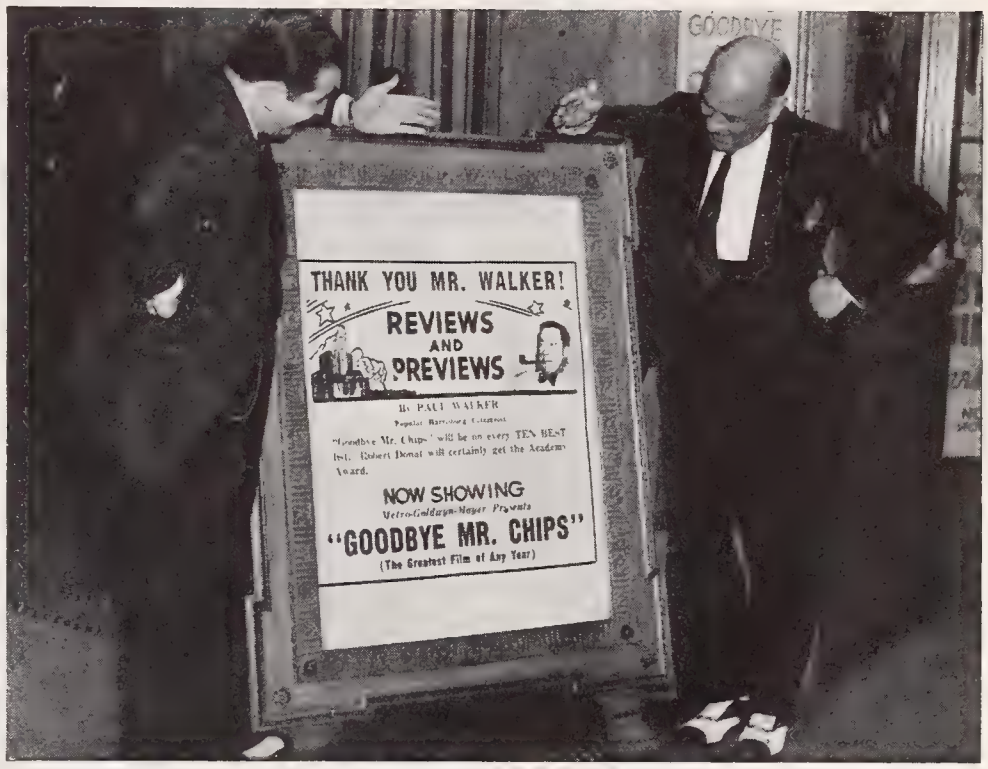
Round Table In Pictures



A fencing tournament was staged by Frank Murphy, Loew's State, Syracuse, in connection with "Man in the Iron Mask" and sponsored by the local Y.M.C.A. Exhibition match was held in theatre lobby opening night, stunt publicized by the Post-Standard. *At right may be seen the winners receiving their Louis Hayward prizes—foils—from Peter Witt, former National Junior Tennis Champion of Germany and Austria. That's Murphy at right.*

Below may be seen the way Bill Johnson at the Opera House, in Millinocket, Maine, exploited his lobby freak show for "It's a Wonderful World". Booth with peephole and appropriate copy was erected in the theatre lobby. As the curious and gullible took a look, they were greeted by a spotlighted sign on the inside reading "It's a Wonderful World", and below the sign sat a boy with head down and feet up.





Above, from right to left, may be seen Charles Bierbauer, manager, and his assistant, Nick Todorov, of Wilmer & Vincent's Colonial in Allentown, Pa., admiring their handiwork on "Mr. Chips". Local critic's rave review was blown up, placed in easel and planted out front. . . . Week ahead of "Man About Town", starring Jack Benny, C. T. Spencer at the Capitol in Hamilton, Ontario, planted a bench at the curb in front of his house. Appropriate tiein copy was conspicuously displayed.



SHOWMEN'S LOBBY LAFFS



An adventure at the fictitious Drofilm Theatre in the non-existent town of Beelerville, in the series portrayed by Glenn Franke, of Cheviot, Ohio.

Loew's Hold Plane Contest On "Only Angels Have Wings"

More than 2,000 model airplane builders participated in a model flying plane contest arranged by Loew's Theatres in connection with the showing of "Only Angels Have Wings." Oscar Doob's publicity staff arranged preliminary contests in each Borough and Westchester. Nine winners, three in each classification selected at the Borough meets received trophies and also became eligible to compete in the Greater New York finals on Monday, July 31st, at Floyd Bennett Airport, Brooklyn. Ken Behr, Manager of the airport cooperated in organizing a committee of well known aviators to act as judges.

Following the final contests the Borough and Westchester winners were guests at luncheon in the Aviation Grill at the airport. Three final winners were selected and they received gold-plated trophies, gifts of Cary Grant, Jean Arthur and Richard Barthelmess, stars of the picture.

"LET'S HEAR FROM YOU"

Sorenson Reports on Assistant Managers' Week

Another assistant to take over the managerial reins during the Fox West Coast two-week showmanship campaign, was Bill Sorenson, working for Ed Penn at the Fox-Arlington, in Santa Barbara. Since a local beauty operator was sponsoring a theatre party to raise funds to send delegates to their national convention, Sorenson suggesting holding the party at the Arlington with tickets put on sale in all local beauty salons.

On "Young Mr. Lincoln," Sorenson constructed 25 costless display cards made up from pasting pressbook ad proofs on the backs of old window cards; these were displayed on newsstands with the copies of Life magazine which voted the picture the "Movie of the week." For his lobby setpiece, the theatreman built an attractive lobby frame on which he mounted ads clipped from copies of Motion Picture Herald. For a novelty gag, miniature dog house with stuffed purp inside was planted in his lobby, tiein copy read "You'll be in the doghouse too if you don't see," etc., etc.

"LET'S HEAR FROM YOU"

Star Invites Newspapermen To Attend "Honolulu" Opening

Arranged for by Manager Lige Brien, at the Prince in Ambridge, Pa., on "Honolulu" was the personal letter written by Eleanor Powell, who made a personal appearance at the Stanley, and sent to the publisher of the local newspaper inviting him and his immediate staff to be guests of the theatreman at the opening of her picture. Letter brought additional publicity for the date in the form of stories and art work.

Sent for by Brien directly to Honolulu were lithographed photos of the Hawaiian Islands, together with a colored map, which were used for lobby display week ahead and during run. Entire front was dressed in atmospheric effect, with giant cutout palm trees and figure of Eleanor Powell planted atop marquee. Largest gas station in town cooperated by carrying large signs reading "fill up with our gas and go see," etc., etc., music store plugged song hits from the picture and top lobby stunt consisted of live aligator on display.

Free Baby Chicks Promoted by Ryan for 10-Week Drive

Kid matinees at which live chicks were being given away for over a period of 10 weeks starting in the Spring worked out successfully for Joe Ryan, Eastman Theatre, in St. Cloud, Minn., to hold up kid attendance and bolster the warmer weather grosses.

Contacting local Hatcheries, who use plenty of radio time, Ryan sold them on the idea of furnishing him with 1,000 chicks, over a ten week period to be delivered 100 at a time each Saturday morning. Hatcheries' added co-op consisted of publicity on the event over their radio program, the theatre taking care of newspaper and screen advertising. In addition a 3-sheet panel was used out front to sell the idea to kids.

Kids Retain Half Stubs

For the giveaway itself, theatreman advised the youngsters to hold their one half ticket stub when they entered the theatre, other half being deposited in a box provided for the occasion, instead of into the chopper. When the matinee was over, Ryan called one of the kids on stage to draw one ticket at a time. The ten winners were then brought up and presented with the chicks, which were placed in paper sacks provided by the hatchery. Kids were then instructed to take the chicks home, put them into a large box and give them a water receptacle and a feed trough filled with feed from the hatchery. So successful was the tiein, that additional chicks were given away each week.

To summarize the idea, Ryan says he received 1,035 baby chicks which retail at 10 cents each for a cost of slightly more than five dollars for screen trailer which ran for ten weeks. Panel outside used throughout the period crediting hatchery plus a slug line in the daily paper each Thursday and Friday. Joe reports a big jump in matinee business and also that the hatcheries were so pleased with the success of the idea that they want to repeat it next spring.

"LET'S HEAR FROM YOU"

Warners' Service Exhibitors With Showmen's Manual

As a special service to theatremen over the country, the Warner Bros. home office advertising and publicity department is distributing this week copies of a Showmen's Manual containing advance information on the company's 1939-40 feature and short subjects productions.

The manual contains information and thumbnail story synopses of Warners' new season releases, as well as a resume of exhibitor and newspaper services available to all theatremen to aid them in their promotion of the Warner product. The Vitaphone short subjects program is also outlined along with a page describing the advertising accessories.

yo-Ho! the

MET-ROSE Treasure Chest



Attention all you box-office buckaroos who crave the patronage of ladies and love the clink of heavy coin in your strong box. Here in all truth is the most glamorous gift attraction you ever clapped an eye on.

On Display Next Week

erlaid with oomph, underlined with value and spiced with showmanship e at last is a brand new and bewitching gift attraction that will inevily start the parade of patronage walking the gang-plank to you -office. See it at any Metro showroom or send for samples.

METRO

PREMIUM CO. THEATRE • DIVISION

303 No. 13th St., Philadelphia
308 W. 44th St., New York
47-49 Church St., Boston
113 W. 18th St., Kansas City
3234 Olive St., St. Louis
2310 Cass Ave., Detroit
146 Leavenworth St., San Francisco
1315 So. Wabash Ave., Chicago
1920 So. Vermont Ave., Los Angeles
Minneapolis - Milwaukee - Denver - Buffalo - Film Exchange Bldg., Cleveland

ON SELLING SHORTS

"Don't sell shorts short" is the motto of Loew's Washington Theatres, says Ray Bell. In confirmation, the Round Tabler sends along a letter addressed to editors, radio commentators and others "who speak with authority and have power to influence on behalf of M-G-M's 'Yankee Doodle'":

Mr. Frederick William Wile,
Evening Star,
Washington, D. C.
Dear Mr. Wile:

Can you spare ten minutes?

Ten minutes in which to see what I consider a screen subject that's vital, that's absorbing, that's terribly timely, and one that should prove stimulating to everyone who is sold on America.

I refer to an unheralded one-reel subject called Yankee Doodle Goes to Town. It's currently showing at Loew's Palace along with the feature film, Goodby Mr. Chips.

Yankee Doodle Goes to Town is a rootin', tootin' cheer for the spirit of Yankee Doodle; the fellow who hasn't done so bad for himself in spite of those who insist he's in the ashcan. Featured in this subject is one, Nathaniel Curdleface. He's a confirmed dyspeptic if ever there was one. Curdleface is present at every historic happening and he's ready to sell the country's future short. You'll recognize Curdleface, all right. You'll probably compare him to many living prototypes.

In spite of Curdleface and his type, in spite of wars, depressions, unemployment, internal strife, market crashes, and whatever might be your favorite calamity, Yankee Doodle continues on and onward; he comes back each time with more force, more vigor than before.

There's no flag waving here. Just good common sense that should arouse every lethargic patriot, it's really a reel to cheer about. How about ten minutes?

Baby Popularity Contest Engineered by Marcks

Residents of Holyoke, Mass., were recently given a chance to pick its favorite baby when Louis Marcks at the Victory Theatre staged a popularity contest which was sponsored by the Transcript-Telegram and cooperating business firms. Registration was made from the lobby of the theatre, parents submitting photos of entrants which were also displayed at the theatre. Contest ran for a month, and ballots worth 10 votes a piece were run in the newspaper.

When the preliminary winners were chosen, each had a local business firm assigned to them and votes were made for the "Blank" Company baby. A first prize of $75 was offered, with $25 to the second winner, and lesser prizes to the runnersup. Stories were run daily during the life of the contest and also promoted by Marcks was a full page of ads from the cooperating merchants.

LET'S HEAR FROM YOU

Mayor Leads Parade For "Dodge City"

With the cooperation of the Mayor of Pendleton, Oregon, who led a gala parade to the Rivoli Theatre, Manager Johnny Matlock recently staged an effective campaign on "Dodge City." The chief stunt was cowboys on horses, including covered wagons properly bannered and other paraphernalia of the West of 50 years ago. In addition, a large space ad campaign was taken in local papers with teaser ads reading "Lusty Life. Sudden Death. That's Dodge City." These ads were used several days before opening in addition to numerous newspaper stories and special art work which helped to ballyhoo the picture.

Prickett Holds Monster Kid Bicycle Parade

Tied in with the local Montgomery Ward store and the Dickinson Theatre, in Junction City, Kansas, is Ken Prickett's kid club for which he recently arranged a bicycle parade. Store donated a bike as grand prize which was given to holder of lucky numbered cards previously distributed. Each time children attend the weekly meeting their cards were punched and those attending 12 out of the 16 meetings were eligible for the prizes.

On the last day of the contest the parade was held, merchants giving prizes to the youngest rider, the best decorated rider, most comical rider, etc. In addition soft drinks and ice cream were promoted for all contestants, and the stunt was plugged storewide and in Ward's newspaper ads.

LET'S HEAR FROM YOU

Motorcycle Street Bally Aids Brown on "Patrol"

Old motorcycle with ushers dressed as aviators paraded through streets of New Kensington, Pa., for Robert Brown with sign reading "Today we make merry for tomorrow we die, see Errol Flynn in 'Dawn Patrol' at the Ritz," etc. Driver back-fired the motor every few blocks to attract attention, also an attention-attractor was the stunting engaged in by the driver. Kids from the New Kensington Junior Patrol paraded to the theatre opening day with banners exploiting the picture, staff were dressed as aviators with overseas cap painted with title, heralds were distributed, merchant's ad on reverse defraying cost and local beauty salon printed autographed fan photos of Errol Flynn.

Press Book Ideas Sell 'About Town' For Lightman, Jr.

The unprecedented amount of nearly 800 inches of free publicity was the total of lineage promoted by Manager M. A. Lightman, Jr., for his date on "Man About Town" at the Paramount, Jackson, Tenn., not the least of which was the press book set of smart display teaser ads used four days ahead. Reader-standouts featured comments on the picture from local mailmen, motormen, cab drivers, etc., under the head "One Man About Town About Another." The entire series of Pretty Girl mats and the four-day blurb contest from the press book were also planted, as was the contest between three leading civic clubs to select the city's "Man About Town."

Promotion of cooperative space was capped by two half-page merchants' ads, each of 50 stores contributing to pay the cost, theatre supplying the prizes of guest tickets for the contest involved. It took the form of a mythical "man about town" who made a tour of all the participating stores, leaving cards in each attached to some item in windows of the stores reading, "this article was selected by the man about town." Prizes went to those, over 14 years of age, listing the places visited.

Roving Photographer Snaps 'Em

Street stunts were topped by a camera idea, whereby photographer snapped passersby and handed out cards reading "we are taking pictures of men about town. You may see your picture in the Paramount lobby during, etc., etc." Same copy was carried on poster affixed to camera stand. Lightman also worked out two floats week ahead, one featuring cutouts of Benny and girl telphoning, with boy and girl in cab of truck conversing over p.a. system to carry out the illusion. The other float spotted a man-about-town and giant bass fiddle, the p.a. system playing the famous Benny number, "Love in Bloom."

Many of the suggested national tieins were also effected, in display advertising. On the Mojud hookin, the advertiser supplied pamphlets distributed at theatre and participating stores, copy and art plugging the date. The Pan-Am Movie News booklet with a similar tiein was given out at the theatre and service stations. Song title and radio promotions were also used, prominent windows engaged for display and lobby decorations also stopped a bit of traffic. This took the form of a phone on table in lobby with women invited to call the man-about-town for a date. Line ran to an inside room where boy took calls giving a sales talk and guest tickets.

LET'S HEAR FROM YOU

Four Leaf Clover Admission

To promote "The Flying Irishman" at the Electric, in Kansas City, Kan., Jack Truitt sold tickets at half price to persons presenting a four-leaf clover at the boxoffice. Promotion got the show and theatre daily front page, two-column newspaper stories in the *Kansan*.

Exploitation Briefs Here & There

Promoted by Charlie Moyer, at the State in Hanover, Pa. through tieup with chain hotels there is the distribution of five by five inch cards plugging his theatre. These cards carrying the hotels' endorsement and shows for the current week are distributed weekly in the rooms of all guests. Cards are also printed at no cost to the showman.

▽

Effective indeed was the full page landed in the roto section of the Houston Chronicle by Francis Deering for his engagement of "Goodbye Mr. Chips" at Loew's Theatre. Numbering some eight photos, highlights of the film were shown with title, cast and playdates.

▽

Through tieup effected with local printer, Leo Haney, manager of the Bucklen Theatre, in Elkhart, Ind. is now distributing small programs on a good glossy stock, entire cost of which is met by printer's ad on back cover. Front page usually carries cut of stars appearing in current show, inside spread devoted to programs for balance of week.

▽

Ten-day "Tarzan" swimming contest was planted in the Washington *Democrat* by A. J. Kalberer for that pictures' opening at the Indiana Theatre, in Washington, Ind. Coupons were run daily, all local men swimmers between the ages of 16 to 25 were eligible. Paper also ran the standing of the contestants as the contest progressed. Competition was held at local pool, with winner going to Indianapolis to compete in a contest, the winner of which will be sent to the World's Fair.

▽

Heading his ad "the motion picture industry invites you to join with them in rolling back the years," thus did Verne Trembley sell his March of Time issue at the Lansing, in Lansing, Mich. Newspapers also cooperated by giving the short several readers.

▽

Reported as a first time in twelve years that the local paper was willing to go along was the full cooperative ad page promoted on "Dark Victory" by Pat Notaro, at the Columbus Theatre, in Sharon, Pa. Each merchant's ad contained two misspelled words and to the first 50 persons submitting correct list, guest tickets were awarded.

▽

Lubbock, Texas, recently observed its annual cleanup-paintup week, and so publicity director Glenn Fannin, Cactus Theatre, held a tin can matinee at his house in cooperation with the local Chamber of Commerce. Kids were admitted to the theatre as guests providing they brought along ten cans each; arrangements also made with the Boy Scouts to collect the aggregation. Local dailies covered the matinee with stories and art work.

It Goes Round-and-Round According to Doodleface

Another Account in the Current Series of Theatremen's Days

No manager, if he really wants to manage, can work and live by the clock and be happy. But it does help immeasurably if he starts the day off by having some idea of how the time is to be utilized to the best advantage. A theatre manager's hours might be a nightmare to the average worker or a union employee under contract, but those long hours can slip by without seeing much accomplished if he's not careful.

In this particular case the boss (whom we'll call Franklin Doodleface) arrives on the scene about 9:30, just in time to see the night crew winding up their chores and before the theatre operating staff starts to work about eleven. Like all curious folks, this guy can't start the day without opening the morning mail to see what headaches are in store. If said morning mail isn't too depressing, he reinforces himself with an aspirin and looks over the theatre just to make sure it's had its daily bath and perfuming.

Ready to Greet Patrons

Comes time to admit the first customer and all is readiness, thanks to a well trained and efficient service staff upon which old Doodleface unloads much wrath if it is late or untidy, or bestows much praise if the job is done right.

The picture's on the screen on schedule, sound and projection okay and Franklin is back in the office, coat off, and ready to answer correspondence, check up on routine maintenance matters. Today, a urinal needs a plumber's attention. Last week the roof leaked and before that the carpet on Aisle Two required replacement or the marquee a paint job which called for bids. Or perhaps the cooling plant needed a new set of piston rings or the booth had asked for a new cutter for the carbon saver. (These things seem to go on and on.)

Time now (still before noon) to swap a few tear sheets and ideas with the rest of the boys on the circuit, so off goes a batch of news pages and a few notes to New York in hopes they'll be valuable enough to warrant space in the company's bulletins to all managers.

Comes now the time for the most important job of the day. Doodleface checks the newspaper ads for the next day. Is the copy neat and clean? Does it sell? Have we told 'em when we open—that it's cool—that we charge only two bits until one o'clock? If so, the ads are ready for the copy boy and the boss is off to lunch.

His appetite being what it is the lunch routine usually consumes about thirty minutes, but today being marked for a regular weekly publicity meeting he takes a few minutes longer to make notes on items to be discussed with the boys. Press agent, assistant manager, chief of service and the boss get in a huddle immediately after **lunch** and swap ideas for plugging next week's attraction. Then off to the newspaper offices where he visits.

Back at the theatre the girl in the office reminds F. D. that the next mail train or plane leaves in a little while and he'd better get that mail signed and on the way. The matinee has been checked and home goes the boss for a couple of hours with the wife and kids and a swell meal. After dinner, Doodleface finds it's fun to spend the evening on the floor, swapping stories with patrons, making new friends and trying to keep old ones.

Reads Trade Papers

The box office closes and while the treasurer is a darn good bookkeeper, Doodleface double checks his figures and saves future time and trouble before the statements are put in the mail. He'll have to hurry now if he wants to read the trade papers before it's time to call it a day.

Add to this a few quick trips to the box office, the art shop, the engine room or the booth at intervals during the day and old Doodleface has rounded out a pretty good day. He also likes to keep a close check during the day on how the current picture's business stacks up with a similar picture or the same star's last picture. A little tab in the pocket, showing a dollar for dollar comparison, does the trick.

This covers only one day's activities but during the week Doodleface thinks it's wise to check all of a previous day's ticket stubs as a safeguard against possible irregularities. He has a Sunday morning meeting with the service staff, a fire drill for all employees. He takes a full day off each week and finds time to take an active part as a member of the board of directors of a leading civic club whose bi-weekly magazine it is his job to edit.

Between times he gets around to all the opposition theatres and keeps a close check on their activities.

He even manages to squeeze out enough time to write stuff like this.

Following the initial contributions from members in last week's issue, is another interesting story on what goes on in a typical tour of duty at the theatre. It was felt that from the accounts of representative Round Tablers of a representative day, from early morning to lockup, interested readers would find sufficient information to aid in regulating their time in the most efficient manner.

The article on this page is from the pen of a well-known member who prefers to be known by the pseudonym of Franklin Doodleface. More on the series in coming issues.

PAST "FORTNIGHT" EXPLOITATIONS

McGee Takes Soap Box Derby Shots For Showing at His Theatre

Like most cities, which have an annual Soap Box Derby, Syracuse is no exception and Manager Pat McGee at the Eckel got aboard the publicity bandwagon by arranging to take 16 mm. shots of the races for use in his theatre. Projector was mounted on the front of the balcony and through proper lense setup, shot practically filled the screen. Through use of house sound system, McGee added his own commentation like any newsreel.

Automobile agency which sponsored the Derby paid entire cost of the film, in addition their sound truck plugged "Daughters Courageous" then current at the Eckel. Theatreman reports that Chief Operator Bill Doss acted as cameraman with the aid of assistant manager Don Roe, both of whom did a creditable job.

Citywide Teaser Campaign Aids Kalberer on "Maisie" Opening

Teaser campaign was started in advance of the "Maisie" opening at the Indiana Theatre, in Washington, Indiana, by Round Tabler A. K. Kalberer. Window cards asking "Who's Maisie?" were planted strategically all over the city, bumper strips on all employees' cars, baker and grocer trucks read "Take it easy, Mister, the explosive blonde Maisie is coming to town" were also used. Leading confectioner featured a "Maisie" sundae and presented a pass with every tenth one sold. Newspaper teasers were also used well in advance.

Bell Promotes Lending Library In Store as "Chips" Advance

Local jeweler was sufficiently impressed with Ray Bell's free lending library idea for advance on "Mr. Chips" at Loew's, in Washington, that he cooperated to the extent of running two-column ads in daily informing readers that copies of the book were available at his store. Merchant paid entire cost of books and ads and featured a window and interior display with appropriate tiein picture copy. Bell reports the stunt as proving so successful that he intends repeating on another picture adapted from a readable book.

Female Spy Angle Stressed By Clements on "Nazi Spy"

Concentrating his sales copy on the "alluring spy" angle, Joe Clements for his run of "Nazi Spy" at the Egyptian, in Sioux Falls, S. D., four days ahead ran a one-column cut of Lya Lys on the society page with appropriate tiein copy on her experiences in Germany. Radio plugs started three days in advance included chatter on Miss Lys and Edward G. Robinson and continued until day ahead of opening when entire broadcast was devoted to the picture. Nazi badges were worn by entire staff who also engaged in a whispering campaign. Clements personally contacted various organizations which he felt would be interested in the film and local rabbis who, in turn, recommended the film to their flocks.

BRIEN DISPLAYS "BELL" INVITE

Though Lige Brien of the Prince in Ambridge, Pa., neglects to say where he got it, a honey of a stunt was the reproduction he used of the original invitation issued by Alexander Graham Bell to residents of Lawrence, Mass., to witness an exhibition of the first telephone. Local daily ran ad gratis and, in addition, to help exploit that picture's opening, theatremen had 2,000 of these mimeographed and distributed house-to-house. Because of the simple and direct statements on the invites, Brien reports the stunt was very effective.

Pollock's Newspaper Contest Helps Publicize "Mr. Chips"

Abundant newspaper coverage was accorded Les Pollock's "Mr. Chips" contest which he planted in the Rochester *Evening News* for that picture's opening at Loew's. Two toy Boston pups were awarded to the winners submitting best letters on "Why Every Home Should Have a Dog." Cooperating paper came through with stories and art work week ahead of date, following with photos of winners, etc., which broke opening day. Contest was open to children from seven to 16, guest tickets going to runnersup. Bumper strips were used by fleet of taxis, window cards distributed throughout the city and lobby was dressed appropriately for the occasion.

"Miss Pygmalion" Search Held By Miller for That Opening

Starting his teaser campaign on "Pygmalion" with advance newspaper stories "Can the Metropolitan Theatre take a local miss and transform her into a modern Eliza Doolittle," Manager Frank Miller, in Morgantown, W. Va., with the aid of cooperating merchants, offered to transform some unknown young girl into a lady for a week. Stores outfitted the winner, wined and dined her at leading restaurants, provided the girl with hotel accommodations during the week and placed a car at her disposal. Newspaper followed the winner's activities for the week with stories and art work and generous picture and playdate mention.

Movie Colony Map Sells "Andy Hardy" for Soriero

With a local concern selling window-card size maps, bearing graphic description of Los Angeles' night spots, stars' homes, studios, etc., Tom Soriero at the United Artists Theatre for "Andy Hardy Gets Spring Fever" secured a number of these to circularize his special mailing list. Sheets when properly folded carried space for stamp and address, reverse side was devoted to picture copy, playdates, cast, etc. On face of map, Soriero pasted a tiny sticker bearing theatre name which was placed in proper location on map.

Marathon Piano Player in Window Helps Phillips Exploit "Mr. Chips"

The two local radio stations of Sioux Falls, S. D., KSOO and KELO, aided Ralph E. Phillips, who promoted a marathon piano player to help publicize his advance on "Goodbye, Mr. Chips" at the State. At the time the theatreman reported his stunt, the player was in the 140th hour and would doubtless continue until exhaustion.

Located in a furniture store window adjacent to theatre the pianist did his stuff against a background well supplied with set pieces, scene stills, etc. Three 30-minute broadcasts were engaged in daily from the window over each of which the picture received a plug. Loud-speaker connected with the street enabled the assembled crowds to hear.

In addition to publicizing "Chips," Ralph secured plugs on his current attraction and cooling plant. Contest angle was brought into the affair through the offer of a promoted diamond ring to the person coming closest to guessing how long the marathon would last. Stunt was generously covered by local dailies and Phillips reports the tie-up as creating unusual interest.

Alexander Promotes Department Store For "Man About Town" Theatre Party

Selling tickets to "Man About Town" at regular admission prices, Don Alexander, of the Paramount in St. Paul, tied up the Civic Club of leading department store and sold them on the idea of holding a theatre party, sponsored by the store. Members of the club sold 200 tickets to employees and plugged the show storewide. Merchant cooperated by featuring newspaper ads and a window display of men's haberdashery which included scene stills and picture copy.

Old-Fashioned Chuck Wagon Aids Seymour on "Dodge City" Date

Borrowing a regular chuck wagon from a nearby ranch, Dwight Seymour, Kermit Theatre, Kermit, Texas, stationed it in front of his house during run of "Dodge City" and had ranch boy in attendance dispensing promoted doughnuts and coffee which was made over a wood camp fire. Two horses tied to a hitching post completed the effect, while cans of tobacco, sacks of meal, two gallon coffee pots, etc., were placed around the wagon.

Boyle Directs "Chips" Contest At Kids in Local Playgrounds

Distributed at playgrounds and parks were heralds directed at children under 14 as an advance on Relief Manager James Boyle's campaign for "Mr. Chips" date at Loew's State, in Syracuse. Entrants were required to write a letter of 200 words or less telling of some kind deed they had done for a dog. Winner received a wire haired pup, tickets going to runnersup. Pooch was displayed in lobby of theatre and led about town by lad dressed as student with back tiein copy.

personalities

RUSSELL ENGER
former city sales manager for RKO at Minneapolis is the new RKO branch manager in Omaha. C. J. DRESSELL will replace L. E. GOLDHAMMER former exchange head in Omaha has been moved to Minneapolis. GOLDHAMMER recently named midwest division manager for RKO replaced WALTER BRANSON who moved to the home office.

▽

OSCAR HAUSNER
has opened the Broadbrook Theatre, in Broadbrook, Conn. formerly owned by NATHAN LAMPERT.

▽

RANDOLPH PEDRUCCI
manager for the Frisina Amusement Co. in Shelbyville, Ill., has been transferred to the home office as assistant manager, his Shelbyville post is filled by CHARLES BENNATI, manager at Gillespie, Ill. PIO PEDRUCCI, assistant manager of the Ritz at St. Charles, Mo., will take over as manager of the Gillespie house. ANTHONY COVI, assistant at the Ritz, Litchfield, Ill., will be moved to Gillespie.

▽

ADKINS LENOIR
has assumed management of the Plaza, in San Marcos, Tex.

▽

W. C. BOZMAN
is now managing the Majestic, in Columbus, Ohio.

▽

R. B. HARDY
is in charge of the Amuse U Theatre, in Fordyce, Ark.

▽

JOE SCHMIDT
former manager of the Martin Theatres in Panama City, Bainbridge, Ga., and Atmore, Ala., has been named manager of the Martin Theatre in Valdosta, Ga.

▽

HUGH KENT
has opened the Barn in Frenchtown, N. J.

▽

FRANK COWGILL
house manager at the Paramount, in Anderson, Ind., dropped in to visit Round Table headquarters.

▽

JOE DEKKER
is now managing the Federal Theatre, Denver, replacing C. W. ANDERSON now at the Oriental. Anderson succeeds RICHARD DEKKER who is managing the Sante Fe.

▽

JOHN TREWHELA
former manager of the Grand and Isis Theatres, Preston, Idaho, has resigned from that spot to join the Intermountain Theatres, in Salt Lake City, Utah.

▽

L. REX BALLARD
formerly assistant manager of the Enxor, in Troy, Ala., has been transferred to Knoxville, Tenn., as manager of the Booth, succeeding ROBERT WHITSON, who resigned to return to Birmingham.



Yvonne Sharp to William Tinnon Bohling on Saturday, August 5th. Groom is the manager of the Texas Grand Theatre in El Paso.

▽

F. L. HELWIG
has been appointed manager of the Lewis Theatre, at Lewisburg, West Va.

▽

JAMES F. GHOLSON
former manager of the Tower Theatre in Corpus Christi, Tex., has become house manager of the Capitol and Royal in Little Rock, Ark.

Birthday Greetings

B. F. Adcock
George Otis Allen
E. D. Ardavany
George L. Bannan, Jr.
Russell W. Barrett
Nat Blank
Frank Blocher
Lester Booth
Lloyd H. Bridgham
Jack Bright
Wallace J. Butler
Paul H. Butterfield
Ed Church
Lawrence Cleary
Harry Clifford
Albert Colagiovanni
Frank P. Collins
Beryl Davis
Jack Robert Davis
E. L. Dilley
Frank Gordon Dudley
George W. Eckerd
Marty Finger
Joseph Forster
Melville Galliart
Robert Gibbs, Jr.
Ben Goldman
William Goodman
Thomas C. Grace
Ty Grasiano
Harry Gray
Ed J. Haas
Gilbert Hainline
DeWitt Haley
Sam L. Handler
W. F. Harris
W. A. Johannsen, Jr.
J. D. Johnstone
George L. Jonas
Harry F. Karasik
H. E. Kelly
Ed P. Kennelly
Ralph B. Ketchum
Kenneth K. King
Harvey Kuhn
Hamilton R. Kupper
G. O. Lea
Frank Lewis
Roy Liebman
J. J. McCarthy
Byron McElligott
Lester T. MacWatters
Joseph S. Mahoney
John J. Medford
Richard M. Mills
Benjamin Mindlin
Herbert Mueller
John Nahalka, Jr.
John G. Newkirk
Morrie G. Nimmer
Harry A. Pappas
Charles E. Phelps
A. E. Post
Ken Prickett
John Revels
Bert Rhonheimer
J. H. Ross
Nat Rothstein
Arnold Rubin
Earl St. John
Andy M. Samuels
Louis A. Schaefer
Robert Schmidt
Sam S. Schwartzchild
Leon B. Sternberger
William J. Tubbert
Frank Vesley
Jacob Vidumsky
Abe Wasserman
Edmond A. Zetzsche

BEN COHEN
of Pittsburgh has purchased the Savoy and Superior, in Cleveland, Ohio, from MEYER KAPLAN.

▽

ANNABELLE HOGUE
has taken over the Eaton, at Eaton, Col.

▽

CHARLES BURRIS
after 16 years with Balaban and Katz in Chicago has resigned to enter the publishing business.

▽

GEORGE O. MONROE, JR.
formerly manager of the Liberty, Lincoln, Neb., has been transferred to the Greeley where he becomes city manager of the L. L. Dent-Westland Theatres, the Chief and Kiva.

▽

J. B. LOGAN
of Lincoln, Neb., has purchased the Muse, Osceola, Neb., from FRANK KLEIN.

▽

ALVIN HENDRICKS
assistant manager of the Nebraska Theatres, Inc., in Lincoln has resigned.

▽

SIGMUND S. SOLOMON
manager of the Warner Sanford in Irvington, N. J., and with that circuit for the past ten years, passed away at his home this week.

▽

RUFUS SHEPHERD
manager of the United Detroit Vogue Theatre in Detroit stopped in to Round Table offices to get acquainted.

▽

GEORGE SCHMIDT
who recently acquired the Fayette has taken over the Ohio at Celina, from C. MAUS.

▽

C. H. STEWART
of the Interstate Waco, in Waco, Texas, was another welcome visitor here.

▽

HOWARD PETTINGILL
of the Warner, Worcester, has been transferred to the managership of the Warner in Bridgeport while ED LYNCH takes over the Worcester house with SAMUEL COOPERSTEIN as assistant.

▽

FRED PUTNAM
has resigned as manager of the Strand, Peoples and New Pearce Theatres in Port Arthur, Texas, to managing the Strand, in Jennings, La.

▽

CHARLES MOREHEAD
manager of the Fox Midwest house in Beatrice, Neb., has been transferred to Ft. Collins, Colo., where he will manage for the Fox Rocky Mountain Theatres. B. M. MONTEE, Chanute, Kan., goes to Beatrice to take over there; C. P. FORBES of Ft. Scott, Kan., goes to Chanute and H. D. CARROL of Carthage, Mo., goes to Ft. Scott.

▽

JOHN FINNIGAN
assistant at the Paramount in Braddock, has been advanced to manager of the Grand in Hazelwood, Pa.

IN COURTS

Loew Stockholder Suit Is Dismissed

Dismissal of the stockholders' suit of Norman Wolf and Mannes Fuld against Loew's, Inc., and a number of other defendants was entered in the United States district court this week. The suit, which had sought an injunction and accounting, claiming waste and mismanagement on the part of officers of Loew's, was dismissed for lack of jurisdiction.

Shaine and Weinrib, attorneys for the plaintiffs, said that they would refile the suit in the New York supreme court within the next two weeks.

Capital Company Opposes Fox Settlement Proposal

Samuel B. Stewart, counsel for the Capital Company, a California real estate organization with a $5,190,000 claim, termed a $600,000 settlement offer in the bankruptcy proceedings of William Fox as a bone to a dog in opposing the proposal before Federal Judge John Boyd Avis in Camden, N. J., this week.

The Capital Company is one of seven creditors opposing the offer which has already been approved by trustee in bankruptcy, Hiram Steelman, of Atlantic City. Claims against Mr. Fox total $55,000,000.

Denied Particulars Bill

Murray Hulbert, federal judge, in New York this week denied the application of Warner Brothers Pictures, Inc., for a bill of particulars in the suit of Katherine Moog against Warners. and ruled that the defendant had failed to prove that the complaint was vague and indefinite in order to require a bill. The plaintiff is suing for $75,000 damages, charging the defendant with libel. She claims she was portrayed as Erika Woolf in the motion picture "Confessions of a Nazi Spy."

New Trial Ordered

The United States circuit court of appeals this week reversed a dismissal of the $1,000,000 plagiarism suit of Dolores Lacy Collins as administratrix of the estate of Jimmy Collins against Metro-Goldwyn-Mayer and ordered a new hearing on the defendant's application. Judge Augustus N. Hand in his opinion, which reversed a dismissal of Federal Judge Alfred C. Coxe, held that a comparison of the defendants cutting continuity and the plaintiff's book indicated that no infringement had been committed, but continued to say the court could not dismiss the case on that evidence alone. The suit seeks damages claiming plagiarism of the Collins book "Test Pilot," in the film of the same title.

Orders Goldberg to Testify

Edward J. McGoldrick, New York supreme court judge, this week ordered William Goldberg, treasurer of Europa Cinema, Inc., to testily before trial on August 16th in the suit of Michael J. Levinson for $10,000 damages. Mr. Levinson charges breach of contract whereby the defendant is said to have agreed to exhibit the film, "The Last of the Penitentes," in his Europa theatre.

Deny Suit Settlement

Denial of reports that the damage action of Fannie Brice against Twentieth Century-Fox has been settled out of court was made in Chicago this week where the action will be tried before Judge John Lupe.

IN NEWSREELS

MOVIETONE NEWS—No. 94, Vol. 21.—Air force shows strength at Wright Field....Mystery plane controlled by radio tested....Flying fortress ends record flight from California....Airplanes in pageant of power over New York....Admiral Leahy gives message on navy's strength....Admiral Harold R. Stark takes oath of office....Francis B. Sayre becomes High Commissioner to the Philippines....Empress of Annam visits Pope....Outboard race in California....Girls stage tug-of-war in New York....Boy who was lost eight days made Governor for a day....Ten thousand sheep go to new pastures....Coney Island picks modern venus....Fashions....Lew Lehr.

MOVIETONE NEWS—No. 95, Vol. 21.—Crowds storm British Embassy in Tokyo....Raid coast gambling ships....Spanish gold returned....76th Congress adjourns after bitter session....Personalities, Garner, Bankhead, Barkley, Taft and Vandenberg....Mrs. Theodore Roosevelt has birthday....Queen Elizabeth ....British princesses....Aviation....Lew Lehr....Aquaplane race....“Goggle” fishing.

NEWS OF THE DAY—No. 292, Vol. 10.—Air corps celebrates 30th birthday....Mystery target plane makes debut....Sheep drive to new pastures....Zog visits Stockholm zoo....Government appoints new chiefs....China fights on in desperate “last stand”....The art of making love....Outboard race in California.

NEWS OF THE DAY—No. 293, Vol. 10.—Congress ends stormy session....Britain starts own Atlantic air mail service....Flying brothers set new endurance record....California raids gambling fleet....British princesses visit former home....Aquaplane race....Cat putter-outers have field day.

PARAMOUNT NEWS—No. 105—New air endurance record set....Rush final work on New York river tube....Japanese planes raid Chunking....German sailor claims his boat is the only “nation” he recognizes....British garden party upset by rain....Trapeze artist performs 1,053 feet up....Ocean going ships carry record number of passengers....Army air corps celebrate 30th birthday.

PARAMOUNT NEWS—No. 106.—British “Clipper” takes on fuel while flying....Mrs. Theodore Roosevelt celebrates 78th birthday....Gold shipment from France arrives in Madrid....British fleet calls reservists....Son born to midgets....Picket battle tests Colorado strike law....Congress adjourns....Film stars at opening of Bing Crosby's race track ....Aquaplane race held.

RKO PATHE NEWS—No. 5, Vol. 11.—Stark and Sayre appointed by U. S.....Japan pushes war into interior....Radio plane acts as gun target....Holland completes fortification....Hiwassee dam construction rushed....Machine changes sound into words....Contenders for the Davis Cup meet.

RKO PATHE NEWS—No. 6, Vol. 11.—Congress ends stormy session....Clashes mark closing days....Party leaders appraise results....Hats in the 1940 political ring....U. S. Army mobilizes for war games....Raiders close coast gambling ships....Mid-air refuelling for ocean hops....44 mile Pacific aquaplane races held.

UNIVERSAL NEWSREEL—No. 794, Vol. 11.—Bomber spans U. S. in nine hours....Guerrilla band fights invader....Radio controls target plane....New naval chief is sworn in....Modern Venus found in contest ....Famed wild ponies caught....86 year old cycle fan on tour....Outboard aces in daring race....Kid stars in midget auto race....Kid bike stuntsters compete.

UNIVERSAL NEWSREEL—No. 795, Vol. 11.—Congress adjourns....Troops end rioting at Green Mountain Dam in Colorado....U. S. Army prepares for maneuvers at Manassas, Va.....Close coast gambling ships....Forest fires rage in west....Aquaplane race held on coast....Cat-putter-outer derby held....Flint parade reviews auto history.

File Paramount Suit

A suit to restrain Paramount Pictures, Inc., from using the title “Million Dollar Legs” to describe any of its productions was filed this week in superior court in Boston by Lew Orth and Al Coleman, who said they copyrighted a play with that title in March, 1924. They seek damages and an accounting of profits from a film bearing that title. Paramount Film Distributing Corporation of Boston and the M&P Theatres Corporation were also named defend-

Order Bill of Particulars

Vocafilm Corporation of America has been directed by Murray Hulbert, federal judge, to file a bill of particulars by August 31st in the action brought by the company against the American Telephone and Telegraph Company, Western Electric and Electrical Research Products, Inc., who, the complaint claims, monopolized the motion picture accessories field and forced the plaintiff out of business. Triple damages in the amount of $65,953,125 under the Sherman anti-trust statute is sought.

OBITUARIES

Sigmund Solomon, Warner Manager, Dies in Newark

Sigmund S. Solomon, manager of Warner Brothers Sanford theatre, Irvington, N. J. died August 7th of a heart attack at his home, 27 Cleveland Avenue, Newark, N. J. Mr. Solomon, who was 50 years old, joined Warners' Jersey zone in June, 1934, and was assigned to the Regent, Newark. Because of a heart condition he was later assigned to the Castle, Irvington, and finally the Sanford, Irvington. Prior to that he was associated with Paramount-Publix, at Youngstown, Ohio, and the Small-Sstrassburg circuit.

Mr. Solomon was recognized as an outstanding showman and exploiteer, having won many national awards for outstanding campaigns. MOTION PICTURE HERALD twice awarded Mr. Solomon the Quigley Awards' Silver Plaque for showmanship. Funeral services were held at his home on Thursday. Interment was held in Brooklyn.

Adolph Bendslev, Exhibitor, Dies

Adolph Bendslev, exhibitor of Wellesley, Mass., and secretary of the Independent Exhibitors of New England, died of a heart attack at his home August 4th. He was 69 years old and was active for many years in the New England Allied unit. He operated the Community theatre in Wellesley.

Mr. Bendslev is survived by a son, Leslie, who will take over the operation of the theatre; his widow and a daughter. Funeral services were held Sunday at the Congregational Church in Wellesley Hills.

John Ferguson Dead

John Ferguson, father of William R. Ferguson of Metro-Goldwyn-Mayer, died August 3rd at his home in Lynn, Mass. He was 92 years old. He is survived by another son, Kenneth J., and a daughter, Mrs. Walter Whitmarsh. Funeral services were held Saturday in Lynn.

Charles Lanham

Charles Fremont Lanham, who, as a trouper was known as Joe Barnum, died August 4th at the home of his sister in Columbus, Ohio, at the age of 82. He claimed to have taught Mary Pickford, then Gladys Smith, her first stage lines as “Eva” in “Uncle Tom's Cabin” at the King George Opera House, in Toronto.

Conn Sues Jack Benny

Harry W. Conn, formerly a gag writer for Jack Benny, filed suit in Los Angeles this week for $65,500 against the comedian charging breach of contract. Mr. Conn said he entered an agreement with Benny to write gags for 39 weeks in exchange for five per cent of the comedian's earnings in the time he used them, but whereas Benny has made $1,170,000 from radio programs and $140,000 from film work, using the gags, the writer claims he has received nothing.

Assets to Creditors

Murray Hulbert, federal judge, in New York this week directed distribution of $28,516, the remaining assets in the estate of Orpheum Theatres Company, to creditors after payment of $4,054 as fees and commissions. Judge Hulbert confirmed a report of Peter B. Olney, referee in bankruptcy, and ordered closing of the bankruptcy proceeding after distribution of the assets. Creditors of Orpheum Theatres have claims totaling $1,425,335.

THE RELEASE CHART

INDEX

On this and the following page appears an alphabetical index to the titles of all features listed in this week's Release Chart, with additional information for the exhibitor.

The number immediately following the title is the production number. Also given is information regarding the classification of the subject matter. A melodrama is denoted by the abbreviation Mel., Comedy by Com., Comedy-Melodrama by Com.-Mel., Musical by Mus., Musical Comedy by Mus.-Com., Western by West. If the production is made in color, the letter "C" appears in parenthesis after the classification. Thus: Com.-Mel. (C) denotes a Comedy-Melodrama in Color.

At the extreme right of the line containing the title of the production is the name of the distributor.

A

Across the Plains, 3855, West.....Mono
Adventures of Huckleberry Finn, The, 923 Com.-Mel. .....MGM
Adventures of Jane Arden, 321, Mel.....WB
Adventures of Sherlock Holmes, The, Mel. 20th-Fox
Allegheny Frontier, 006, Mel.....RKO
All This and Heaven Too, Mel.....WB
Almost a Gentleman, 920, Mel.....RKO
Ambush, 3820, Mel.....Para
Andy Hardy Gets Spring Fever, 944, Com. MGM
Angels Wash Their Faces, The, 367, Mel..FN
Annie Laurie, Mel.....Foreign
Another Thin Man, Com.-Mel.....MGM
Argentina, West. .....Para
Arizona Legion, 982, West.....RKO
Arizona Wildcat, 929, Com.....20th-Fox
Artists and Models Abroad, 3817, Com...Para
Ask a Policeman, Com.....Foreign
At Your Age, Com.....GN

B

Babes in Arms, Mus.-Com.....MGM
Bachelor Mother, 932, Mel.....RKO
Back Door to Heaven, 3833, Mel.....Para
Bad Company, Mel.....Univ.
Bad Lands, 933, West.....RKO
Balalaika, Mus. .....MGM
Beachcomber, The, 3863, Mel.....Para
Beau Geste, Mel.....Para
Beauty for the Asking, 915, Com.....RKO
Behind the Facade, Mel.....Foreign
Behind Prison Gates.....Col
Big Town Czar, 3018, Mel.....Univ
Bizarre Bizarre, Com.....Foreign
Billy the Kid Returns, 851, West.....Rep
Blackmail, Mel.....MGM
Blackwell's Island, 361, Mel.....FN
Blind Alley, Mel.....Col
Blondie Meets the Boss, Com.....Col
Blondie Takes a Vacation, Com.....Col
Blue Montana Skies, 844, West.....Rep
Bouquets from Nicholas, Com.....Foreign
Boy Friend, 943, Com.....20th-Fox
Boy's Reformatory, 3820, Mel.....Mono
Boy Slaves, 911, Mel.....RKO
Boy Trouble, 3824, Mel.....Para
Bridal Suite, 937, Com.-Mel.....MGM
Broadway Serenade, 931, Mus.....MGM
Bronze Buckaroo, Mel.....St. Rts.
Brother Orchid, Mel.....WB
Burn 'Em Up O'Connor, 919, Com.-Mel..MGM
Bulldog Drummond's Secret Police, 3831, Mel. .....Para
Bulldog Drummond's Bride, Mel.....Para

C

Cabira, Mel. .....Foreign
Cafe Society, 3826, Mel.....Para
Call a Messenger, Mel.....Univ
Calling All Marines, Mel.....Rep
Calling Dr. Kildare, 932, Mel.....MGM
Captain Fury, Mel.....UA
Captain Scorpiob, Com.....Foreign
Career, 930, Mel.....RKO
Career Man, Mel.....WB
Cat and the Canary, The, Mel.....Para
Charlie Chan at Treasure Island, Mel. 20th-Fox
Charlie Chan in Honolulu, 928, Mel..20th-Fox
Charlie Chan in Reno, 948, Mel.....20th-Fox
Chalked Out, Mel.....FN
Champ, The, Mel.....MGM
Champs Elysees, Com.-Mel.....Foreign
Chasing Danger, 941, Mel.....20th-Fox
Chicago Ben, Mel. .....GB
Chicken Wagon Family, Com.....20th-Fox
Child Is Born, A, Mel.....WB
Chip of the Flying U, West.....Univ
Chump at Oxford, Com.....UA
Cisco Kid, No. 1, Mel.....20th-Fox
City in Darkness, Mel.....20th-Fox
Climbing High, 8072, Com.....GB
Clouds Over Europe, Mel.....Col
Coast Guard, Mel.....Col
Code of the Cactus, West.....St. Rts.
Code of the Fearless, West.....St. Rts.
Code of the Secret Service, 374, Mel.....FN
Code of the Streets, 3019, Mel.....Univ
Colorado Sunset, 846, West.....Rep
Comet Over Broadway, 370, Mel.....FN
Conspiracy, 935, Mel.....RKO
Convict's Code, 3822, Mel.....Mono
Coral Rocks, The, Mel.....Foreign
Cowboy Quarterback, The, 366, Com.....WB
Crossroads, Mel.....Foreign
Curtain Rises, The, Mel.....Foreign

D

Dancing Co-ed, Com.....MGM
Dark Victory, 354, Mel.....FN
Daughters Courageous, 360, Mel.....WB
Dawn Patrol, 303, Mel.....WB
Day the Bookies Wept, The, 002, Com...RKO
Dead End Kids in Military School, Com.-Mel. .....WB
Dead Men Tell No Tales, Mel.....Foreign
Death of a Champion, Mel.....Para
Desperate Trails, The, West.....Univ
Devil's Island, 313, Mel.....WB
Diamonds Are Dangerous, Mel.....Para
Disbarred, 3818, Mel.....Para
Disputed Passage, Mel.....Para
Dock on the Havel, Mel.....Foreign
Dr. Cyclops, Mel.....Para
Dodge City, 304, Mel. (C).....WB
Double Crime in the Maginot Line, Mel. .....Foreign
Down on the Farm, 920, Com.....20th-Fox
Down the Wyoming Trail, 3864, West....Mono
Dramatic School, 915, Mel.....MGM
Drifting Westward, 3853, West.....Mono
Drums Along the Mohawk, Mel.....20th-Fox
Duke of West Point, Mel.....UA
Dust Be My Destiny, Mel.....FN

E

Each Dawn I Die, Mel.....FN
East Side of Heaven, Mus-Com.....Univ
Elsa Maxwell's Hotel for Women, Mel.20th-Fox
Empty World, Mel.....GB
Escape, The, Mel.....20th-Fox
Eternally Yours, Mel.....20th-Fox
Everybody's Baby, 931, Com.....20th-Fox
Everything's on Ice, 946, Mel.....RKO
Ex Champ, 3010, Mel.....Univ
Exile Express, 301, Mel.....GN

F

Family Next Door, 3020, Com.....Univ
Fast and Loose, 924, Mel.....MGM
Federal Man Hunt, 820, Mel.....Rep.
Federal Offense, Mel.....Para
Feud of the Range, West.....St. Rts.
Fifth Avenue Girl, 934, Com.....RKO
Fighting Gringo, 986 West.....RKO
Fighting Thoroughbreds, 821, West.....Rep
First Love, Mus.....Univ
First Offenders, Mel.....Col
Fisherman's Wharf, 844, Mus.....RKO
Five Came Back, 927, Mel.....RKO
Five Little Peppers and How They Grew, Com. .....Col
Fixer Dugan, 922.....RKO
Flight at Midnight, Mel.....Rep
Flirting with Fate, 914, Com.-Mel....MGM
Flying Irishman, 919, Mel.....RKO
Forged Passport, 823, Mel.....Rep
Forgotten Woman, The, 3031, Mel.....Univ
For Love or Money, 3030, Mel.....Univ
40 Little Mothers, Mel.....Foreign
Four Feathers, Mel. (C).....UA
Four Girls in White, 921, Mel.....MGM
Frog, The, Mel..... GB
Frontier Marshal, West.....20th-Fox
Frontier Pony Express, West.....Rep
Frontiersman, 3856, West.....Para
Frontiers of '49, West.....Col
Fugitive at Large.....Col
Full Confession, 003, Mel.....RKO
Full Speed Ahead, Mel.....GN

G

Gambling Ship, 3023, Mel.....Univ
Gang's All Here, The, Com.-Mel.....Foreign
Gang Smashers, Mel.....St. Rts.
Geronimo, Mel. .....Para
Ghost Town Riders, 3054, West.....Univ
Girl and the Gambler, 926, Mel.....RKO
Girl Downstairs, The, 916, Com.Mel....MGM
Girl from Mexico, 928, Com.-Mel.....RKO
Girl from Rio, 3825, Mel.....Mono
Girl Must Live, Com.....20th-Fox
Going Places, 359, Com.-Mel.....FN
Golden Boy, Mel.....Col
Gold Is Where You Find It, Mel. (C)....FN
Goodbye, Mr. Chips, 945, Com.-Mel....MGM
Good Girls Go to Paris, Com.-Mel.....Col
Gorilla, The 944, Com.-Mel.....20th-Fox
Gracie Allen Murder Case, Com.-Mel...Para
Grand Jury's Secrets, Mel.....Para
Great Man Votes, 913, Com.....RKO
Gunga Din, 912, Mel.....RKO

H

Happy Ending, Mel.....Para
Hardys Ride High, 934, Com.-Mel.....MGM
Harlem Rides the Range, West.....St. Rts.
Harmony at Home, Com.....20th-Fox
Harvest, Mel.....Foreign
Hatred, Mel.....Foreign
Hawaiian Nights, Mus.....Univ
Heart of the North, 362, Mel. (C).....FN
Heart of Paris, Mel.....Foreign
Heaven with a Barbed Wire Fence, Mel. 20th-Fox
Hell's Kitchen, 312, Mel.....WB
Henry Goes Arizona, Com.....MGM
Herbst-Manover, Com.....Foreign
Here I Am a Stranger, Mel.....20th-Fox
Heritage of the Desert, Mel.....Para
Hero for a Day, Mel.....Univ
Heroes of the Desert, 7118 West.....Rep
Heroes of the Marne, Mel.....Foreign
Hidden Power, Mel.....Col
Hobby Family, The, 376, Com.....FN
Hollywood Cavalcade, Mel. (C).....20th-Fox
Home from Home, Com.....Foreign
Home on the Prairie, 842, West.....Rep
Homicide Bureau, Mel.....Col
Honolulu, 922, Mus.-Com.....MGM
Honor of the West, 3055, West.....Univ
Hostages, The, Mel.....Foreign
Hotel Imperial, 3836, Mel.....Para
Hound of the Bakersville, 936, Med..20th-Fox
Housekeeper's Daughter, Com.....UA
House of Fear, The, 3038, Mel.....Univ
Human Beast, The, Mel.....Foreign
Hunchback of Notre Dame, Mel.....RKO

I

Ice Follies of 1939, 925, Com.-Mel.....MGM
Idiot's Delight, 920, Com.-Mel.....MGM
I'm From Missouri, 3830, Com.....Para
Indianapolis Speedway, The, 315, Mel....WB
Indiscretions, Mel.....Foreign
In Name Only, 936, Mel.....RKO
In Old Montana, 847, West.....St. Rts.
In Old Montana, West.....St. Rts.
In Old Moneterey, 847, West.....Rep
Inside Information, 3039, Mel.....Univ
Inside Story, 934, Mel.....20th-Fox
Inspector Hornleigh, 945, Mel.....20th-Fox
Intermezzo, Mel. .....UA
International Crime, Mel.....GN
Invitation to Happiness, Com.-Mel.....Para
Irish Luck, Mel.....Mono
I Stole a Million, Mel.....Univ
Island of Lost Men, Mel.....Para
It Could Happen to You, 950, Mel...20th-Fox
It's a Wonderful World, 936, Mel.....MGM
Itto, Mel. .....Foreign
I Was Made a Convict, 824, Mel.....Rep

J

Jamaica Inn, Mel.....Para
Jesse James, 921, Mel. (C).....20th-Fox
Jones Family in Quick Millions, Com. 20th-Fox
Jones Family in Hollywood, 916, Com.20th-Fox
Jaurez, 301, Mel.....WB
Juarez and Maximillan, Mel.....St. Rts.

K

Kentucky, 923, Mel. (C).....20th-Fox
Kid from Kokomo, The, 363, Mel.....FN
Kid Nightingale, Mel.....WB
Kid from Texas, Mel.....MGM
King of Chinatown, 3827, Mel.....Para
King of the Turf, Mel.....UA
King of the Underworld, 317, Mel.....WB
Konga, The Wild Stallion, Mel.....Col
Kreutzer Sonata, Mel.....Foreign

L

Lady and the Knight, The, Mel. (C).....WB
Lady and the Mob, The, Com.....Col
Lady Dick, Mel.....WB
Lady of the Tropics, 947, Mel.....MGM
Lady's from Kentucky, The, 3834, Mel...Para
Lady Takes a Chance, The, Com.-Mel.....GN
Lady Vanishes, 8011, Mel.....GB
La Immaculada, Mel.....Foreign
Lambeth Walk, The, Mus.-Com.....Foreign
Last Express, 3028, Mel.....Univ
Law Comes to Texas, The, West.....Col

(Continued on following page)

[THE RELEASE CHART--INDEX CONT'D]

(*Continued from preceding page*)

Law of the Texan, West....Col
Legion of Lost Flyers, Mel....Univ
Let Freedom Ring, 926, Mus....MGM
Let Us Live, Mel....Col
Light That Failed, The, Mel....Para
Little Miss Broadway, Mus....20th-Fox
Little Princess, The, 932, Mel. (C)..20th-Fox
Little Orphan Annie, 3814, Mel....Para
Llamo Kid, Mus....Para
Lone Star Pioneers, West....Col
Lone Wolf Spy Hunt, The, Mel....Col
Long Shot, The, 313, Mel....GN
Lost Patrol, 991, Mel....RKO
Lost Squadron, The, 994, Mel....RKO
Love Affair, 916, Mel....RKO
Lucky Night, 933, Com....MGM

M

Made for Each Other, Mel....UA
Magnificent Fraud, The....Para
Maisie, Com.-Mel. ....MGM
Mamele, Com. ....Foreign
Man About Town, Com....Para
Man and His Wife, A, Mel....Foreign
Man from Sundown, The West....Col
Man from Texas, 3865, West....Mono
Man in the Iron Mask, Mel....UA
Man of Conquest, 801, Mel....Rep
Man They Could Not Hang, The, Mel....Col
Man Who Dared, 375, Mel....FN
Marseillaise, Mel. ....Foreign
Marx Brothers at the Circus, Com. Mus.-Com.
Medicine Show, West....Para
Mexicali Kid, 3741, West....Mono
Mickey the Kid, 814, Mel....Rep
Midnight, 3828, Mel....Para
Mikado, The, Mus. (C)....Univ
Million Dollar Legs, Mel....Para
Mind of Mr. Reeder, The, Mel....Foreign
Miracle on Main Street, Mel....GN
Miracles for Sale, 946, Mel....MGM
Missing Daughters, Mel....Col
Missing Evidence, Mel....Univ
Mr. Moto in Danger Island, 937, Mel.20th-Fox
Mr. Moto's Last Warning, 926, Mel..20th-Fox
Mr. Moto Takes a Vacation, 952, Mel.
20th-Fox
Mr. Smith Goes to Washington, Com....Col
Mr. Wong at Headquarters, 3808, Mel,..Mono
Mr. Wong in Chinatown, 3807, Mel....Mono
Mothers of Today, Mel....Foreign
Mountain Rhythm, 845, West....Rep
Murder in the Big House, 3803, Mel....Mono
Murder in Soho, Mel....Foreign
Mutiny on the Blackhawk, Mel....Univ
Mutiny on the Bounty, 536, Mel....MGM
My Song of Love, Mel....Foreign
My Son Is a Criminal, Mel....Col
Mysterious Miss X, 809, Mel....Rep
Mystery of Mr. Wong, The, 3806, Mel...Mono
Mystery of the White Room, 3037, Mel...Univ
Mystery Plane, 3809, Mel....Mono
My Love for Yours, Com....Para
My Wife's Relatives, 810, Com.-Mel....Rep

N

Nancy Drew and the Hidden Staircase,
Mel. ....WB
Nancy Drew, Reporter, 372, Mel....FN
Nancy Drew, Trouble Shooter, 324, Mel..WB
Naughty But Nice, 311, Com.-Mel....WB
Navy Secrets, 3805, Mel....Mono
Never Mind the Guard....GN
Never Say Die, 3832, Com....Para
New Frontier, 868, West....Rep
Newsboys Home, 3015, Mel....Univ
News Is Made at Night, 953, Mel...20th-Fox
Next Time I Marry, 910, Com....RKO
Night on the Danube, Com.-Mel....Foreign
90 Degrees South, Mel....Foreign
Night Work, Com....Para
Ninotschka, Mel. ....MGM
No Place to Go, Mel....FN
North of Shanghai, Mel....Col
North of the Yukon, Mel....Col
Northwest Passage, Mel....MGM
Nurse Edith Cavell, 001, Mel....RKO

O

Off the Record, 314, Com.-Mel....WB
Of Human Bondage, 993, Mel....RKO
Oklahoma Kid, 308, Mel....WB
Oklahoma Terror, West....Mono
Old Bones of the River, Com....Foreign
Old Maid, The, Mel....FN
On Borrowed Time, Com.-Mel....MGM
On Your Toes, Mus....WB
One Hour to Live, Mel....Univ
One Third of a Nation, 3825, Mel....Para
$1,000 a Touchdown, Com....Para
One Wild Night, Mel....20th-Fox
Only Angels Have Wings, Mel....Col
On Trial, 323, Mel....WB
Orage, Mel. ....Foreign
Orphans of the Street, 819, Mel....Rep
Our Leading Citizen, Com....Para
Our Neighbors—the Carters, Com....Para
Outlawed Marshal, West....Univ
Outpost of the Mounties....Col
Outside These Walls, Mel....Col
Outsider, The, Mel....Foreign
Overland Mail, 3857, West....Mono
Overland Stage Raiders, West....Rep.
Over the Moon, Mel. (C)....UA

P

Pacific Liner, 914, Mel....RKO
Panama Lady, 925, Mel....RKO
Panama Patrol, 314, Mel....GN
Pardon Our Nerve, 931, Mel....20th-Fox
Parents on Trial, Mel....Col
Paris Honeymoon, 3821, Mus.-Com....Para
Peasant Wedding, Mel. (C)....Foreign
Persons in Hiding, 3823, Mel....Para
Phantom Stage, 3056, West....Univ
Philo Vance Returns, Mel....WB
Pirates of the Skies, 3033, Mel....Univ
Poisoned Pen, Mel....Foreign
Port of Hate, Mel....St. Rts.
Pride of the Navy, 822, Mel....Rep
Prison Surgeon, Mel....Col
Prison Without Bars, Mel....UA
Pygmalion, 980, Com.-Mel....MGM

Q

Queen of Destiny, 061, Mel. (C)....RKO
Queer Money, Mel....WB

R

Racketeers of the Range, 984, West....RKO
Rains Came, The, Mel....20th-Fox
Range War, West....Para
Real Glory, The, Mel....UA
Red River Range, 864, West....Rep
Reform School, Mel....St. Rts.
Remember, Mel....MGM
Remember the Night, Mel....Para
Renegade Trail, West....Para
Return of Dr. X, Mel....WB
Return of the Cisco Kid, Mel....20th-Fox
Ride a Crooked Mile, 3815, Mel....Para
Ride 'Em Cowgirl, WI-2, West....GN
Riders of Black River, West....Col
Riders of the Frontier, West....Mono
Rio, Mel. ....Univ
Risky Business, 3029, Mel....Univ
Road Demon, 918, Mel....20th-Fox
Roaring Twenties, The, Mel....WB
Rolling Westward, 3863, West....Mono
Romance of the Redwoods, Mel....Col
Rookie Cop, Mel....RKO
Rose Marie, 643, Mus....MGM
Rose of Washington Square, 942,
Mus.-Com. 20th-Fox
Rough Riders Round-up, 853, West....Rep
Rulers of the Sea, Mel....Para

S

Saint in London, 929, Mel....RKO
Saint Strikes Back, 918, Mel....RKO
St. Louis Blues, 3822, Mel....Para
Santa Fe Stampede, 863, West....Rep
San Francisco, 636, Mel....MGM
School for Husbands, Com.-Mel....Foreign
Second Fiddle, 949, Com.-Mel....20th-Fox
Secret Service of the Air, 320, Mel....WB
Secrets of a Nurse, 3022, Mel....Univ
Sergeant Madden, 927, Mel....MGM
Seventeen, Com. ....Para
She Married a Cop, Mel....Rep
Shine on Harvest Moon, 852, West....Rep
Shipyard Sally, Com....20th-Fox
Should a Girl Marry? 3830, Mel....Mono
Should Husbands Work? 816, Com....Rep
Silver on the Sage, 3858, Mel....Para
Singing Charro, The, West....Foreign
Singing Cowgirl, The, WI-3, West....GN
Six-Gun Rhythm, WI-19, West....GN
Sky Patrol, 3815, Mel....Mono
Slalom, Mel. ....Foreign
Smiling Along, 300, Com....20th-Fox
Smuggled Cargo, Mel....Rep
Society Lawyer, 930, Mel....MGM
Society Smugglers, 3024, Mel....Univ
Some Like It Hot, 3837, Mus....Para
Song of the Buckaroo, 3861, West....Mono
Son of Frankenstein, 3004, Mel....Univ
Sorority House, 924, Mel....RKO
S.O.S.-Tidal Wave, 813, Mel....Rep
So This Is London, Com....Foreign
Southward Ho 855, West....Rep
Spellbinder, The, 931, Mel....RKO
Spies of the Air, Mel....Foreign
Spirit of Culver, 3014, Mel....Univ
Spoilers of the Range, West....Col
Spy in Black, Mel....Col
Stagecoach, Mel. ....UA
Stand Up and Fight, 918, Com.-Mel....MGM
Stanley and Livingstone, Mel....20th-Fox
Star Maker, The, Mus....Para
Star of Midnight, 990, Mel....RKO
Star Reporter, 3821, Mel....Mono
Steeplechase, Mel. ....WB
Stolen Life, 3864, Mel....Para
Story of Alexander Graham Bell, The,
938, Mel. 20th-Fox
Story of Vernon and Irene Castle, The,
838, Mus. ....RKO
Straight to Heaven, Mel....St. Rts.
Strange Faces, 3035, Com.-Mel....Univ
Street of Missing Men, 811, Mel....Rep
Street Without a Name, Mel....Foreign
Streets of New York, 3802, Mel....Mono
Stronger Than Desire, Mel....MGM
Student Nurse, Mel....WB
Stunt Pilot, 3814, Mel....Mono
Sudden Money, 3829, Com.-Mel....Para
Sundown in Helldorado, West....Col.
Sundown on the Prairie, 3862, West....Mono
Sun Never Sets, Mel....Univ
Sunset Trail, 3857, West....Para
Susannah of the Mounties, 954, Com-Mel.
20th-Fox
Sweepstake Winner, Com....FN
Sweethearts, 910, Mus. (C)....MGM
Swing, Sister, Swing, 3021, Mus....Univ

T

Tail Spin, 925, Mel....20th-Fox
Tarzan Finds a Son! Mel....MGM
Television Spy, Mel....Para
Tell No Tales, 35, Mel....MGM
Texas Stampede, West....Col
Texas Wildcats, West....St. Rts.
Thanks for Everything, 917, Mus.-Com.
20th-Fox
They All Come Out, 943, Mel....MGM
These Glamour Girls, 948, Mel....MGM
They Asked for It, 3040, Mel....Univ
They Can't Hang Me, Mel....Univ
They Drive by Night, Mel....Foreign
They Made Me a Spy, 921, Mel....RKO
They Made Me a Criminal, 307, Mel....WB
They Shall Have Music, Mel....UA
This Man Is News, Mel....Para
Three Musketeers, 927, Mus.-Com...20th-Fox
3 Smart Girls Grow Up, 3001, Mus-Com.
Univ
Three Sons, Mel....RKO
Three Texas Steers, 866, West....Rep
Three Waltzes, Mel....Foreign
Thunder Afloat, Mel....MGM
Thundering West, The, West....Col
Timber Stampede, 985, West....RKO
Tin Hats, Com....20th-Fox
Titans of the Deep, 326, Mel....GN
Tom Sawyer, Detective, 3816, Mel....Para
Topper Takes a Trip, Com....UA
Torchy Blane in Chinatown, 371, Mel....FN
Torchy Plays with Dynamite, 326, Mel...WB
Torchy Runs for Mayor, 322, Mel....WB
Tough Kid, 3819, Mel....Mono
Trade Winds, Com.-Mel....UA
Trapped in the Sky, Mel....Col
Trigger Pals, WI-13, West....GN
Trigger Smith, 3854, West....Mono
Tropic Fury, Mel....Univ
Trouble Brewing, Com....Foreign
Trouble in Sundown, 893, West....RKO
Tumbleweeds, West. ....St. Rts.
12 Crowded Hours, 917, Mel....RKO
20,000 Men a Year, Mel....20th-Fox
20,000 Years in Sing Sing, Mel....WB
Two Gun Troubador, West....St. Rts.
Typhoon, Mel....Para

U

Undercover Agent, 3824, Mel....Mono
Undercover Doctor, Mel....Para
Underpup, Mel. ....Univ
Unexpected Father, Com....Univ
Union Pacific, 3835, Mel....Para
Unmarried ....Para
Untamed, Mel. ....Para
Up the River, 924, Com....20th-Fox

V

Vigil in the Night, Mel....RKO

W

Wall Street Cowboy, West....Rep
Wanted by Scotland Yard, 3829, Mel....Mono
Ware Case, Mel....20th-Fox
Waterfront, 325, Mel....WB
Water Rustlers, WI-1, West....GN
Way Down South, 947, Mus....RKO
We Are Not Alone, Mel....WB
Western Caravans, West....Col
Western Jambouree, 841, West....Rep
What a Man! Com....Foreign
When the Husband Travels, Mus.-Com. Foreign
When Tomorrow Comes, Com.-Mel....Univ
While New York Sleeps, 922, Mel...20th-Fox
Whispering Enemies, Mel....Col
Wife, Husband and Friend, 930, Com.20th-Fox
Wild Horse Canyon, 3852, West....Mono
Wings of the Navy, 309, Mel....WB
Wings Over the Andes, 3816, Mel....Mono
Wings Over the Pacific, Mel....GN
Winner Take All, 939, Mus.-Com....20th-Fox
Winter Carnival, Mel....UA
Witch Night, Mel....Foreign
With a Smile, Mus.-Com....Foreign
Within the Law, 928, Mel....MGM
Wizard of Oz, 949, Mus. (C)....MGM
Wolf Call, 3827, Mel....Mono
Woman Doctor, 808, Mel....Rep
Woman Is the Judge, A., Mel....Col
Women, The, Com.-Mel....MGM
Women in the Wind, 316, Mel....WB
Wonder World, Mel....GN
World Moves On, The, Mel....WB
Wuthering Heights, Mel....UA
Wyoming Outlaw, 867, West....Rep

Y

Yes, My Darling Daughter, 357, Com....FN
You Can't Cheat An Honest Man, 3005,
Com. ....Univ
You Can't Get Away with Murder, 364,
Mel. ....FN
Young Dr. Kildare, 907, Com.-Mel....MGM
Young Mr. Lincoln, 947, Mel....20th-Fox
Youth in Revolt, Mel....Foreign

Z

Zaza, 3819, Mel....Para
Zenobia, Com. ....UA
Zero Hour, The 812, Mel....Rep

(THE RELEASE CHART--CONT'D)

THE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1939-40 season. Asterisk (*) after title of feature denotes first appearance of picture in Release Chart.

NOTE: The totals for running time are the official figures announced by the home offices of the distributing companies.

When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk (*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Behind Prison Gates	Brian Donlevy-Jacqueline Wells	July 28,'39		
Blind Alley (G)	Chester Morris-Ralph Bellamy-Joan Perry-Rose Stradner	May 11,'39	71.	Apr. 29,'39
Blondie Meets the Boss (G)	P. Singleton-A. Lake-L. Simms	Mar. 8,'39	74.	Feb. 25,'39
(Exploitation: May 13,'39, p. 66.)				
Blondie Takes a Vacation (G)	P. Singleton-A. Lake-L. Simms	July 20,'39	*68.	July 22,'39
Clouds Over Europe (G)	Laurence Olivier-Valerie Hobson	June 20,'39	79.	Mar. 11,'39
(Reviewed under the title, "Q Planes"; exploitation: July 29,'39, p. 67.)				
Coast Guard	Randolph Scott-Ralph Bellamy-Frances Dee-Walter Connolly	Aug. 4,'39		
First Offenders	W. Abel-B. Roberts-J. Downs	Apr. 12,'39	62.	
Frontiers of '49	Bill Elliott-Luana De Alcaniz	Jan. 19,'39	54.	
(See "California Cavalcade," "In the Cutting Room," Nov. 19,'38.)				
Good Girls Go to Paris (G)	Joan Blondell-Melvyn Douglas-Walter Connolly	June 30,'39	78.	June 24,'39
(Exploitation: July 29,'39, p. 66.)				
Homicide Bureau (G)	Bruce Cabot-Rita Hayworth	Jan. 5,'39	59	Feb. 11,'39
Lady and the Mob, The (G)	F. Bainter-I. Lupino-L. Bowman	Apr. 3,'39	66.	Mar. 11,'39
Law Comes to Texas, The	Bill Elliott-Veda Ann Berg-Dorothy Faye	Apr. 16,'39	58.	
Let Us Live (G)	Henry Fonda-Maureen O'Sullivan-Ralph Bellamy	Feb. 28,'39	69.	Feb. 18,'39
Lone Star Pioneers	Bill Elliott-Dorothy Gulliver	Mar. 16,'39	56.	
Lone Wolf Spy Hunt, The (G)	Warren William-Ida Lupino-Virginia Weidler	Jan. 27,'39	71.	Jan. 28,'39
Man from Sundown, The	Chas. Starrett - Iris Meredith-Sons of the Pioneers	July 15,'39	59.	
Missing Daughters (A)	R. Arlen-R. Hudson-M. Marsh	May 22,'39	59.	June 24,'39
My Son Is a Criminal	Alan Baxter-Jacqueline Wells	Feb. 22,'39	59.	
North of Shanghai	Betty Furness-James Craig	Feb. 10,'39	59.	
(See "In the Cutting Room," Nov. 12,'38.)				
North of the Yukon	Chas. Starrett-Linda Winters	Mar. 30,'39	64.	
Only Angels Have Wings (G)	Cary Grant - Jean Arthur - Richard Barthelmess - Thos. Mitchell	May 25,'39	121.	May 20,'39
(Exploitation: June 24,'39; p. 75; July 15,'39, p. 62; July 29,'39, p. 69; Aug. 5,'39, pp. 100, 101, 102.)				
Outside These Walls	Dolores Costello - M. Whalen - Virginia Weidler	June 29,'39	58.	
Parents on Trial	Jean Parker - Johnny Downes - Noah Beery, Jr.	May 4,'39	59.	
(See "In the Cutting Room," May 27,'39.)				
Romance of the Redwoods	Jean Parker-Chas. Bickford	Mar. 30,'39	67.	
Spoilers of the Range	Charles Starrett-Iris Meredith	Apr. 27,'39	58.	
Texas Stampede	Chas. Starrett-Iris Meredith	Feb. 9,'39	57.	
Thundering West, The	Chas. Starrett - Iris Meredith - Sons of the Pioneers	Jan. 12,'39	57.	
Trapped in the Sky (G)	Jack Holt-Katherine DeMille	June 1,'39	61.	Feb. 18,'39
Western Caravans	Chas. Starrett - Iris Meredith - Sons of the Pioneers	June 15,'39	58.	
Whispering Enemies (G)	Jack Holt-Dolores Costello	Mar. 24,'39	61.	Feb. 18,'39
Woman Is the Judge, A	Frieda Inescort-Rochelle Hudson-Otto Kruger	July 10,'39	62.	

Coming Attractions

Arizona*	Jean Arthur
Five Little Peppers and How They Grew	Edith Fellows-Dorothy Peterson
Fugitive at Large (G)	Jack Holt-Patricia Ellis
Golden Boy	Wm. Holden-Barbara Stanwyck-Adolphe Menjou-Jos. Calleia
Hidden Power (G)	Jack Holt-Gertrude Michael
Incredible Mr. Williams, The*	Joan Blondell-Melvyn Douglas
Konga, the Wild Stallion	Fred Stone-Rochelle Hudson
Man They Could Not Hang, The	B. Karloff-R. Pryor-R. Wilcox
Mr. Smith Goes to Washington	Jean Arthur-Jas. Stewart-Edw. Arnold - Claude Rains - Guy Kibbe-Eugene Pallette
Outpost of the Mounties	Chas. Starrett-Iris Meredith
Prison Surgeon	Walter Connolly-Iris Meredith
Riders of Black River	Chas. Starrett - Iris Meredith - Sons of the Pioneers
Spy in Black (G)	C. Veidt-S. Shaw-V. Hobson
Sundown in Helldorado*	Bill Elliott-Iris Meredith

FIRST NATIONAL

(See Warner Brothers)

GB PICTURES

(Distributed in part by 20th Century-Fox)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Climbing High (G) 8012	Jessie Matthews, Michael Redgrave-Noel Madison	Apr. 28,'39	71.	Dec. 17,'38
Lady Vanishes, The (A) 8011	Margaret Lockwood-Paul Lukas-Michael Redgrave-Dame May Whitty	Jan. 6,'39	88.	Sept. 3,'38
(Exploitation: June 10,'39, p. 60.)				

Coming Attractions

Chicago Ben	
Empty World	Nova Pilbeam
Frog, The	Noah Beery-Gordon Harker
Old Maid, The (A)	Bette Davis - Miriam Hopkins - Geo. Brent - Jas. Stephenson

GRAND NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Exile Express 301	Anna Sten-Alan Marshal	May 27,'39	71.	
(See "In the Cutting Room," Dec. 10,'38.)				
Long Shot, The (G) 313	Marsha Hunt-Gordon Jones	Jan. 6,'39	60.	Dec. 31,'38
Panama Patrol (G) 314	Leon Ames-Charlotte Wynters	May 20,'39	69.	Feb. 25,'39
Ride 'Em Cowgirl (G) WI-2	Dorothy Page	Jan. 20,'39	53.	Jan. 21,'39
Singing Cowgirl, The WI-3	Dorothy Page	May 31,'39	57.	
Six-Gun Rhythm (G) WI-19	Tex Fletcher-Joan Barclay	May 13,'39	57.	Feb. 18,'39
Titans of the Deep (G) 326	Dr. Wm. Beebe-O. Barton	Oct. 28,'38	47.	Nov. 19,'38
(Short version—running time, 38 minutes.)				
Trigger Pals (G) WI-13	Art Jarrett-Lee Powell-Al St. John	Jan. 13,'39	55.	Jan. 21,'39
Water Rustlers WI-1	Dave O'Brien-Dorothy Page	Jan. 6,'39	56.	

Coming Attractions

At Your Age	
Full Speed Ahead	
Isle of Destiny	W. Ford-J. Lang-W. Gargan
Lady Takes a Chance, The	Heather Angel-John King
(See "Everything Happens to Ann," "In the Cutting Room," Mar. 25,'39.)	
Miracle on Main Street	Margo-W. Abel-L. Talbot
Never Mind the Guard	
Wonder World	

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Huckleberry Finn, The (G) 923	Mickey Rooney - Walter Connolly - Lynne Carver - Rex Ingram	Feb. 10,'39	92.	Feb. 11,'39
(Exploitation: Mar. 18,'39, p. 72; Apr. 7,'39, p. 73; Apr. 29,'39, pp. 74, 75; June 24,'39, p. 77; July 1,'39, p. 63.)				
Andy Hardy Gets Spring Fever (G) 944	M. Rooney-L. Stone-C. Parker-F. Holden-A. Rutherford	July 21,'39	85.	July 15,'39
(Exploitation: July 8,'39, p. 52.)				
Bridal Suite (G) 937	R. Young-Annabella-W. Connolly	May 26,'39	70.	May 27,'39
Broadway Serenade (G) 931	Jeanette MacDonald-Lew Ayres-Ian Hunter-Frank Morgan	Apr. 7,'39	113.	Apr. 8,'39
(Exploitation: Apr. 15,'39, p. 81.)				
Burn 'Em Up O'Connor (G) 919	Dennis O'Keefe-Cecilia Parker-Harry Carey-Nat Pendleton	Jan. 13,'39	86.	Apr. 29,'39
Calling Dr. Kildare (G) 932	Lionel Barrymore-Lew Ayres	Apr. 28,'39	86.	Apr. 29,'39
Champ, The (reissue) (G) 201	W. Berry-J. Cooper-I. Rich	June 2,'39	86.	Oct. 17,'31
Dramatic School (G) 915	Luise Rainer-Paulette Goddard-Alan Marshal - Ann Rutherford-Lana Turner	Dec. 9,'38	80.	Dec. 10,'38
Fast and Loose (G) 924	Robt. Montgomery-R. Russell	Feb. 17,'39	79.	Feb. 18,'39
Four Girls in White (G) 921	Florence Rice-Kent Taylor-Ann Rutherford	Jan. 27,'39	73.	Feb. 4,'39
(Exploitation: Mar. 11,'39, p. 54; Apr. 22,'39, p. 61; May 13,'39, p. 66.)				
Girl Downstairs, The (G) 916	Franchot Tone-Franciska Gaal-R. Gardner-W. Connolly	Dec. 23,'38	77.	Dec. 24,'38
(Exploitation: May 20,'39, p. 63.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Goodbye, Mr. Chips (G) 945	Robert Donat-Greer Garson	July 28,'39	114.	May 20,'39
(Exploitation: July 1,'39, p. 59; July 22,'39, p. 80; July 29,'39, p. 67; Aug. 5,'39, pp. 101, 102.)				
Hardys Ride High, The (G) 934	M. Rooney-L. Stone-F. Holden-C. Parker-A. Rutherford	Apr. 21,'39	81.	Apr. 22,'39
(Exploitation: May 20,'39, p. 64; June 3,'39, p. 65; June 24,'39, p. 76.)				
Honolulu (G) 922	Eleanor Powell-Robert Young-Burns and Allen	Feb. 3,'39	83.	Feb. 4,'39
(Exploitation: Mar. 25,'39, p. 82; Apr. 15,'39, p. 84; May 6,'39, pp. 61, 64; May 13,'39, p. 67; June 24,'39, pp. 74, 77; July 1,'39, p. 62; July 8,'39, p. 52; July 22,'39, p. 82; July 29,'39. p. 69.)				
Ice Follies of 1939 (G) 925	Original Ice Follies Cast—Joan Crawford-James Stewart-Lew Ayres	Mar. 10,'39	82.	Mar. 11,'39
(Exploitation: Apr. 29,'39, p. 76; May 20,'39, p. 61; June 10,'39, p. 60.)				
Idiot's Delight (A) 920	Norma Shearer - Clark Gable - Edw. Arnold-Burgess Meredith	Jan. 27,'39	109.	Jan. 28,'39
It's a Wonderful World (G) 936	James Stewart-Claudette Colbert	May 19,'39	86.	May 6,'39
(Exploitation: Mar. 11,'39, p. 56.)				
Kid from Texas, The (G) 929	Dennis O'Keefe-Florence Rice	Apr. 14,'39	71.	Apr. 1,'39
Lady of the Tropics 947	Robert Taylor-Hedy Lamarr	Aug. 11,'39		
(See "In the Cutting Room," June 3,'39.)				
Let Freedom Ring (G) 926	N. Eddy-V. Bruce-L. Barrymore - E. Arnold - G. Kibbee-V. McLaglen	Feb. 24,'39	87.	Feb. 18,'39
(Exploitation: Apr. 8,'39, p. 79; Apr. 29,'39, p. 74; May 27,'39, p. 68.)				
Lucky Night (G) 933	Robert Taylor-Myrna Loy	May 5,'39	81.	Apr. 29,'39
Maisie (A)	R. Young-A. Sothern-R. Hussey	June 23,'39	74.	July 1,'39
(Exploitation: July 1,'39, p. 61; July 8,'39, p. 51; July 15,'39, p. 61; July 22,'39, p. 89; Aug. 5,'39, p. 98.)				
Miracles for Sale (G) 946	R. Young-F. Rice-H. Hull	Aug. 4,'39	71.	Aug. 5,'39
Mutiny on the Bounty (reissue) (G) 536	C. Laughton-C. Gable-F. Tone	May 5,'39	133.	Nov. 9,'35
On Borrowed Time (G) 942	Lionel Barrymore-Sir C. Hardwicke-B. Watson-U. Merkel-Beulah Bondi	July 7,'39	99.	July 1,'39
Pygmalion (A) 980	Leslie Howard-Wendy Hiller	Mar. 3,'39	87.	Sept. 10,'38
(Exploitation: Feb. 18,'39, pp. 68, 70; Feb. 25,'39, p. 67; Mar. 4,'39, p. 70; Mar. 25,'39, p. 83; Apr. 1,'39, p. 76; Apr. 22,'39, p. 64; May 6,'39, p. 62; May 13,'39, pp. 68, 70; July 8,'39, p. 51.)				
San Francisco (reissue) (G) 636	C. Gable-J. MacDonald-S. Tracy	May 27,'39	115.	July 4,'36
Sergeant Madden (G) 927	Wallace Beery - Tom Brown - Alan Curtis - Laraine Day	Mar. 24,'39	83.	Mar. 18,'39
(Exploitation: Apr. 22,'39, p. 60; Apr. 29,'39, p. 72; May 6,'39, p. 63; May 20,'39, p. 62; May 27,'39, p. 65; June 10,'39, p. 59; July 8,'39, p. 51.)				
6,000 Enemies (G)	Walter Pidgeon-Rita Johnson	June 9,'39	62.	May 27,'39
Society Lawyer (A) 930	W. Pidgeon-V. Bruce-L. Carrillo	Mar. 31,'39	78.	Apr. 1,'39
Stand Up and Fight (G) 918	Robert Taylor - Wallace Beery - Florence Rice - Helen Broderick - Barton MacLane	Jan. 6,'39	97.	Jan. 7,'39
(Exploitation: Jan. 21,'39, p. 52; Jan. 28,'39, p. 60; Feb. 4,'39, p. 85; Feb. 18,'39, pp. 68, 70.)				
Stronger Than Desire (A) 941	Virginia Bruce-Walter Pidgeon	June 30,'39	78.	June 4,'39
Sweethearts (G) 910	Jeanette MacDonald - Nelson Eddy - Florence Rice - Frank Morgan - Mischa Auer	Dec. 30,'38	114.	Dec. 24,'38
(Exploitation: Dec. 31,'38, p. 66; Jan. 21,'39, p. 54; Feb. 4,'39, pp. 82, 85; Feb. 18,'39, pp. 70, 71; Feb. 25,'39, p. 66; Apr. 1,'39, p. 75; Aug. 5,'39, p. 99.)				
Tarzan Finds a Son! (G)	J. Weissmuller-M. O'Sullivan	June 16,'39	82.	June 3,'39
(Exploitation: July 1,'39, p. 49; Aug. 5,'39, pp. 98, 100.)				
Tell No Tales (G) 935	Melvyn Douglas-Louise Platt	May 12,'39	69.	May 13,'39
They All Come Out (G) 943	Rita Johnson-Tom Neal	July 14,'39	70.	July 8,'39
Within the Law (G) 928	Ruth Hussey-Paul Kelly	Mar. 17,'39	65.	Mar. 18,'39
Young Dr. Kildare (G) 907	Lew Ayres-Lionel Barrymore	Oct. 14,'38	81.	Oct. 15,'38
(Exploitation: July 1,'39, p. 60.)				

Coming Attractions

Another Thin Man	Myrna Loy - William Powell - Ruthy Hussey-Virginia Grey
Babes in Arms	Mickey Rooney-Judy Garland-Charles Winninger-Henry Hull
(See "In the Cutting Room," July 1,'39.)	
Balalaika	Nelson Eddy-Ilona Massey-Chas. Ruggles - Ray Bolger - Edna May Oliver
Blackmail	Edw. G. Robinson-Ruth Hussey
(See "In the Cutting Room," July 22,'39.)	
Dancing Co-ed	Lana Turner-Richard Carlson
Henry Goes Arizona*	Frank Morgan-George Murphy-Ann Morriss — Sept. 8,'39†
Marx Brothers at the Circus	Marx Bros.-F. Rice-K. Baker
(See "Day at the Circus," "In the Cutting Room," July 15,'39.)	
Ninotschka	G. Garbo-M. Douglas-I. Claire
(See "In the Cutting Room," July 8,'39.)	
Northwest Passage	S. Tracy-R. Young-W. Brennan
Remember*	R. Taylor-G. Garson-L. Ayres
Rose Marie (reissue) (G) 643	Jeanette MacDonald - Nelson Eddy — 112. Jan. 18,'35
These Glamour Girls 948	L. Ayres-L. Turner-A. Louise — Aug. 18,'39
(See "In the Cutting Room," July 1,'39.)	
Thunder Afloat	W. Beery-C. Morris-V. Grey
(See "In the Cutting Room," July 1,'39.)	
Wizard of Oz 949	Judy Garland - Frank Morgan - R. Bolger-B. Lahr-B. Burke — Aug. 25,'39 — 102.
(See "In the Cutting Room," Dec. 3,'38.)	
Women, The	Norma Shearer-Joan Crawford-Rosalind Russell-Mary Boland — Sept. 1,'39†
(See "In the Cutting Room," June 10,'39.)	

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Across the Plains (G) 3655	Jack Randall	Apr. 30,'39	59.	May 27,'39
Boy's Reformatory (G) 3820	Frankie Darro-Grant Withers	May 1,'39	61.	May 13,'39
Convicts' Code (G) 3822	R. Kent-A. Nagel-S. Blackmer	Jan. 18,'39	62.	Feb. 11,'39
Down the Wyoming Trail (G) 3864	Tex Ritter-Mary Brodell	May 18,'39	62.	June 24,'39
Drifting Westward 3853	Jack Randall-Edna Duran	Jan. 25,'39	55.	
Girl from the Rio 3825	Movita-Warren Hull	Aug. 7,'39		
(See "In the Cutting Room," July 15,'39.)				
Man from Texas 3865	Tex Ritter	July 21,'39		
Mr. Wong in Chinatown (G) 3807	Boris Karloff-Marjorie Reynolds	Aug. 1,'39	*68.	July 22,'39
Mystery of Mr. Wong, The (G) 3806	Boris Karloff-Dorothy Tree	Mar. 8,'39	66.	Mar. 18,'39
Mystery Plane (G) 3809	John Trent-Marjorie Reynolds	Mar. 8,'39	60.	Feb. 25,'39
(Reviewed under the title, "Sky Pirate"; exploitation: Apr. 29,'39, p. 72.)				
Navy Secrets (G) 3805	Fay Wray-Grant Withers	Feb. 8,'39	60.	Feb. 18,'39
Rolling Westward (G) 3823	Tex Ritter	Mar. 1,'39	55.	Apr. 1,'39
Should a Girl Marry? 3830	Anne Nagel-Warren Hull	June 10,'39	61.	
(See "Girl from Nowhere," "In the Cutting Room," June 17,'39.)				
Song of the Buckaroo (G) 3861	Tex Ritter-Jinx Falkenberg	Dec. 7,'38	56.	Jan. 14,'39
Star Reporter (G) 3821	Warren Hull-Marsha Hunt	Feb. 22,'39	62.	Apr. 15,'39
Streets of New York (G) 3802	Jackie Cooper-Marjorie Reynolds-Dick Purcell-Martin Spellman	Apr. 12,'39	73.	Apr. 8,'39
(Exploitation: Apr. 22,'39, p. 62.)				
Stunt Pilot (G) 3814	J. Trent-M. Reynolds-M. Stone	July 1,'39	61.	July 1,'39
Sundown on the Prairie 3862	Tex Ritter	Feb. 8,'39	59.	
Tough Kid (G) 3819	F. Darro-D. Purcell-J. Allen	Dec. 28,'38	59.	Jan. 7,'39
Trigger Smith 3854	Jack Randall	Mar. 22,'39	60.	
Undercover Agent 3824	Russell Gleason-Shirley Deane	Apr. 5,'39	64.	
(See "In the Cutting Room," Apr. 8,'39.)				
Wanted by Scotland Yard 3829	James Stephenson-Betty Lynne	Apr. 19,'39	65.	
Wild Horse Canyon (G) 3852	Jack Randall-Dorothy Short	Dec. 21,'38	50.	Jan. 7,'39
Wolf Call (G) 3827	Movita-John Carroll	May 18,'39	67.	May 20,'39

Coming Attractions

Irish Luck 3826	Frankie Darro-Dick Purcell	Aug. 15,'39†		
(See "In the Cutting Room," Aug. 5,'39.)				
Mr. Wong at Headquarters 3808	Boris Karloff	Nov. 7,'39		
Murder in the Big House 3803	Chas. Bickford-Barton MacLane	Sept. 20,'39		
Oklahoma Terror 3856	Jack Randall	Aug. 25,'39		
Overland Mail 3857	Jack Randall	Oct. 17,'39		
Riders of the Frontier 3866	Tex Ritter	Aug. 16,'39†		
Sky Patrol 3815	J. Trent-M. Reynolds-M. Stone	Sept. 9,'39		
Wings Over the Andes 3816	J. Trent-M. Reynolds-M. Stone	Oct. 4,'39		

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ambush (G) 3820	Gladys Swarthout-Lloyd Nolan	Jan. 20,'39	62.	Jan. 21,'39
Artists and Models Abroad (G) 3817	Jack Benny-Joan Bennett-Yacht Club Boys-Mary Boland	Dec. 30,'38	90.	Oct. 29,'38
Back Door to Heaven (G) 3833	Patricia Ellis-Wallace Ford	Apr. 21,'39	85.	Apr. 15,'39
Beachcomber, The (A) 3863	Chas. Laughton-Elsa Lanchester	Mar. 10,'39	88.	Nov. 26,'38
(Exploitation: Jan. 14,'39, p. 65.)				
Boy Trouble 3824	Charles Ruggles-Mary Boland	Feb. 17,'39	74.	Feb. 4,'39
Bulldog Drummond's Bride (G) 3844	John Howard-Heather Angel	June 30,'39	*55.	July 8,'39
Bulldog Drummond's Secret Police (G) 3831	John Howard-Heather Angel	Apr. 14,'39	55.	Apr. 8,'39
Cafe Society (G) 3826	Fred MacMurray - Madeleine Carroll - Shirley Ross	Mar. 3,'39	76.	Feb. 11,'39
(Exploitation: Mar. 11,'39, p. 57; Apr. 22,'39, p. 60.)				
Disbarred (G) 3818	Gail Patrick - Otto Kruger - Robert Preston	Jan. 1,'39	60.	Jan. 14,'39
Frontiersman (G) 3856	Wm. Boyd-R. Hayden-G. Hayes	Dec. 16,'38	74.	Nov. 26,'38
Gracie Allen Murder Case (G) 3839	Gracie Allen-Warren William-Kent Taylor-Ellen Drew	June 2,'39	74.	May 20,'39
Grand Jury's Secrets (G) 3842	John Howard-Gail Patrick	June 23,'39	68.	June 10,'39
Heritage of the Desert (G) 3843	Evelyn Venable-Donald Woods	June 23,'39	74.	Mar. 18,'39
Hotel Imperial 3836	Isa Miranda-Ray Milland	May 12,'39	80.	May 13,'39
I'm from Missouri (G) 3830	Bob Burns-Gladys George	Apr. 7,'39	80.	Mar. 25,'39
(Exploitation: May 13,'39, p. 66; June 10,'39, p. 55; Aug. 5,'39, p. 99.)				
Invitation to Happiness (G) 3841	Irene Dunne-Fred MacMurray	June 16,'39	95.	May 13,'39
Island of Lost Men (G)	Anna May Wong-Anthony Quinn	July 28,'39	*63.	Aug. 5,'39
King of Chinatown (G) 3827	Anna May Wong-A. Tamiroff	Mar. 17,'39	57.	Mar. 18,'39
Lady's from Kentucky, The (G) 3834	George Raft-Ellen Drew-Hugh Herbert-Zasu Pitts	Apr. 28,'39	77.	Apr. 15,'39
Little Orphan Annie (G) 3814	Ann Gillis - Robert Kent - June Travis	Dec. 2,'38	58.	Dec. 3,'38
Magnificent Fraud, The (A)	A. Tamiroff-L. Nolan-P. Morison	July 21,'39	78.	July 22,'39
Man About Town (G)	J. Benny-D. Lamour-E. Arnold	July 7,'39	85.	June 17,'39
Midnight (G) 3828	Claudette Colbert-Don Ameche-Francis Lederer - John Barrymore - Mary Astor	Mar. 24,'39	94.	Mar. 18,'39
(Exploitation: May 27,39, p. 68; June 3,'39, p. 66; July 1,'39, p. 58.)				
Million Dollar Legs (G)	Betty Grable - John Hartley - Donald O'Connor-Jackie Coogan	July 14,'39	*65.	July 8,'39

(THE RELEASE CHART--CONT'D)

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Never Say Die (G) 3832	Bob Hope-Martha Raye	Apr.	14,'39	82.	Mar. 11,'39
Night Work	Mary Boland-Charles Ruggles	Aug.	4,'39		
One Third of a Nation (A) 3825	Sylvia Sidney-Leif Erikson	Feb.	24,'39	76.	Feb. 18,'39
Our Leading Citizen (G)	Bob Burns-Susan Hayward	Aug.	11,'39	*90.	Aug. 5,'39
Paris Honeymoon (G) 3821	Bing Crosby - Franciska Gaal - E. E. Horton - Shirley Ross - Akim Tamiroff	Jan.	27,'39	85.	Dec. 17,'38
(Exploitation: Apr. 1,'39, p. 73.)					
Persons in Hiding (G) 3823	L. Overman-Patricia Morison	Feb.	10,'39	70.	Jan. 28,'39
Ride a Crooked Mile (G) 3815	Akim Tamiroff-Frances Farmer-Leif Erikson	Dec.	9,'38	78.	Dec. 3,'38
St. Louis Blues (G) 3822	L. Nolan-D. Lamour-T. Guizar	Feb.	3,'39	87.	Jan. 28,'39
(Exploitation: June 17,'39, p. 76.)					
Silver on the Sage (G) 3858	Wm. Boyd-Geo. Hayes	Mar.	31,'39	68.	Feb. 11,'39
(Exploitation: Jan. 7,'39, p. 53.)					
Some Like It Hot (G) 3837	Gene Krupa and Orch.-Shirley Ross-Bob Hope-Una Merkel	May	19,'39	64.	May 13,'39
(Exploitation: June 10,'39, p. 54; June 17,'39, p. 77.)					
Stolen Life (A) 3864	Elisabeth Bergner - Michael Redgrave	May	26,'39	92.	Feb. 18,'39
Sudden Money (G) 3829	B. Lee-M. Rambeau-C. Ruggles	Mar.	31,'39	62.	Mar. 25,'39
Sunset Trail (G) 3857	Wm. Boyd-R. Hayden-G. Hayes	Feb.	24,'39	68.	Oct. 22,'38
Tom Sawyer, Detective (G) 3816	Donald O'Connor-Billy Cook	Dec.	23,'38	68.	Dec. 24,'38
Undercover Doctor (G) 3840	L. Nolan-J. C. Naish-H. Angel	June	9,'39	65.	June 3,'39
Union Pacific (G) 3835	Joel McCrea-Barbara Stanwyck-Akim Tamiroff-Robt. Preston	May	5,'39	125.	Apr. 29,'39
(Exploitation: Feb. 18,'39, p. 72; Mar. 11,'39, p. 57; Mar. 18,'39, p. 73; May 27,'39, p. 64; June 3,'39, p. 65; June 10,'39, pp. 54, 59, 60; June 17,'39, p. 75; June 24,'39, p. 76; July 8,'39, pp. 50, 51; July 15,'39, p. 61; Aug. 5,'39, p. 102.)					
Unmarried (G) 3838	Buck Jones-Helen Twelvetrees	May	26,'39	65.	May 27,'39
Zaza (A) 3819	C. Colbert-H. Marshall-B. Lahr	Jan.	13,'39	86.	Jan. 7,'39
(Exploitation: July 15,'39, p. 62.)					
Coming Attractions					
Argentina	W. Boyd-R. Hayden-S. Duna	Nov.	3,'39†		
Beau Geste (G)	Gary Cooper - Ray Milland - Robert Preston-Brian Donlevy-Donald O'Connor	Sept.	15,'39†	*115.	July 22,'39
Cat and the Canary, The	Bob Hope-Paulette Goddard	Nov.	10,'39†		
Death of a Champion	Lynne Overman-Susan Paley	Sept.	1,'39†		
(See "In the Cutting Room," Aug. 5,'39.)					
Diamonds Are Dangerous	Isa Miranda-George Brent				
Disputed Passage	Dorothy Lamour-Akim Tamiroff-John Howard	Oct.	27,'39†		
(See "In the Cutting Room," May 20,'39.)					
Dr. Cyclops	Albert Dekker-Janice Logan				
Federal Offense	William Henry-Virginia Dale				
Geronimo	P. Foster-A. Devine-E. Drew	Oct.	20,'39†		
(See "In the Cutting Room," Apr. 15,'39.)					
Happy Ending	P. O'Brien-O. Bradna-R. Young				
(See "Heaven on a Shoestring," "In the Cutting Room," June 24,'39.)					
Jamaica Inn (A)	Charles Laughton-Leslie Banks-Maureen O'Hara - Emlyn Williams	May	27,'39		
Light That Failed, The	R. Coleman-W. Huston-I. Lupino				
Llamo Kid	Tito Guizar-Gale Sondergaard	Nov.	17,'39†		
Medicine Show	William Boyd-Russell Hayden				
My Love for Yours	Fred MacMurray-Madeline Carroll-Helen Broderick	Sept.	29,'39†		
$1,000 a Touchdown	Joe E. Brown-Martha Raye	Sept.	22,'39†		
(See "In the Cutting Room," July 22,'39.)					
Our Neighbors—the Carters	Fay Bainter-Frank Craven				
Range War (G)	William Boyd-Russell Hayden	Sept.	23,'39†	*65.	Aug. 5,'39
Remember the Night	Barbara Stanwyck-Fred MacMurray-Beulah Bondi-Elizabeth Patterson				
Renegade Trail	W. Boyd-R. Hayden-G. Hayes	Aug.	18,'39		
(See "Arizona Bracelets," "In the Cutting Room," Dec. 31,'38.)					
Rulers of the Sea	Douglas Fairbanks, Jr. - Mar't Lockwood-Will Fyffe	Nov.	24,'39†		
(See "Ruler of the Seas," "In the Cutting Room," July 15,'39.)					
Seventeen	J. Cooper-B. Field-O. Kruger				
Star Maker, The	Bing Crosby-Louise Campbell-Ned Sparks	Aug.	25,'39		
(See "In the Cutting Room," June 17,'39.)					
This Man in Paris (A)	Barry K. Barnes - Valerie Hobson	Aug.	18,'39	86.	July 8,'39
Television Spy, The	William Henry-Judith Barrett	Sept.	8,'39		
(See "In the Cutting Room," Aug. 5,'39.)					
Typhoon*	Dorothy Lamour-Robert Preston				
Untamed	Ray Milland-Patricia Morison-Akim Tamiroff				
What a Life	Jackie Cooper - Betty Field - Lionel Stander - John Howard	Oct.	13,'39†		
(See "In the Cutting Room," May 20,'39.)					

REPUBLIC

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Blue Montana Skies (G) 844	G. Autry-S. Burnette-J. Storey	May	4,'39	56.	May 6,'39
Colorado Sunset (G) 846	Gene Autry-Smiley Burnette-June Storey-Buster Crabbe	July	31,'39	64.	Aug. 5,'39
Federal Man Hunt (G) 820	Robt. Livingston-June Travis	Dec.	26,'38	64.	Jan. 14,'39
Fighting Thoroughbreds (G) 821	R. Byrd-M. Carlisle-R. Allen	Jan.	6,'39	65.	Jan. 21,'39
Forged Passport (G) 823	P. Kelly-L. Talbot-J. Lang	Feb.	24,'39	61.	Feb. 11,'39
Frontier Pony Express (G) 854	Roy Rogers-Mary Hart	Apr.	19,'39	58.	Feb. 11,'39
Home on the Prairie (G) 842	Gene Autry-Smiley Burnette	Feb.	3,'39,	58.	Apr. 15,'39
I Was a Convict (G) 824	Barton MacLane-Beverly Roberts	Mar.	6,'39	65.	Feb. 25,'39
In Old Caliente (G) 856	R. Rogers-M. Hart-G. Hayes	June	19,'39	57.	July 22,'39
In Old Monterey 847	G. Autry-S. Burnette-G. Hayes	Aug.	14,'39	73	
Man of Conquest (G) 801	Richard Dix-Gail Patrick-Edward Ellis-Joan Fontaine	May	15,'39	97.	Apr. 15,'39
(Exploitation: May 27,'39, pp. 64, 68; July 15,'39, pp. 60, 66.)					
Mexicali Rose (G) 843	Gene Autry-Smiley Burnette	Mar.	27,'39	58.	Apr. 1,'39
Mickey the Kid (G) 814	Bruce Cabot-Ralph Byrd-Zasu Pitts-Tommy Ryan	July	3,'39	65.	July 1,'39
Mountain Rhythm (G) 845	G. Autry-S. Burnette-J. Storey	June	9,'39	59.	July 1,'39
Mysterious Miss X (G) 809	M. Whalen-M. Hart-C. Chandler	Jan.	10,'39	65.	Jan. 14,'39
My Wife's Relatives (G) 810	Gleasons, Jas., Lucille, Russell	Mar.	20,'39	65.	Mar. 4,'39
New Frontier 868	J. Wayne-R. Corrigan-R. Hatton	Aug.	10,'39	57	
Night Riders, The (G) 865	Three Mesquiteers-Ruth Rogers	Apr.	12,'39	58.	Apr. 8,'39
Orphans of the Street (G) 819	Robt. Livingston - June Storey - Tommy Ryan	Dec.	5,'38	64.	Dec. 17,'38
Pride of the Navy (G) 822	J. Dunn-R. Hudson-G. Oliver	Jan.	23,'39	65.	Jan. 21,'39
Red River Range 864	Three Mesquiteers-Lorna Gray-Polly Moran	Dec.	22,'38	56	
(See "In the Cutting Room," Nov. 19,'38.)					
Rough Riders' Round-up (G) 853	Roy Rogers-Mary Hart	Mar.	13,'39	58.	Mar. 25,'39
She Married a Cop (G) 815	Phil Regan-Jean Parker	July	12,'39	66.	June 24,'39
Shine On Harvest Moon 852	Roy Rogers-Mary Hart	Dec.	23,'38	57	
(See "In the Cutting Room," Dec. 3,'38.)					
Should Husbands Work? (G) 816	Gleasons, James, Lucille, Russell - Marie Wilson - Tommy Ryan	July	26,'39	65.	July 15,'39
S.O.S.-Tidal Wave (G) 813	Ralph Byrd-Kay Sutton	June	2,'39	61.	June 3,'39
Southward Ho! (G) 855	Roy Rogers-Mary Hart	May	19,'39	58.	June 10,'39
Street of Missing Men (G) 811	Charles Bickford-Nana Bryant	Apr.	28,'39	65.	Apr. 29,'39
Three Texas Steers (G) 866	Three Mesquiteers-Carole Landis	May	12,'39	57.	June 17,'39
Western Jamboree (G) 841	Gene Autry - Smiley Burnette - Jean Rouverol	Dec.	2,'38	56.	Dec. 24,'38
Woman Doctor (G) 808	Frieda Inescort-Henry Wilcoxon-Claire Dodd-Sybil Jason	Feb.	6,'39	65.	Feb. 4,'39
Wyoming Outlaw (G) 867	Three Mesquiteers	June	27,'39	56.	July 15,'39
Zero Hour, The (G) 812	Frieda Inescort-Otto Kruger	May	26,'39	65.	May 27,'39
Coming Attractions					
Calling All Marines*	D. Barry-H. Mack-W. Hymer				
Flight at Midnight	Col. Roscoe Turner-Phil Regan-Jean Parker-Robt. Armstrong				
Smuggled Cargo	Rochelle Hudson-Barry MacKay				
Wall St. Cowboy	R. Rogers-G. Hayes-R. Hatton				

RKO RADIO

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Almost a Gentleman (G) 920	James Ellison-Helen Wood	Mar.	31,'39	65.	Mar. 25,'39
Arizona Legion (G) 982	George O'Brien-Laraine Johnson	Jan.	20,'39	58.	Jan. 14,'39
Bachelor Mother (A) 932	G. Rogers-D. Niven-C. Coburn	Aug.	4,'39	*80.	July 1,'39
Bad Lands 933	Robert Barrat-Noah Berry, Jr.-Andy Clyde	Aug.	11,'39		
(Exploitation: June 3,'39, p. 66.)					
Beauty for the Asking (G) 915	L. Ball-D. Woods-P. Knowles	Feb.	24,'39	68.	Jan. 28,'39
Boy Slaves (G) 911	Anne Shirley-Roger Daniel	Feb.	10,'39	72.	Jan. 14,'39
Career (G) 930	Anne Shirley-Edward Ellis	July	7,'39	80.	July 8,'39
Fisherman's Wharf (G) 844	B. Breen-H. Armetta-L. Carrillo	Feb.	3,'39	72.	Jan. 28,'39
Five Came Back (G) 927	C. Morris-W. Barrie-L. Ball	June	23,'39	*75.	June 10,'39
Fixer Dugan (G) 922	Lee Tracy-Virginia Weidler	Apr.	21,'39	68.	Jan. 28,'39
Flying Irishman, The (G) 919	Douglas Corrigan - Paul Kelly - Robert Armstrong	Apr.	7,'39	72.	Mar. 4,'39
(Exploitation: May 20,'39, pp. 61, 62; June 24,'39, p. 72.)					
Girl and the Gambler (G) 926	S. Duna-L. Carrillo-T. Holt	June	16,'39	*63.	June 10,'39
Girl from Mexico, The (G) 928	Lupe Velez-Leon Errol	June	2,'39	71.	May 20,'39
Great Man Votes, The (G) 913	John Barrymore - Katharine Alexander - Peter Holden - Virginia Weidler	Jan.	13,'39	72.	Jan. 14,'39
Gunga Din (G) 912	Cary Grant - Victor McLaglen - D. Fairbanks, Jr.-J. Fontaine	Feb.	17,'39	107.	Jan. 28,'39
(Exploitation: Feb. 18,'39, p. 72; Mar. 11,'39, p. 57; Mar. 25,'39, p. 84; Apr. 8,'39, p. 82; Apr. 15,'39, p. 80; Apr. 22,'39, p. 60; Apr. 29,'39, p. 77; May 6,'39, p. 61; May 13,'39, p. 65; May 27,'39, p. 66; June 3,'39, p. 68; June 10,'39, p. 60; July 1,'39, p. 62; July 22,'39, p. 80.)					
Lost Patrol (re-issue) (A) 991	V. McLaglen-B. Karloff-W. Ford	Feb.	17,'39	73.	Feb. 3,'34
Lost Squadron, The (re-issue) (G) 994	J. McCrea-R. Dix-M. Astor	July	14,'39	79.	Mar. 5,'32
Love Affair (G) 916	I. Dunne-C. Boyer-L. Bowman	Apr.	7,'39	89.	Mar. 18,'39
(Exploitation: Apr. 8,'39, p. 80; Apr. 15,'39, p. 82; Apr. 29,'39, pp. 72, 74; June 3,'39, p. 68.)					
Next Time I Marry (G) 910	Lucille Ball-James Ellison	Dec.	9,'38	75.	Dec. 31,'38
Of Human Bondage (re-issue) (A) 993	L. Howard-B. Davis-F. Dee	July	14,'39	83.	July 7,'34
Pacific Liner (G) 914	Victor McLaglen-Chester Morris-Wendy Barrie	Jan.	6,'39	59.	Aug. 6,'38
Panama Lady (G) 925	Lucille Ball-Allan Lane	May	12,'39	65.	May 13,'39
Racketeers of the Range (G) 984	George O'Brien - Marjorie Reynolds - Ray Whitley	May	26,'39	62.	June 3,'39
Rookie Cop (G) 923	T. Holt-V. Weidler-F. Thomas	Apr.	28,'39	60.	May 13,'39
Saint in London (G) 929	George Sanders-S. Grey	June	30,'39	72.	July 1,'39
Saint Strikes Back, The (G) 918	George Sanders-Wendy Barrie	Mar.	10,'39	64.	Feb. 18,'39
Sorority House (G) 924	Anne Shirley-James Ellison	May	5,'39	64.	Apr. 22,'39
Spellbinder, The (G) 931	L. Tracy-B. Read-P. Knowles	July	28,'39	*65.	July 29,'39
Star of Midnight (re-issue) (G) 990	Ginger Rogers-William Powell	Feb.	17,'39	90.	Apr. 6,'35

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Story of Vernon and Irene Castle, The (G) 938	Fred Astaire - Ginger Rogers - Edna May Oliver - Walter Brennan	Apr. 28,'39	93.	Apr. 1,'39
(Exploitation: Apr. 8,'39, p. 81; May 13,'39, p. 68; June 17,'39, p. 76.)				
They Made Her a Spy (G) 921	Sally Eilers-Allan Lane	Apr. 14,'39	69.	Mar. 25,'39
Timber Stampede (G) 985	Geo. O'Brien-Marjorie Reynolds	June 30,'39	59.	June 24,'39
Trouble in Sundown (G) 893	G. O'Brien-R. Keith-R. Whitley	Mar. 24,'39	60.	Mar. 18,'39
Twelve Crowded Hours (A) 917	Richard Dix-Lucille Ball	Mar. 3,'39	64.	Feb. 18,'39
Way Down South (G) 947	B. Breen-S. Blane-A. Mowbray	July 21,'39	*63.	July 22,'39
Coming Attractions				
Allegheny Frontier 006	John Wayne-Claire Trevor-Brian Donlevy-George Sanders	Oct. 27,'39†		
Conspiracy 935	Allan Lane-Linda Hayes	Sept. 8,'39		
(See "In the Cutting Room," July 29,'39.)				
Day the Bookies Wept, The 002	Joe Penner-Betty Grable	Sept. 15,'39†		
(See "In the Cutting Room," July 22,'39.)				
Everything's on Ice 946	Irene Dare-Edgar Kennedy	Oct. 13,'39		
(See "In the Cutting Room," July 29,'39.)				
Fifth Avenue Girl 934	Ginger Rogers - James Ellison - Tim Holt-Walter Connolly	Sept. 22,'39	77	
Fighting Gringo 936	George O'Brien-Dick Lane	Sept. 8,'39		
(See "In the Cutting Room," Aug. 5,'39.)				
Full Confession 003	Victor McLaglen-Sally Eilers	Sept. 29,'39†		
(See "In the Cutting Room," July 22,'39.)				
Hunchback of Notre Dame, The	C. Laughton-M. O'Hara-Sir C. Hardwicke - W. Hampden - T. Mitchell - B. Rathbone			
In Name Only (G) 936	C. Lombard-C. Grant-K. Francis	Aug. 18,'39	*92.	Aug. 5,'39
Nurse Edith Cavell 001	Anna Neagle-Edna May Oliver-M. Robson-G. Sanders-Z. Pitts	Sept. 1,'39†		
(See "In the Cutting Room," June 17,'39.)				
Queen of Destiny (G) 061	Anna Neagle-Anton Walbrook-C. Aubrey Smith	Nov. 3,'39†	95.	Oct. 29,'38
(Reviewed under the title, "Sixty Glorious Years.")				
Three Sons	E. Ellis-W. Gargan-K. Taylor	Oct. 6,'39†		
Vigil in the Night	Carole Lombard-Anne Shirley-Brian Aherne			

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona Wildcat, The (G) 929	Jane Withers - Leo Carrillo - Pauline Moore-H. Wilcoxon	Feb. 3,'39	69.	Nov. 19,'38
Boy Friend (G) 943	Jane Withers - Richard Bond-Arleen Whalen	May 19,'39	72.	May 13,'39
Charlie Chan in Honolulu (G) 928	Sidney Toler-Phyllis Brooks	Jan. 13,'39	68.	Dec. 24,'38
Charlie Chan in Reno (G) 948	S. Toler-P. Brooks-R. Cortez	June 16,'39	71.	June 3,'39
Chasing Danger (G) 941	Preston Foster-Lynn Bari	May 5,'39	60.	Jan. 14,'39
Chicken Wagon Family 002	Jane Withers - Leo Carrillo - Marjorie Weaver	Aug. 11,'39†		
(See "In the Cutting Room," July 15,'39.)				
Down on the Farm (G) 920	Jed Prouty - Spring Byington - Louise Fazenda	Dec. 16,'38	61.	Oct. 15,'38
Elsa Maxwell's Hotel for Women (G) 001	Linda Darnell - Jas. Ellison - Ann Sothern - Elsa Maxwell - Lynn Bari	Aug. 4,'39†	83.	Aug. 5,'39
Everybody's Baby (A) 935	J. Prouty-S. Byington-S. Deane	Mar. 24,'39	62.	Nov. 26,'38
Frontier Marshal, The (G) 951	Randolph Scott - Nancy Kelly - Cesar Romero-Binnie Barnes	July 28,'39	71.	July 29,'39
Gorilla, The (G) 944	Ritz Bros. - Anita Louise - Bela Lugosi - Patsy Kelly	May 26,'39	66.	May 27,'39
Hound of the Baskervilles, The (G) 936	Richard Greene-Basil Rathbone-Wendy Barrie-Nigel Bruce	Mar. 31,'39	80.	Apr. 1,'39
(Exploitation: June 17,'39, p. 75; July 1,'39, p. 60.)				
Inside Story (G) 934	Michael Whalan-Jean Rogers	Mar. 10,'39	61.	Oct. 22,'38
Inspector Hornleigh (A) 945	Gordon Harker-Alistair Sim	Apr. 21,'39	76.	Apr. 22,'39
It Could Happen to You (G) 950	Gloria Stuart-Stuart Erwin	June 30,'39	65.	June 17,'39
Jesse James (G) 921	Tyrone Power - Henry Fonda - Nancy Kelly-Randolph Scott	Jan. 27,'39	106.	Jan. 14,'39
(Exploitation: Jan. 14,'39, p. 63; Jan. 21,'39, pp. 52, 54; Feb. 4,'39, p. 83; Feb. 11,'39, pp. 58, 61; Feb. 25,'39, pp. 69, 70; Mar. 4,'39, p. 70; Mar. 11,'39, p. 56; Apr. 1,'39, p. 76; Apr. 29,'39, pp. 75, 76; May 6,'39, p. 65; June 24,'39, p. 74.)				
Jones Family "In Hollywood" (G) 946	Jed Prouty-Spring Byington	June 2,'39	60.	May 27,'39
Kentucky (G) 923	Loretta Young-Richard Greene-Walter Brennan	Dec. 30,'38	96.	Dec. 24,'38
(Exploitation: Dec. 17,'38, p. 75; Jan. 7,'39, p. 53; Feb. 11,'39, p. 58; Feb. 25,'39, p. 67; Mar. 18,'39, p. 76; Mar. 25,'38, p. 80, 85; Apr. 29,'39, p. 77; June 17,'39, p. 74; July 1,'39, p. 59.)				
Little Princess, The (G) 932	Shirley Temple-Richard Greene-Anita Louise - Ian Hunter - Cesar Romero-Arthur Treacher	Mar. 17,'39	93.	Feb. 25,'39
(Exploitation: Apr. 15,'39, pp. 84, 85.)				
Mr. Moto in Danger Island (G) 937	P. Lorre-J. Hersholt-A. Duff	Apr. 7,'39	70.	Mar. 18,'39
(Reviewed under the title, "Danger Island.")				
Mr. Moto's Last Warning 926	Peter Lorre - Geo. Sanders - R. Cortez - Virginia Field	Jan. 20,'39	71	
(See "In the Cutting Room," Dec. 24,'38.)				
Mr. Moto Takes a Vacation (G) 952	Peter Lorre - Virginia Field - John King-Joseph Schildkraut	July 7,'39	68.	Nov. 19,'38
News Is Made at Night (G) 953	Preston Foster-Lynn Bari	July 21,'39	73.	July 15,'39
Pardon Our Nerve (G) 931	Michael Whalen-Lynn Bari		68.	Nov. 19,'38
Return of the Cisco Kid, The (G) 940	Warner Baxter-Lynn Bari-Henry Hull-Cesar Romero	Feb. 24,'39		
		Apr. 28,'39	71.	Apr. 22,'39
Road Demon (G) 918	Henry Arthur-Joan Valerie	Dec. 2,'38	70.	Aug. 27,'38
Rose of Washington Square (G) 942	T. Power-A. Faye-A. Jolson	May 12,'39	86.	May 13,'39
(Exploitation: Apr. 22,'39, p. 62; May 6,'39, p. 64; June 24,'39, p. 73.)				
Second Fiddle (G) 949	S. Henie-T. Power-R. Vallee	July 14,'39	87.	July 8,'39
Smiling Along (G) 933	Gracie Fields - Mary Maguire - Roger Livesey	Jan. 20,'39	83.	Oct. 22,'38
Story of Alexander Graham Bell, The (G) 938	Don Ameche - Henry Fonda - Loretta Young-Young Sisters	Apr. 14,'39	97.	Apr. 8,'39
(Exploitation: Apr. 22,'39, p. 60; May 6,'39, p. 60; May 13,'39, p. 64; May 27,'39, pp. 64, 68; June 17,'39, p. 75; July 1,'39, p. 59.)				
Susannah of the Mounties (G) 954	Shirley Temple-Randolph Scott	June 23,'39	78.	June 24,'39
(Exploitation: July 29,'39, p. 69.)				
Tail Spin (G) 925	A. Faye - C. Bennett - Nancy Kelly-J. Davis-Chas. Farrell	Feb. 10,'39	84.	Feb. 4,'39
(Exploitation: Feb. 18,'39, p. 69; Mar. 18,'39, pp. 73, 74; Apr. 1,'39, p. 76; Apr. 8,'39, pp. 80, 82.)				
Thanks for Everything (G) 917	J. Haley-A. Menjou-A. Whelan-J. Oakie-T. Martin	Dec. 23,'38	73.	Dec. 10,'38
(Exploitation: Dec. 17,'38, p. 75.)				
Three Musketeers, The (G) 927	Ritz Brothers - Don Ameche - G. Stuart-Binnie Barnes	Feb. 17,'39	73.	Feb. 11,'39
Up the River (G) 924	Preston Foster-Phyllis Brooks-Tony Martin-Arthur Treacher	Dec. 9,'38	77.	Nov. 5,'38
(Exploitation: Feb. 18,'39, p. 69.)				
Ware Case, The (A) 8014	Clive Brooks-Jane Baxter	July 21,'39	72.	Dec. 31,'38
While New York Sleeps (G) 922	Michael Whalen-Joan Woodbury	Jan. 6,'39	61.	Aug. 27,'38
Wife, Husband and Friend (G) 930	Loretta Young-Warner Baxter-Binnie Barnes-Cesar Romero	Mar. 3,'39	80.	Feb. 18,'39
Winner Take All (G) 939	Tony Martin-Gloria Stuart-Slim Summerville-Henry Armetta	Apr. 21,'39	62.	Feb. 25,'39
Young Mr. Lincoln (G) 947	Henry Fonda-Marjorie Weaver-Arleen Whelan-Alice Brady	June 9,'39	101.	June 3,'39
(Exploitation: July 29,'39, p. 67.)				
Coming Attractions				
Adventures of Sherlock Holmes, The 005	B. Rathbone-I. Lupino-N. Bruce	Sept. 1,'39†		
(See "In the Cutting Room," July 29,'39.)				
Charlie Chan at Treasure Island 006	S. Toler-C. Romero-P. Moore	Sept. 8,'39†		
(See "In the Cutting Room," Aug. 5,'39.)				
Cisco Kid No. 1		Oct. 20,'39†		
City of Darkness	Sidney Toler			
Drums Along the Mohawk	Henry Fonda-Claudette Colbert-Dorris Bowden - Edna May Oliver			
Escape, The 010	Amanda Duff-Kane Richmond	Oct. 6,'39†		
(See "East Side, West Side," "In the Cutting Room," Apr. 22,'39.)				
Girl Must Live, A (A)	Lilli Palmer-Margaret Lockwood		92.	May 13,'39
Harmony at Home	Jean Rogers-Robert Kellard			
Heaven with a Barbed Wire Fence	Jean Rogers-Glen Ford			
Here I Am a Stranger 009	Richard Greene-Brenda Joyce-R. Dix-R. Young-G. George	Oct. 27,'39†		
Hollywood Cavalcade 007	Alice Faye - Don Ameche - Stuart Erwin-Buster Keaton	Sept. 15,'39†		
Jones Family in Quick Millions 004	Jed Prouty-Spring Byington	Aug. 25,'39†	61	
(See "Quick Millions," "In the Cutting Room," July 22,'39.)				
Rains Came, The 011	T. Power-M. Loy-G. Brent	Oct. 13,'39†		
Shipyard Sally (G)	Gracie Fields-Sydney Howard		80.	July 29,'39
Stanley and Livingstone (G) 003	S. Tracy-R. Greene-N. Kelly-W. Brennan - C. Coburn - H. Hull - Sir C. Hardwicke	Aug. 18,'39†	101.	Aug. 5,'39
Tin Hats	J. Withers-Ritz Brothers-Lynn Bari-Stanley Fields			
20,000 Men a Year		Sept. 29,'39†		

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Captain Fury (G)	Brian Aherne-Victor McLaglen-Paul Lukas-June Lang	May 26,'39	91.	May 6,'39
Duke of West Point (G)	Louis Hayward-Joan Fontaine-Richard Carlson	Dec. 29,'38	109.	Dec. 17,'38
Four Feathers (A)	John Clements - June Duprez-C. Aubrey Smith-Ralph Richardson	Aug. 4,'39†	115.	May 6,'39
(Exploitation: Jan. 14,'38, p. 64; Feb. 4,'39, pp. 82, 84; Feb. 11,'39, p. 59; Feb. 25,'39, p. 68; Mar. 4,'39, pp. 70, 72.)				
King of the Turf (G)	A. Menjou-R. Daniel-D. Costello	Feb. 17,'39	88.	Feb. 11,'39
Made for Each Other (G)	Carole Lombard-James Stewart-Lucille Watson-Chas. Coburn	Feb. 10,'39	94.	Feb. 4,'39
(Exploitation: May 6,'39, p. 60.)				
Man in the Iron Mask (G)	Louis Hayward - Joan Bennett - Warren William - Joseph Schildkraut - Alan Hale	Aug. 11,'39†	112.	July 1,'39
(Exploitation: July 1,'39, p. 59; July 22,'39, p. 80.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Prison Without Bars (A)	Corinne Luchaire-Edna Best	Mar. 10,'39	79	Apr. 15,'39
Stagecoach (G)	Claire Trevor - Andy Devine - John Wayne-George Bancroft	Mar. 3,'39	96	Feb. 11,'39
(Exploitation: Mar. 25,'39, p. 81; Apr. 1,'39, pp. 72, 75; Apr. 15,'39, p. 80; May 13,'39, p. 67; May 20,'39, p. 60; July 15,'39, p. 60; July 22,'39, p. 82.)				
Topper Takes a Trip (G)	Constance Bennett-Roland Young-Billie Burke-Alan Mowbray	Jan. 12,'39	80	Dec. 31,'38
(Exploitation: Feb. 4,'39, p. 82; Mar. 18,'39, p. 73.)				
Trade Winds (G)	Fredric March - Joan Bennett - Ralph Bellamy-Ann Sothern	Dec. 22,'38	95	Dec. 24,'38
(Exploitation: Jan. 21,'39, p. 54; Feb. 18,'39, p. 69; Apr. 8,'39, p. 79.)				
Winter Carnival (G)	Ann Sheridan-Richard Carlson-Helen Parrish-R. Armstrong	July 28,'39†	100	July 22,'39
(Exploitation: Aug. 5,'39, p. 98.)				
Wuthering Heights (A)	Merle Oberon-Laurence Oliver-Flora Robson-David Niven	Apr. 7,'39	104	Apr. 1,'39
(Exploitation: Apr. 2,'39, p. 62; May 13,'39, p. 68; May 27,'39, p. 65.)				
Zenobia (G)	Oliver Hardy - Harry Langdon - Billie Burke - Alice Brady - James Ellison - June Lang - Jean Parker	Apr. 21,'39	73	Mar. 18,'39

Coming Attractions

Title	Star
Chump at Oxford	Laurel and Hardy
Eternally Yours	Loretta Young - David Niven - H. Herbert-B. Burke-Z. Pitts
(Exploitation: July 22,'39, p. 81.)	
Housekeeper's Daughter	Joan Bennett-Adolphe Menjou
Intermezzo	L. Howard-I. Bergman-E. Best
Over the Moon	Merle Oberon - Rex Harrison - Louis Borell
Real Glory, The	G. Cooper-A. Leeds-D. Niven
(See "In the Cutting Room," July 1,'39.)	
They Shall Have Music (G)	Jascha Heifetz - Andrea Leeds - Joel McCrea-Gene Reynolds
(See musical analysis, July 22,'39, p. 54.)	

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Time Czar (G) 3018	Barton McLane-Tom Brown-Ed. Sullivan	Apr. 21,'39	66	Apr. 22,'39
Code of the Streets (G) 3019	Frankie Thomas - Harry Carey - "Little Tough Guys"	Apr. 14,'39	69	Feb. 4,'39
East Side of Heaven (G) 3006	B. Crosby-J. Blondell-M. Auer	Apr. 7,'39	88	Apr. 8,'39
(Exploitation: June 3,'39, p. 66.)				
Ex Champ (G) 3010	Victor McLaglen - Tom Brown - Nan Grey - Constance Moore	May 19,'39	72	May 20,'39
Family Next Door (G) 3020	Hugh Herbert - Joy Hodges - Juanita Quigley-Eddie Quillan	Mar. 31,'39	61	Apr. 15,'39
For Love or Money (G) 3030	June Lang-Robert Kent	Apr. 28,'39	67	May 6,'39
Forgotten Woman, The (A) 3031	S. Gurie-D. Briggs-E. Arden	July 7,'39		July 1,'39
Gambling Ship (G) 3023	Robert Wilcox-Helen Mack	Jan. 20,'39	62	Aug. 20,'38
Ghost Town Riders 3054	Bob Baker-Fay Shannon	Dec. 16,'38	54	
Honor of the West 3055	Bob Baker	Jan. 13,'39	58	
Inside Information (G) 3039	J. Lang-D. Foran-H. Carey	June 2,'39	62	June 10,'39
I Stole a Million (G)	George Raft - Claire Trevor - D. Foran-H. Armetta-V. Jory	July 21,'39	80	July 22,'39
House of Fear, The (G) 3038	Irene Hervey-William Gargan	June 30,'39	66	June 10,'39
Last Warning, The (G) 3027	P. Foster-F. Jenks-F. Robinson	Jan. 6,'39	63	Dec. 10,'38
Mystery of the White Room 3037	B. Cabot-H. Mack-C. Worth	Mar. 17,'39	57	
(See "In the Cutting Room," Mar. 18,'39.)				
Newsboys Home 3015	Jackie Cooper - Wendy Barrie - Edmund Lowe - "Little Tough Guys"	Dec. 23,'38	73	
(See "In the Cutting Room," Dec. 17,'38.)				
Phantom Stage, The 3056	Bob Baker-Marjorie Reynolds	Feb. 10,'38	57	
Pirates of the Skies 3033	Kent Taylor-Rochelle Hudson	Feb. 3,'39	61	
(See "In the Cutting Room," Dec. 3,'38.)				
Risky Business (G) 3029	George Murphy-Dorothea Kent	Mar. 3,'39	67½	Mar. 11,'39
Secrets of a Nurse (G) 3022	E. Lowe-D. Foran-H. Mack	Dec. 9,'38	75	Nov. 16,'38
Society Smugglers (G) 3024	Preston Foster-Irene Hervey	Feb. 24,'39	70	Mar. 4,'39
Son of Frankenstein, The 3004	Basil Rathbone - Boris Karloff - Bela Lugosi-Josephine Hutchinson	Jan. 13,'39	94	Jan. 21,'39
(Exploitation: Feb. 25,'39, p. 67; Mar. 4,'39, pp. 72, 73; Mar. 25,'39, p. 80; Apr. 8,'39, p. 78; Apr. 29,'39, p. 76; May 6,'39, p. 64; June 24,'39, p. 73.)				
Spirit of Culver (G) 3014	Jackie Cooper-F. Bartholomew-A. Devine-H. Hull-J. Moran	Mar. 10,'39	90	Mar. 4,'39
(Exploitation: Mar. 11,'39, p. 56.)				
Strange Faces 3035	D. Kent-F. Jenks-A. Devine	Dec. 2,'38	65	Nov. 12,'38
Sun Never Sets, The (G) 3009	B. Rathbone-D. Fairbanks, Jr.	June 9,'39	96	June 10,'39
Swing, Sister, Swing (G) 3021	Ken Murray - Ernest Truex - Kathryn Kane-Johnny Downs	Dec. 16,'38	67	Dec. 17,'38
They Asked for It (G) 3040	Michael Whalen - Joy Hodges - William Lundigan	May 26,'39	61	July 15,'39
Three Smart Girls Grow Up (G) 3001	D. Durbin-N. Grey-H. Parrish-William Lundigan - C. Winninger-R. Cummings-	Mar. 24,'39	87	Mar. 25,'39
Unexpected Father (G)	Baby Sandy-Mischa Auer	July 14,'39	78	July 15,'39
(Exploitation: July 1,'39, p. 62.)				
When Tomorrow Comes	Irene Dunn-Charles Boyer	Aug. 11,'39		
You Can't Cheat an Honest Man (G) 3005	W. C. Fields - Edgar Bergen - "Charlie McCarthy"	Feb. 17,'39	79	Feb. 18,'39
(Exploitation: May 6,'39, p. 60.)				

Title	Star	Rel. Date	Running Time Minutes	Reviewed

Coming Attractions

Title	Star
Bad Company	Jackie Cooper-F. Bartholomew
(See "In the Cutting Room," Aug. 5,'39.)	
Call a Messenger*	Billy Hallop-Huntz Hall-Mary Carlisle-Larry Crabbe
Chip of the Flying "U"	John Mack Brown-Bob Baker-Fuzzy Knight-Doris Weston
Desperate Trails, The	John Mack Brown - Bob Baker - F. Robinson - F. Knight
(See "In the Cutting Room," July 15,'39.)	
First Love	Deanna Durbin-Helen Parrish-R. Stack-E. Pallette-S. Byington
Hero for a Day	Charles Grapewin-Anita Louise-Dick Foran
Hawaiian Nights	J. Downs-C. Moore-M. Carlisle
(See "In the Cutting Room," July 29,'39.)	
Legion of Lost Flyers	R. Arlen-A. Devine-A. Nagel
Mikado, The (G) 0904	Kenny Baker-Jean Colin
(Exploitation: July 22,'39, p. 82.)	
Missing Evidence	Preston Foster-Irene Hervey
Mutiny on the Blackhawk	R. Arlen-A. Devine-C. Moore
One Hour to Live	C. Bickford-D. Nolan-J. Litel
Outlawed Marshal	John Mack Brown-Bob Baker-Fuzzy Knight
Rio	Sigrid Gurie-Basil Rathbone-Victor McLaglen-Robert Cummings-Leo Carillo
They Can't Hang Me	Edmund Lowe-Wendy Barrie
Tropic Fury	R. Arlen-A. Devine-B. Roberts
(See "In the Cutting Room," July 29,'39.)	
Underpup, The	Gloria Jean-N. Grey-R. Cummings-V. Weidler-A. Gillis
(See "In the Cutting Room," June 17,'39.)	

WARNER BROTHERS-FIRST NATIONAL

First National Pictures

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blackwell's Island (G) 361	J. Garfield-R. Lane-D. Purcell	Mar. 25,'39	71	Mar. 11,'39
Code of the Secret Service (G) 374	Ronald Reagan-Rosella Towne	May 27,'39	58	May 20,'39
Comet Over Broadway (G) 370	Kay Francis-Ian Hunter	Dec. 3,'38	69	Dec. 17,'38
Confessions of a Nazi Spy (G) 353	Edw. G. Robinson - Francis Lederer - Paul Lukas	May 6,'39	102	Apr. 29,'38
(Exploitation: July 29,'39, p. 69.)				
Cowboy Quarterback, The 366	Bert Wheeler - Marie Wilson - Gloria Dickson	July 29,'39	56	
(See "In the Cutting Room," June 3,'39.)				
Dark Victory (G) 354	Bette Davis - George Brent - Geraldine Fitzgerald - Ronald Reagan - Humphrey Bogart	Apr. 22,'39	106	Mar. 11,'39
(Exploitation: June 3,'39, p. 66; June 10,'39, p. 55; June 24,'39, pp. 75, 76; July 1,'39, pp. 61, 62; Aug. 5,'39, p. 102.)				
Daughters Courageous (G) 360	Lane Sisters - John Garfield - F. Bainter - C. Rains - G. Page - J. Lynn-F. McHugh-M. Robson-D. Foran	July 22,'39	107	June 24,'39
Going Places (G) 359	D. Powell-A. Louise-A. Jenkins	Dec. 31,'38	84	Dec. 24,'38
Heart of the North (G) 362	D. Foran-Gale Page-G. Dickson-J. Chapman-A. Jenkins	Dec. 10,'38	85	Dec. 17,'38
(Exploitation: Jan. 21,'39, p. 53; Feb. 4,'39, pp. 83, 84; Feb. 25,'39, p. 70.)				
Kid from Kokomo, The (G) 363	Wayne Morris - Pat O'Brien - Joan Blondell - May Robson	June 24,'39	92	May 27,'39
Man Who Dared (G) 375	Chas. Grapewin-Jane Bryan	June 3,'39	60	Apr. 8,'39
(Reviewed under the title, "I Am Not Afraid.")				
Nancy Drew, Reporter (G) 372	Bonita Granville-John Litel	Feb. 18,'39	68	Feb. 4,'39
Sweepstakes Winner 373	M. Wilson-J. Davis-A. Jenkins	May 20,'39	59	
Torchy Blane in Chinatown (G) 371	Glenda Farrell-Barton MacLane	Feb. 4,'39	58	Feb. 11,'39
Yes, My Darling Daughter (A) 357	Jeffrey Lynn - P. Lane - Fay Bainter-M. Robson-R. Young	Feb. 25,'39	86	Feb. 11,'39
(Exploitation: Jan. 14,'39, p. 64; Apr. 15,'39, p. 80; Apr. 29,'39, p. 77.)				
You Can't Get Away with Murder (G) 364	Humphrey Bogart-Gale Page	May 20,'39	75	Jan. 21,'39
(Exploitation: June 17,'39, p. 74.)				

Coming Attractions

Title	Star
Angels Wash Their Faces, The 367	Ronald Reagan - Ann Sheridan - "Dead End Kids"—B. Granville
(See "Battle of City Hall," "In the Cutting Room," May 6,'39.)	
Dust Be My Destiny	John Garfield - Pat O'Brien - Priscilla Lane
(See "In the Cutting Room," June 10,'39.)	
Each Dawn I Die (G) 356	James Cagney - Jane Bryan - George Raft-George Bancroft
Hobby Family, The 376	Henry O'Neill-Irene Rich
No Place to Go	F. Stone-G. Dickson-D. Morgan
Old Maid (A)	Bette Davis-Miriam Hopkins-Geo. Brent-Jas. Stephenson

(THE RELEASE CHART--CONT'D)

Warner Brothers

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Jane Arden, The (G) 321	Rosella Towne-William Gargan	Mar. 18,'39	58.	Feb. 11,'39
Dawn Patrol (G) 303	Errol Flynn - David Niven - Donald Crisp-Basil Rathbone	Dec. 24,'38	103.	Dec. 17,'38
(Exploitation: Dec. 31,'38, p. 66; Jan. 14,'39, p. 64; Feb. 11,'39, p. 58; Feb. 18,'39, pp. 69, 71; Mar. 4,'39, pp. 69, 70; Mar. 18,'39, p. 74; Apr. 8,'39, p. 82; Apr. 22,'39, p. 64; May 27,'39, p. 67.)				
Devil's Island (G) 313	Boris Karloff-Nedda Harrigan	Jan. 7,'39	62.	Jan. 7,'39
(Exploitation: Feb. 11,'39, p. 59; Feb. 25,'39, p. 69; Mar. 4,'39, p. 69.)				
Dodge City (G) 304	Errol Flynn-Olivia de Havilland Ann Sheridan - Bruce Cabot - A. Hale-F. McHugh-V. Jory	Apr. 8,'39	104.	Apr. 8,'39
(Exploitation: Mar. 25,'39, p. 82; Apr. 22,'39, p. 61; May 20,'39, p. 61; May 27,'39, pp. 65, 68; June 3,'39, p. 64; June 10,'39, p. 59; June 24,'39, p. 76, 77; July 8,'39, pp. 48, 50; July 15,'39, p. 61; July 22,'39, p. 81.)				
Hell's Kitchen (G) 312	Margt. Lindsay-Ronald Reagan-"Dead End Kids"	July 8,'39	81.	July 8,'39
Indianapolis Speedway (G) 315	Pat O'Brien - John Payne - Ann Sheridan-Gale Page	Aug. 5,'39	82.	July 22,'39
Juarez (G) 301	Paul Muni - Bette Davis - B. Aherne-C. Rains-J. Garfield	June 10,'39	127.	Apr. 29,'39
(Exploitation: May 13,'39, p. 64; July 1,'39, p. 58; July 15,'39, p. 66; July 22,'39, p. 81; Aug. 5,'39, p. 102.)				
King of the Underworld (A) 317	Kay Francis-Humphrey Bogart	Jan. 14,'39	69.	Jan. 14,'39
Nancy Drew, Trouble Shooter 324	B. Granville-F. Thomas-J. Litel	June 17,'39	69.	
Naughty But Nice (G) 311	Dick Powell-Gale Page-Ronald Reagan-Ann Sheridan	July 1,'39	90.	July 1,'39
Off the Record (G) 314	Pat O'Brien-Joan Blondell	Jan. 21,'39	71.	Jan. 28,'39
Oklahoma Kid (G) 308	J. Cagney-H. Bogart-R. Lane	Mar. 11,'39	80.	Mar. 18,'39
(Exploitation: Mar. 11,'39, p. 57; Apr. 1,'39, pp. 74, 75; Apr. 29,'30, pp. 74, 75; May 13,'39, p. 67; June 10,'39, p. 60; July 15,'39, p. 66.)				
On Trial (G) 323	John Litel-Margaret Lindsay	Apr. 1,'39	61.	Mar. 25,'39
Secret Service of the Air (G) 320	R. Reagan-I. Rhodes-J. Litel	Mar. 4,'39	61.	Mar. 11,'39
They Made Me a Criminal (G) 307	John Garfield - Ann Sheridan - "Crime School Kids"-C. Rains	Jan. 28,'39	92.	Jan. 7,'39
Torchy Plays with Dynamite 326	Jane Wyman-Allen Jenkins	Aug. 12,'39		
Torchy Runs for Mayor (G) 322	Glenda Farrell-Barton MacLane	May 13,'39	60.	Apr. 1,'39
Waterfront (G) 325	G. Dickson-D. Morgan-M. Wilson	July 15,'39	59.	July 22,'39
Wings of the Navy (G) 309	George Brent-O. de Havilland-John Payne-F. McHugh	Feb. 11,'39	89.	Jan. 21,'39
(Exploitation: Jan. 14,'39, p. 64; Feb. 4,'39, p. 85; Feb. 11,'39, p. 61; Feb. 25,'39, p. 69; Apr. 25,'39, pp. 75, 77; May 20,'39, p. 64.)				
Women in the Wind (G) 316	K. Francis-W. Gargan-V. Joy	Apr. 15,'39	65.	Feb. 4,'39

Coming Attractions

All This and Heaven Too.....

And It All Came True.....

Brother Orchid ..... Edward G. Robinson - Wayne Morris - Gale Page.....

Career Man ..... Joel McCrea - Brenda Marshall-Jeffrey Lynn-Frank McHugh.....
(See "In the Cutting Room," July 22,'39.)

Child Is Born, A..... Geraldine Fitzgerald - Jeffrey Lynn - Gladys George..... Sept. 30,'39†.....
(See "Give Me a Child," "In the Cutting Room," May 6,'39.)

Dead End Kids in Military School ..... Dead End Kids-John Litel.....
(See "In the Cutting Room," July 29,'39.)

Enemy Agent ..... Boris Karloff-Margaret Lindsay.....

Kid Nightingale ..... J. Payne-J. Wyman-W. Catlett.....
(See "In the Cutting Room," June 24,'39.)

Lady and the Knight, The.... Bette Davis - Erroll Flynn - O. de Havilland-Vincent Price.....
(See "In the Cutting Room," June 10,'39.)

Lady Dick ..... Jane Wyman-Dick Foran.....

Nancy Drew and the Hidden Staircase ..... B. Granville-F. Thomas-J. Litel.. Sept. 1,'39†.....

No Place to Go..... F. Stone-G. Dickson-D. Morgan.. Sept. 23,'39†.....

On Your Toes..... Zorina-Eddie Albert-A. Hale-J. Gleason-G. Dickson.....
(See "In the Cutting Room," July 8,'39.)

Philo Vance Returns*..... J. Stephenson-Margot Stevenson.....

Queer Money ..... R. Reagan-Margot Stevenson.....

Return of Dr. X..... Wayne Morris - H. Bogart - Lya Lys-Rosemary Lane.....
(See "In the Cutting Room," July 8,'39.)

Roaring Twenties, The..... Jas. Cagney-Humphrey Bogart-Priscilla Lane-Jeffrey Lynn.....

Steeplechase ..... Edith Fellows-James McCallion.....

Student Nurse ..... Marie Wilson-Marg't Lindsay-Rosella Towne .....

20,000 Years in Sing Sing.... John Garfield - Pat O'Brien - Ann Sheridan .....

We Are Not Alone..... Paul Muni - Dolly Haas - Flora Robson - Una O'Connor.....

STATE RIGHTS

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
Bronze Buckaroo, The	Negro Cast	Sack	Jan. 1,'39		
Code of the Cactus	Tim McCoy	Victory	Feb. 25,'39		
(See "In the Cutting Room," Jan. 14,'39.)					
Code of the Fearless (G)	Fred Scott	Record	Jan. 5,'39	56.	Jan. 21,'39
Feud on the Range	Bob Steele	Webb	Jan. 15,'39		
Gang Smashers	Negro Cast	Popkin	Jan. 1,'39		
Harlem Rides the Range	Negro Cast	Sack	Feb. 1,'39		
In Old Montana	Fred Scott	Spectrum	Feb. 5,'39		
Port of Hate	Stock Cast	Webb	Jan. 15,'39		
Reform School (G)	Louise Beavers	Million	Apr. 27,'39	*80.	May 6,'39
Texas Wildcats	Tim McCoy	Victory	Apr. 10,'39		
Tumbleweeds (G) (reissue)	William S. Hart	Astor	May 20,'39	88.	May 13,'39
Two-Gun Troubador	Fred Scott	Spectrum	Mar. 5,'39		

Coming Attractions

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
Juarez and Maximilian (G)	Conrad Nagel	Torres	Apr. 22,'39	*95.	
Lure of the Wasteland (G)	Grant Withers		Mar. 18,'39	*55.	
Straight to Heaven (G)	Nine May McKinney	Domino	July 1,'39	56.	

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Annie Laurie	Will Fyffe	World	Apr. 15,'39		
Ask a Policeman (G)	Will Hay	MGM	Apr. 29,'39	83.	
Behind the Facade (Derriere la Facade) (A)	Lucien Baroux	Francinex	May 27,'39	85.	
Bizarre Bizarre (A)	Louis Jouvet	Lenauer-Int'l	Mar. 20,'39	85.	Apr. 1,'39
Black Limelight (A)	Raymond Massey	Alliance	Aug. 15,'39	63.	July 8,'39
Bouquets from Nicholas (G)	Noel-Noel	Walch	Mar. 11,'39	72.	
Boys' School	E. Von Stroheim	Columbia	June 5,'39	90.	June 17,'39
Cabiria		Brodie	Feb. 3,'39	85	
Captain Scorplob	Ecunomou	Brodie	Apr. '39	85	
Champs Elysees (A)	Sascha Guitry	Tri-National	Feb. 27,'39	89.	Mar. 4,'39
(Exploitation: Apr. 1,'39, p. 74.)					
Coral Rocks, The (Le Récif de Corail (A)	Jean Gabin	Alliance	Mar. 11,'39	100.	
Crisis (G)		Mayer-Burstyn	Mar. 13,'39	96.	Mar. 25,'39
Crossroads (A)	Charles Vanel	Tri-National	Dec. 31,'38	80.	
Curtain Rises, The (G)	Louis Jouvet	Kassler	May 13,'39	85.	Apr. 29,'39
Dead Men Tell No Tales (A)	Emlyn Williams	Alliance	July 21,'39	70.	July 29,'39
Double Crime in the Maginot Line (A)	Victor Francen	Tower	Apr. 22,'39	83.	
Four Just Men, The (A)	Hugh Sinclair	A.B.F.D.	June 24,'39	85.	
40 Little Mothers (A)	Lucien Baroux	National	May 2,'39	94.	Dec. 31,'38
Gang's All Here, The (A)	Jack Buchanan	Assoc. British	Apr. 1,'39	78.	
Harvest* (A)	Gabriel Gabrio	French Film Center	Aug. 5,'39	80.	
Hatred	Harry Baur	World	Feb. 15,'39	80.	Aug. 5,'39
Heart of Paris (A)	Raimu	Tri-National	Jan. 12,'39	85.	Jan. 14,'39
Herbst-Manover (G)	Leo Slezak	Casino	Mar. 17,'39	87.	Apr. 1,'39
Heroes of the Marne (A)	Raimu	Spectrum	Apr. 22,'39	88.	Apr. 29,'39
Home from Home (G)	Sandy Powell	British Lion		73.	June 3,'39
Hostages, The (Les Otages) (A)	Annie Vernay	Nero	Apr. 22,'39	90.	
Human Beast, The (A)	Simone Simon	Paris Film	Apr. 1,'39	110.	
Indiscretions (A)	Sacha Guitry	Tri-National	Apr. 29,'39	80.	May 13,'39
Itto	Native Cast	World	Feb. 30,'39		
Kreutzer Sonata (A)	Gaby Morley	Foreign Cinema Arts	Feb. 1,'39	87.	Jan. 7,'39
La Inmaculada (A)	Fortunio Bonanova	United Artists		95.	July 22,'39
Lambeth Walk, The (G)	Lupino Lane	MGM		84.	Apr. 22,'39
Mamele	Molly Picon	Sphinx	Jan. '39	102	
Man and His Wife, A (A)	Harry Baur	French Film Ex	Mar. 27,'39	80.	Apr. 15,'39
(Reviewed under the title, "A Man with His Wife.")					
Marsellaise	Pierre Renoir	World	Mar. 30,'39		
Mind of Mr. Reeder, The (G)	Will Fyffe	Grand National		77.	Mar. 11,'39
Mothers of Today (G)	Esther Field	Apex	Feb. 27,'39	92.	Mar. 11,'39
Murder in Soho (A)	Jack La Rue	Assoc. British		70.	Mar. 4,'39
My Song of Love	Tito Schipa	World			
Ninety Degrees South	Scott Expedition	World	July 1,'39		
Old Bones of the River (G)	Will Hay	G. F. D.		90.	Jan. 21,'39
Outside, The (A)	Mary Maguire	Assoc. British		91.	Feb. 25,'39
Peasant Wedding		Amer. Trading			
Poisoned Pen (A)	Flora Robson	Assoc. British		78.	July 15,'39
Puritan, The (A)	Jean-Louis Barrault	Lenaur-Int'l		85.	Mar. 25,'39
School for Husbands (A)	Rex Harrison	Hoffberg	Feb. 6,'39	70.	Feb. 18,'39
Singing Charro, The (Cu- and Canta La Ley) (G)	Tito Guizar	Paramount		77.	June 3,'39
Slalom (G)	Hella Hartwich	World	Mar. 1,'39	66.	Jan. 23,'37
Sonaderes de la Gloria	M. C. Torres	Atlas	Jan. 24,'39	108	
So This Is London (A)	Alfred Drayton	20th Cent.-Fox		85.	Feb. 4,'39
Spain in Arms (A)		Film Facts		80.	Mar. 18,'39
Spies of the Air (A)	Barry K. Barnes	Assoc. British		77.	May 6,'39
Street Without a Name	Pola Illery	World	Mar. 15,'39		
There Ain't No Justice (A)	Jimmy Hanley	A.B.F.D.		83.	June 24,'39
They Drive by Night (A)	Emlyn Williams	First National		84.	Jan. 28,'39
Three Waltzes (G)	Yvonne Printemps	Vedis		90.	May 13,'39
Trouble Brewing (G)	George Formby	Assoc. British		87.	Mar. 11,'39
What a Man! (G)	Sydney Howard	British Lion		74.	Feb. 18,'39
When the Husband Travels	M. Phillipides	Brodie	Mar. '39	95	
Witch Night	Gosta Ekman	World			
With a Smile (G)	Maurice Chevalier	Malmar	Feb. 4,'39	79.	Feb. 18,'39
Youth in Revolt (A)	Jean-Louis Barrault	Columbia	May 15,'39	90.	May 27,'39

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (8-5-39) August 5, 1939. Numerals following review dates are production numbers.]

COLUMBIA

BROADWAY COMEDIES

Title	Rel. Date	Min.
A-Ducking They Did Go (4-22-39) 9406 (3 Stooges)	Apr. 7,'39	16½..
Boom Goes the Groom 9431 Andy Clyde	Mar. 24,'39	17½..
Chump Takes a Bump, The 9433 Charley Chase	May 5,'39	18....
Home on the Rage (12-17-38) 9426 Andy Clyde	Dec. 9,'38	17....
Marching Through Georgia (All Star)	Aug. 11,'39	2 rls.
Mutiny on the Body 9429 Smith & Dale	Feb. 10,'39	17½..
Nag in the Bag (12-24-38) 9425 Smith & Dale	Nov. 11,'38	17....
Now It Can Be Sold 9434 Andy Clyde	June 2,'39	17....
Pest from the West (6-17-39) 9435 Buster Keaton		18....
Pie a la Maid 9427 Charley Chase	Dec. 28,'38	18....
Rattling Romeo 9436 Charley Chase	July 14,'39	17....
Sap Takes a Wrap, The 9430 Charley Chase	Mar. 10,'39	15½..
Saved by the Bell 9408 (3 Stooges)	June 30,'39	17....
Star Is Shorn, A 9432 (All Star)	Apr. 21,'39	17....
Swing, You Swingers 9428 Andy Clyde	Jan. 20,'39	18½..
Three Little Sew and Sews 9404 (3 Stooges)	Jan. 6,'39	16....
Trouble Finds Andy Clyde 9437	July 28,'39	18....
We Want Our Mummy 9045 (3 Stooges)	Feb. 24,'39	17....
Yes, We Have No Bonanza 9407 (3 Stooges)	May 19,'39	16....

COLOR RHAPSODIES

Title	Rel. Date	Min.
Gorilla Hunt, The 9507	Feb. 24,'39	8....
Happy Tots (4-22-39) 9508	Mar. 31,'39	7....
Horse on the Merry-Go-Round, The (3-26-38) 8505	Sept. 17,'38	8....
Hollywood Sweepstakes 9512	July 28,'39	8....
House That Jack Built, The 9509	Apr. 14,'39	7....
Kangaroo Kid 9505	Dec. 23,'38	7½..
Little Match Girl (reissue) (11-27-37) 8502	Dec. 16,'38	8½..
Little Moth's Big Flame (12-31-38) 9503	Nov. 3,'38	8....
Lucky Pigs (6-17-39) 9510	May 26,'39	7....
Midnight Frolics	Nov. 24,'38	7....
Nell's Yells 9511	June 30,'39	7....
Peaceful Neighbors (2-18-39) 9506	Jan. 16,'39	8....

COLUMBIA TOURS

Title	Rel. Date	Min.
Bermuda-Isle of Paradise 9551	Nov. 4,'38	10½..
Big Town Commuters (New York) 9553	Feb. 3,'39	9....
Provincial Quebec (12-31-38) 9552	Dec. 15,'38	11....
Man-Made Island (6-17-39) 9554 (Frisco Fair)	May 26,'39	9....
Morocco	Aug. 11,'39	10½..
Sojourn in India 9555	July 7,'39	9½..

COMMUNITY SING

Title	Rel. Date	Min.
No. 12 8862 (Scotch Songs)	Sept. 15,'38	10....
(New Series)		
No. 2 (11-12-38) 9652 (South Seas)	Nov. 4,'38	10....
No. 3 9653 (Seasons' Idea)	Dec. 2,'38	11....
No. 4 9654 (Sweetheart Melodies)	Dec. 30,'38	10½..
No. 5 (2-18-39) 9655 (Friendship Songs)	Jan. 27,'39	10....
No. 6 9656 (Moon Songs)	Feb. 24,'39	10½..
No. 7 9657 (Parade of Hits)	Mar. 24,'39	9½..
No. 8 (4-29-39) 9658 (Strauss Music)	Apr. 21,'39	8....
No. 9 9659 (Songs of the West)	May 19,'39	10....
No. 10 (6-17-39) 9660 (Romance Songs)	June 16,'39	10....

HAPPY HOUR

Know Your History
(Remakes from "March of Years")

No. 1 9471	Feb. 22,'39	10½..
No. 2 9472	Mar. 23,'39	10½..
No. 3 9473	Apr. 21,'39	11....

KRAZY KAT CARTOONS

28. Lone Mounties, The 9703	Dec. 10,'38	7....
29. Krazy's Bear Tale 9704	Feb. 17,'39	7½..
30. Golf Chumps 9705	Apr. 6,'39	7....
31. Krazy's Shoe Shop 9706	May 12,'39	6....

MUSIC HALL VANITIES

Montmartre Madness (6-3-39)	June 30,'39	10½..
Night in a Music Hall, A (2-18-39) 9961	Jan. 20,'39	10½..
Night at the Troc 9962	Mar. 2,'39	10½..
Yankee Doodle Home (5-27-39) 9964	May 19,'39	10....

PICTUREGRAPH

No. 1 9951	Feb. 10,'39	....

SCRAPPY CARTOONS

Early Bird (10-1-38) 9751	Sept. 16,'38	6½..
Scrappy's Added Attraction 9753	Feb. 3,'39	6½..
Scrappy's Rodeo 9756	June 2,'39	6....
Scrappy's Sideshow 9754	Mar. 3,'39	7....
Worm's Eye View, A (5-20-39) 9755	Apr. 28,'39	7....

SCREEN SNAPSHOTS

(New Series)

No. 3 9853	Nov. 20,'38	10....
No. 4 (2-4-39) 9854	Dec. 15,'38	10....
No. 5 9855	Jan. 3,'39	9....
No. 6 9856	Feb. 17,'39	10½..
No. 7 9857	Mar. 17,'39	10....
No. 8 (4-29-39) 9858	Apr. 8,'39	9½..
No. 9 (5-20-39) 9859	May 12,'39	10....
No. 10 9860	May 26,'39	10....
No. 11 9861	June 15,'39	10....
No. 12 9862	July 28,'39	10....

SPECIAL SPORT THRILLS

Pig Fish	Aug. 18,'39	10....
Diving Rhythm (5-20-39) 9806	Apr. 21,'39	10....
Jockeys Up (6-17-39) 9807	June 2,'39	9½..
King Vulture (1-21-38) 9803	Jan. 6,'39	11....
Navy Champions (4-22-39) 9805	Mar. 17,'39	9½..
Odd Sports 9804	Feb. 10,'39	10½..
Ski Rhythm (12-24-38) 9802	Nov. 4,'38	10....
Technique of Tennis (6-17-39) 9808	June 30,'39	8½..
There Goes Rusty	July 15,'39	10½..

WASHINGTON PARADE

No. 1 (1-7-39) 9901 (Harry Newman)	Nov. 18,'38	10....
No. 2 (2-18-39) 9902 (Inside the White House)	Feb. 21,'39	11....
No. 3 (5-27-39) 9903 (Inside the Capitol)	Apr. 28,'39	10....
No. 4 9904 (Library of Congress)	Aug. 4,'39	10....

EDUCATIONAL

[Distributed through Grand National]

SONG AND COMEDY HITS

Cavalcade of Stuff, No. 1 E1-1	Jan. 6,'39	9....
Cavalcade of Stuff, No. 2 E1-2	Jan. 20,'39	9...

MGM

CAPTAIN AND THE KIDS

(In Sepia)

Captain's Christmas, The (12-24-38) W-692	Dec. 17,'38	8....
Mama's New Hat W-882	Feb. 11,'39	9....
Old Smokey W-688	Sept. 3,'38	7....
Petunia Natural Park W-693 (Color)	Jan. 14,'39	9....
Seal Skinners W-881 (Sepia)	Jan. 28,'39	8....

CARTOONS

Art Gallery (6-3-39) W-886 (Color)	May 13,'39	9....
Bear That Couldn't Sleep (7-15-39) W-887 (Sepia)	June 10,'39	9....
Goldilocks and the Three Bears (7-22-39) W-888	July 15,'39	11....
Jitterbug Follies (3-25-39) W-883 (Sepia)	Feb. 25,'39	9....
Little Goldfish, The (4-22-39) W-86 (Color)	Apr. 15,'39	8....
Wanted: No Master W-884	Mar. 18,'39	8....

CRIME DOESN'T PAY

No. 20—"The Wrong Way Out" (1-21-39) Linda Terry-Kenneth Howell	Dec. 24,'38	17....
No. 21—Money to Loan (3-25-39) P-812 Alan Dinehart-Paul Guilfoyle	Mar. 11,'39	21....
No. 22—While America Sleeps (4-22-39) P-813 Dick Purcell	Apr. 15,'39	21....
No. 23—Help Wanted (7-1-39) P-814 Tom Neal-Jo Ann Sayers	June 10,'39	21....

FITZPATRICK TRAVEL TALKS

Ancient Egypt (3-4-39) T-856	Jan. 21,'39	9....
Colorful Curacao (7-29-39) T-862	May 27,'39	9....
Glimpses of Australia (5-27-39) T-859	Apr. 15,'39	9....
Imperial Delhi (4-1-39) T-857	Feb. 18,'39	8....
Java Journey (6-3-39) T-858	Mar. 18,'39	8....
Picturesque Udaipur (7-15-39) T-861	May 13,'39	8....
Rural Hungary (6-24-39) T-860	Apr. 29,'39	9....
Singapore and Jahore	Dec. 31,'39	9....
Sydney, Pride of Australia (2-4-39) T-854	Dec. 3,'38	9....

MGM MINIATURES

Great Heart, The (2-4-39) M-875 Tom Neal	Dec. 31,'38	11....
Greener Hills, The (7-15-39) M-880 Emmett Vogan-Grace Stafford	May 27,'39	11....
Hollywood Hobbies (6-17-39) M-878 Sally Payne-Joyce Compton	May 13,'39	10....
Ice Antics (2-24-39) M-876 (Sepia)	Feb. 11,'39	9....
Love on Tap M-877 (Sepia) Mary Howard	Mar. 18,'39	11....
Miracle of Salt Lake (12-31-38) M-874 Holmes Herbert	Nov. 12,'38	11....
Prophet Without Honor (6-17-39) M-879 Tom Neal	May 20,'39	11....

MUSICAL COMEDIES

Dream of Love, A (3-4-39) R-803 (Sepia)	Jan. 28,'39	20....
Happily Buried (6-3-39) R-805 Anthony Allen-Rita Oehman	Apr. 15,'39	20....
Men of Steel (1-28-39) R-801 Doris Weston	Dec. 17,'38	21....
Once Over Lightly (2-4-39) R-802 Dixie Dunbar-Johnny Downs	Dec. 17,'38	19....
Somewhat Secret (4-22-39) R-804 Mary Howard-Tom Collins	Mar. 29,'39	21....

OUR GANG

Alfalfa's Aunt (2-4-39) C-935	Jan. 7,'39	11....
Auto Antics C-942	July 22,'39	10....
Clown Princess (6-3-39) C-938	Apr. 15,'39	10....
Cousin Wilbur (6-17-39) C-939	Apr. 29,'39	10....
Dog Daze (7-29-39) C-941	July 1,'39	11....
Duel Personalities (4-8-39) C-937	Mar. 11,'39	10....
Football Romeo (1-21-39) C-933	Nov. 12,'38	10....
Joy Scouts (7-29-39)	June 24,'39	10....
Party Fever (10-15-38) C-742	Aug. 27,'38	10....
Practical Jokers (2-18-39) C-934	Dec. 17,'38	9....
Tiny Trouble (3-25-39) C-936	Feb. 18,'39	10....

PASSING PARADE

(Sepia)

No. 2—(3-4-39) K-922 (New Roadways)	Jan. 28,'39	10....
No. 3—(2-25-38) K-923 (Story of Alfred Nobel)	Feb. 18,'39	11....
No. 4—(4-22-39) K-924 (Story of Dr. Jenner)	Mar. 18,'39	10....
No. 5—(6-17-39) K-925 (Angel of Mercy) (Sepia)	May 20,'39	10....
No. 6—(6-17-39) K-926 (Yankee Doodle Goes to Town)	June 17,'39	9....
No. 7—Giant of Norway (7-22-39) K-927	June 24,'39	11....
No. 8—Story That Couldn't Be Printed K-928	July 22,'39	11....

PETE SMITH SPECIALTIES

Culinary Carving S-910	July 1,'39	9....
Double Diving (1-28-39) S-904 (Sepia)	Jan. 14,'39	8....
Heroes at Leisure (3-4-39) S-905	Feb. 11,'39	10....
Marine Circus (4-22-39) S-906 (Color)	Mar. 11,'39	9....
Penny's Picnic (1-14-39) S-906 (Color)	Dec. 17,'38	10....
Poetry of Nature (7-8-39) (Sepia)	May 20,'39	10....
Radio Hams (6-17-39) S-908	May 20,'39	10....
Take a Cue S-911 (Sepia)	Aug. 12,'39	9....
Weather Wizards (4-22-39) S-907	Apr. 8,'39	9....

ROBERT BENCHLEY

Dark Magic (5-27-39) F-956	May 13,'39	10...
Home Early (6-17-39) F-957	May 27,'39	9....
Hour For Lunch, An (4-22-39) F-955	Mar. 18,'39	9....
How to Eat (7-8-39) F-958	June 10,'39	10....
How to Sublet (2-4-39) F-954	Jan. 28,'39	8....
Mental Poise (2-4-39) F-953	Dec. 10,'38	7....
Opening Day (12-10-38) F-952	Nov. 12,'38	9....

PARAMOUNT

BETTY BOOP CARTOONS

Title	Rel. Date	Min.
Musical Mountaineers (5-27-39) T8-3	May 12,'39	7....
My Friend the Monkey (2-18-39) T8-6	Jan. 27,'38	7....
On With the New (12-17-38) T8-3	Dec. 2,'38	7....
Pudgy in Thrills and Chills (2-4-39) T8-5	Dec. 23,'38	7....
Rhythm on the Reservation (7-22-39) T8-10	July 7,'39	7....
Scared Crows, The (7-8-39) T8-9	June 9,'39	7....
So Does an Automobile T8-7	Mar. 31,'39	1 rl..
Yip Yip Yippy (7-29-39) J8-6	July 28,'39	7....

COLOR CLASSICS

Always Kickin' (2-25-39) C8-3	Jan. 27,'39	7....
Barnyard Brat (7-15-39) C8-5	June 30,'39	7....
Small Fry (5-6-38) C8-4	Apr. 21,'39	7....

COLOR CRUISES

Colombia K8-7	July 21,'39	1 rl..
Costa Rica (12-10-38) K8-3	Dec. 2,'38	10....

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Jamaica (7-15-39) K8-6	May	26,'39..1 rl..
Land of the Inca Memories (2-4-39) K8-4	Jan.	27,'39.10....
Republic of Panama K8-5	Mar.	24,'39..1 rl..
Rio de Janeiro		1 rl..
HEADLINERS		
Champagne Music of Lawrence Welk (3-4-39) A-8	Mar.	3,'39.10....
Hal Kemp and His Orch. A8-5	Dec.	2,'38..1 rl..
Music Through the Years (2-25-39) A8-7	Feb.	3,'39.11....
Jan Garber and Orch. Orrin Tucker and Orch. A8-4	Nov.	4,'38..1 rl..
Paramount Presents Hoagy Carmichael (6-3-39) A8-10	May	5,'39.10....
Song Is Born, A (12-24-38) A8-6	Jan.	6,'39.10....
Larry Clinton and Orch. Sweet Moments	Aug.	11,'39..1 rl..
Russ Morgan and Orch. Tempo of Tomorrow (7-1-39) A8-11	June	2,'39.10....
Richard Himber and Orch. Three Kings and a Queen A8-9	Apr.	7,'39..1 rl..
Vincent Lopez and Orch.		
PARAGRAPHICS		
Circus Co-ed (3-11-39) V8-8	Mar.	10,'39.10....
Farewell Vienna (7-15-39) V8-11	June	23,'39.10....
Fisherman's Pluck V8-9	Apr.	14,'39..1 rl..
Oh Say, Can You Ski (2-4-39) V8-5	Dec.	16,'38.10....
Raising Canines (11-5-38) V8-4	Nov.	11,'38.10....
Schubert's Unfinished Symphony (11-26-38) V8-6	Jan.	13,'39.10....
Swans (5-27-39) V8-10	May	19,'39.10....
That's Africa (3-4-39) V8-7	Feb.	10,'39.10....
PARAMOUNT PICTORIAL (New Series)		
No. 4—P8-4	Nov.	4,'38..1 rl..
No. 5—(12-3-38) P8-5	Dec.	9,'38..1 rl..
No. 6—P8-6	Jan.	6,'39..1 rl..
No. 7—(2-11-39) P8-7	Feb.	3,'39..1 rl..
No. 8—(3-11-39) P8-8	Mar.	3,'39.10....
No. 9—(5-20-39) P8-9	Mar.	31,'39.10....
No. 10—P8-10	May	5,'39..1 rl..
No. 11—(6-3-39) P8-11	June	2,'39.10....
No. 12—(6-24-39) P8-12	July	7,'39.10....
POPEYE THE SAILOR		
Aladdin and His Wonderful Lamp (4-29-39) EE8-1 (special)	Apr.	7,'39.22....
Cops Is Always Right (1-21-39) E8-5	Dec.	30,'38..7....
Customers Wanted (2-18-39) E8-6	Jan.	27,'39..7....
Date to Skate, A (12-3-38) E8-4	Nov.	18,'38..7....
Ghost Is the Bunk (7-22-39) E8-9	June	16,'39..7....
Hello How Am I E8-10	July	14,'39..1 rl..
It's the Natural Thing to Do	July	28,'39..1 rl..
Leave Well Enough Alone (5-13-39)	Feb.	24,'39..7....
Wotta Nitemare (7-15-39) T8-8	Mar.	24,'38..7....
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
POPULAR SCIENCE (In Color) (New Series)		
No. 2—J8-2	Nov.	4,'38..1 rl..
No. 3—J8-3	Jan.	6,'39..1 rl..
No. 4—J8-4	Mar.	10,'39..1 rl..
No. 5—(5-27-39) J8-5	May	12,'39.11....
No. 6—(7-29-39) J8-6	July	14,'39.11....
GRANTLAND RICE SPORTLIGHTS		
No. 57—Super Athletes (11-19-38) R8-5	Nov.	25,'38..1 rl..
No. 58—Frolicking Frogs R8-6	Dec.	23,'38..1 rl..
No. 59—Two Boys and a Dog (12-31-38) R8-7	Jan.	20,'39.10....
No. 60—Hold Your Breath (2-18-39) R8-8	Feb.	17,'39.10....
No. 61—The Sporting Irish (3-4-39) R8-9	Mar.	17,'39.10....
No. 62—Good Skates (5-6-39) R8-10	Apr.	14,'39.10....
No. 63—Diamond Dust (63-3-99) R8-11	May	12,'39.10....
No. 63—Death Valley Thrills (6-24-39) R8-12	June	9,'39.10....
No. 64—Watch Your Step R8-13	July	7,'39..1 rl..
UNUSUAL OCCUPATIONS (In Color) (New Series)		
No. 3—(2-4-39) L8-3	Dec.	2,'38.11....
No. 4—(1-28-39) L8-4	Feb.	3,'39.10....
No. 5—(5-6-39) L8-5	Apr.	14,'39,11....
No. 6—(7-29-39) L8-6	June	16,'39.10....

RKO RADIO

Title	Rel. Date	Min.
LEON ERROL COMEDIES		
Crime Rave 93,703	Jan.	13,'39.18....
Home Boner 93,704	Mar.	10,'39.20....
Moving Vanities (5-6-39) 93,705	May	5,'39.17....
Ring Madness 9370	June	30,'39.19....
HEADLINERS		
No. 2—Romancing Along 93,602	Dec.	30,'38.21....
No. 3—Swing Vacation 93,603	Feb.	24,'39.17....
No. 4—Sales Slips 93,604	June	2,'39.17....
EDGAR KENNEDY COMEDIES		
Baby Daze 93,405	May	19,'39.15....
Clean Sweep, A, 93,402	Dec.	2,'38.17....
Clock Wise (4-1-39) 93,404	Mar.	24,'39.18....
Feathered Pests 93,406	July	14,'39..2 rls.
Maid to Order 93,403	Jan.	27,'39.18....
MARCH OF TIME 1938-39		
No. 4—Uncle Sam the Good Neighbor (11-26-38) 93,104	Nov.	25,'38.19....
No. 5—The Refugee—Today and Tomorrow (12-24-38) 93,105	Dec.	23,'38.18....
No. 6—State of the Nation (1-28-39) 93,106	Jan.	20,'39.18....
No. 7—Young America — Mexico's New Crisis (2-18-39) 93,107	Feb.	17,'39.19....
No. 8—Background for War: The Mediterranean (3-18-39) 93,108	Mar.	17,'39.18....
No. 9—Japan: Master of the Orient (4-15-39) 93,109	Apr.	14,'39.19....
No. 10—Dixie-U.S.A. (5-13-39) 93,110	May	12,'39.19....
No. 11—War, Peace and Propaganda (6-10-39) 93,111	June	9,'39.19....
No. 12—The Movies March On (7-8-39) 93,112	July	7,'39.22....
No. 13—Metropolis—1939 (8-5,'39) 93,113		18....
NU-ATLAS PRODUCTIONS		
Arcade Varieties (5-20-39) 94,210 Lillian Roth	May	12,'39.11....
Cafe Rendezvous (12-3-38) 94,205	Dec.	23,'38.10....
Hello Mama (4-1-39) 94,209 George Jessel	Apr.	14,'39.11....
Readin' Ritin' and Rhythm 94,207 Lucky Millinder and Orch.	Feb.	17,'39.10....
Samovar Serenade 94,208 Luba Malina	Mar.	17,'39..1 rl..
Tropical Topics 94,206 Rosita Ortega	Jan.	20,'39.10....
PATHE NEWS		
Released twice a week		
PATHE REVIEWS		
Released once a month		
PATHE TOPICS		
Released seven times a year		
RADIO FLASH COMEDIES		
Marriage Go-Round 93,204	July	28,'39.18....
Plumb Crazy 93,202	Feb.	3,'39.16....
Dog-Gone 93,208	Apr.	21,'39.16....
RAY WHITLEY COMEDIES		
Prairie Pappas 93,502	Dec.	16,'38.18....
Ranch House Romeo (4-1-38) 93,503	Apr.	7,'39.17....
Sagebrush Serenade 93,504	June	6,'39.19....
REELISMS		
Air Waves (3-17-39) 94,607	Mar.	10,'39.10....
Dude Ranch (12-3-38) 94,603	Nov.	11,'38..9....
Gold 94,606	Feb.	10,'39..1 rl..
Kennel Kings 94,612	July	12,'39..1 rl..
Newsreel (12-31-38) 94,604	Dec.	9,'38.10....
Pilot Boat 94,605	Jan.	20,'39..9....
Soldiers of Sea 94,608	Apr.	7,'39..9....
Television (5-6-39) 94,609	May	5,'39..9....
Swinquet (7-15-39) 94,610	May	26,'39..8....
World of Tomorrow (7-15-39) 94,611	June	23,'39..9....
RKO PATHE SPORTSCOPE		
Big Leaguers (4-29-39) 64,309	Apr.	21,'39..9....
Bird Dogs (11-19-38) 94,303	Nov.	4,'38.10....
Blue Grass (12-17-38) 94,304	Dec.	2,'38.10....
Bow Strings 94,306	Jan.	27,'39..9....
Devil Drivers (7-15-39) 94,311	June	16,'39..9....
On the Wing 94,305	Dec.	30,'38.10....
Riding the Crest (7-8-39) 94,312	July	14,'39..9....
Smooth Approach (5-20-39) 94,310	May	19,'39..9½..
Snow Falls (3-18-39) 94,307	Feb.	24,'39..1 rl..
Sporting Wings (4-1-39) 94,308	Mar.	24,'39..9....
WALT DISNEY CARTOONS		
Autograph Hound 94,116	July	21,'39..8....
Beach Picnic (5-27-39) 94,114	June	9,'39..8....
Donald's Cousin Gus (5-20-39) 94,113	May	19,'39..8....
Donald's Golf Game 94,103	Nov.	4,'38..8....
Donald's Lucky Day (10-1-38) 94,107	Jan.	13,'39..8....
Donald's Penguin (5-27-39) 94,117	Aug.	11,'39..8....
Ferdinand the Bull (10-1-38) 94,104 (Exploitation: Jan. 7,'39, p. 50; Jan. 28,'39, pp. 59-60.)	Nov.	25,'38..8....
Goofy and Wilbur (10-1-38) 94,110	Mar.	17,'39..8....
Hockey Champ (5-20-39) 94,110	Mar.	17,'39..7....
Merbabies 94,105	Dec.	9,'38..8....
Mother Goose Goes Hollywood (10-38) 94,106	Dec.	23,'38..7½..
Practical Pig, The (10-1-38) 94,109	Feb.	24,'39.....
Sea Scout 94,115	June	30,'39..8....
Society Dog Show (11-12-38) 94,108	Feb.	3,'39..8....
Ugly Duckling, The (10-1-38) 94,111	Apr.	7,'39..8....

20TH CENTURY-FOX

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Conquering the Colorado 0201	Aug.	18,'39†11....
Daily Diet of Danger, A 9203	Dec.	9,'38..9....
Filming the Fleet 0202	Oct.	27,'39†..1 rl..
Sand Hogs 9205	May	12,'39.10....
FASHIONS (In Color)		
Fashion Forecast, No. 2 (12-31-38) 9602	Dec.	23,'38.10....
Fashion Forecast, No. 3 9603	Mar.	31,'39.10....
Fashion Forecast, No. 4 9604	July	7,'39..1 rl..
NEW SERIES		
Fashion Forecasts, No. 1 0601	Sept.	15,'39†..1 rl..
FATHER HUBBARD'S ALASKAN ADVENTURES		
Birthplace of Icebergs 0101	Aug.	4,'39†11....
LEW LEHR		
Monkeys Is the Craziest People 0401	Sept.	29,'39†..1 rl..
Muscle Maulers (5-6-39) 9404	Apr.	14,'39.11....
What Every Girl Should Know (10-22-38) 9402	Nov.	25,'38.11....
What Every Inventor Should Know 9403	Jan.	20,'39.11...
MAGIC CARPET SERIES (Lowell Thomas)		
Evergreen Empire, The 0102	Oct.	13,'39†..1 rl..
Good Neighbors 9106	May	26,'39.11....
Isle of Pleasure (11-19-38) 9103	Feb.	3,'39.11....
Mystic Siam (5-6-39) 9105	Mar.	17,'39.10....
Tempest Over Tunis 9107	June	9,'39.11....
Viking Trail (12-31-38) 9104	Feb.	17,'39.10....
TERRY-TOONS		
Africa Squawks 9516	June	30,'39..7....
Barnyard Baseball 9517	July	14,'39..7....
Barnyard Egg-citement (5-6-39) 9528 (color)	May	5,'39..7....
Cuckoo Bird, The 9511	Apr.	7,'39..7....
Frozen Feet 9509	Feb.	24,'39..7....
Gandy Goose in a Bully Romance 9515	June	16,'39..7....
Gandy Goose in G Man Jitters 9510	Mar.	10,'39..7....
Gandy the Goose in the Frame Up 9507	Dec.	30,'38..7....
Gandy Goose in Doomsday 9524 (color)	Dec.	16,'38..7....
Golden West, The 0501	Aug.	25,'39†..7....
Hook Line and Sinker 0552	Sept.	8,'39†..1 rl..
Nick's Coffee Pot 9513	May	19,'39. 7....
Nutty Network, The 9527 (color)	Mar.	24,'39..7....
One Gun Gary in Nick of Time 9503	Jan.	27,'39..7....
Orphan Duck, The 0553	Oct.	6,'39†..1 rl..
Owl and Pussycat, The 9525 (color)	Jan.	13,'39..7....
Prize Guest, The, 9514	June	2,'39..7....
Sheep in the Meadow 0502	Sept.	22,'39†..1 rl..
Their Last Bean (4-29-39) 9512	Apr.	21,'39..7....
Three Bears, The 9526 (color)	Feb.	10,'39..7....
Two Headed Giant 0551	Aug.	11,'39†..7....
Village Blacksmith 9506	Dec.	2,'38..7....
Wolf's Side of the Story 9503	Sept.	23,'38..7....
ED THORGERSEN (Sports)		
Big Game Fishing 0301	Sept.	1,'39†..1 rl..
Hunting Dogs (5-6-39) 9303	Mar.	3,'39.11....
Inside Baseball 9304	Apr.	28,'39.11....
Shooting for Par 9302	Jan.	6,'39.11....
Sports Immortals 9305	June	23,'39.11....

UNITED ARTISTS

Title	Rel. Date	Min.
WORLD WINDOWS (Color)		
Arabian Bazaar (12-31-38)	Sept.	1,'39.10....
Eternal Fire, The (1-28-39)	Sept.	21,'39.10....
Fox Hunting (1-21-39)	Jan.	3,'39.10....
Jerusalem (1-14-39)	May	1,'39.10....
Labanon Coast	Dec.	1,'39.10....
Petra (1-14-39)	Aug.	1,'39.10....
Rome Symphony (12-31-38)	Feb.	15,'39.10....
River Thames (4-15-39)	Nov.	1,'39.10....
Ruins of Palmyra	Oct.	1,'39.10....
Wanderers of the Desert	July	1,'39.10....

UNIVERSAL

Title	Rel. Date	Min.
GOING PLACES WITH GRAHAM McNAMEE		
No. 57—3355	Nov.	28,'38..1 rl..
No. 58—(2-11-39) 3356	Dec.	26,'38..9....
No. 59—(2-25-39) 3357	Jan.	30,'39..9....
No. 60—(3-11-39) 3358	Feb.	20,'39..9½..
No. 61—(4-15-39) 3359	Mar.	13,'39..9....
No. 62—(5-20-39) 3360 (Reviewed under title, "America Takes to Skies.")	Apr.	10,'39..9....
No. 63—(6-3-39) 3361 (Reviewed under the title, "Theatre of the Sky.")	May	15,'39..9½..
No. 64—(7-15-39) 3362	June	26,'39..9½..
No. 65—(7-29-39) 3363	July	17,'39..9....
LANTZ CARTUNES		
A-Hunting We Will Go (7-15-39)		7½..
Arabs with Dirty Fezzes (3259)	July	31,'39..7....
Baby Kittens (12-3-38) 3245	Dec.	19,'38..1 rl..
Bird on Nellie's Hat (7-8-39) 3257	June	19,'39..7....
Birth of a Toothpick 3250	Feb.	27,'39..7½..
Bola Mola Land (5-27-39)	May	26,'39..7....
Charlie Cucukoo (5-13-39) 3254	Apr.	24,'39..7....
Crack Pot Cruise 3253	Apr.	10,'39..6½..
Disobedient Mouse (12-3-38) 3244	Nov.	28,'38..8½..
I'm Just a Jitterbug (1-21-39) 3248	Jan.	23,'39..7....

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Little Blue Blackbird (12-10-38) 3246	Dec. 26,'38	7
Little Tough Mice (4-15-39) 3251	Mar. 13,'39	7
Magic Beans (3-11-39) 3249	Feb. 13,'39	7½
Nellie of the Circus (5-20-39) 3255	May 8,'39	7
One Armed Bandit (4-8-39) 3252	Mar. 27,'39	7
Snuffy Skunk's Party 3260	Aug. 7,'39	1 rl.
Soup to Mutts (2-4-39) 3247	Jan. 9,'39	7
Stubborn Mule 3258	July 3,'39	7
MENTONE MUSICAL COMEDIES		
Bank Notes (3-11-39) 3228	Mar. 15,'39	19
Gus Van		
Boy Meets Joy	Sept. 6,'39	
Pinky Tomlin-Joy Hodges		
Cafe Boheme (4-1-39) 3229	Apr. 12,'39	17
Ray Smeck & Islanders		
Down on the Barn (2-26-38) 2167	Feb. 23,'38	17
Billy Jones-Ernie Hare		
Gals and Gallons (6-3-39) 3232	July 12,'39	17½
East and Dumke		
Music and Models (12-3-38) 3225	Dec. 14,'38	18
Jack Arthur		
Nautical Knights (1-28-39) 3226	Jan. 11,'39	19
Arthur & Morton Havel		
Patio Serenade (11-12-38) 3224	Nov. 16,'38	17
Titol Coral-Armida		
Pharmacy Frolics (5-20-39) 3230	May 17,'39	18½
Three Playboys		
Stars and Stripes (7-2-38) 2172	Feb. 15,'39	2 rls.
Ed East-Ralph Dumke		
Swing Sanatorium (5-20-39) 3241	June 14,'39	18
Dorothy Stone-Chas. Collins		
Wild and Bully (2-18-39) 3227	Feb. 15,'39	19
J. Harold Murray		
With Best Dishes (6-3-39) 3233	Aug. 9,'39	17
Charles Kemper		
SPECIAL		
March of Freedom (5-20-39)	May 24,'39	20
STRANGER THAN FICTION SERIES		
No. 56—Novelty (12-3-38) 3367	Nov. 21,'38	9
No. 57—Novelty (12-17-38) 3368	Dec. 5,'38	9
No. 58—Novelty (1-28-39) 3369	Jan. 2,'39	9½
No. 59—Novelty (3-4-39) 3370	Feb. 6,'39	9
No. 60—Novelty (3-4-39) 3371	Mar. 6,'39	9
No. 61—Novelty (4-22-39) 3372	Apr. 3,'39	9
No. 62—Novelty (5-20-39) 3373	May 1,'39	9
No. 63—Novelty (6-3-39) 3374	June 5,'39	9
No. 64—Novelty 3375	July 3,'39	1 rl.
No. 65—Novelty (7-15-39) 3376	Aug. 7,'39	9½

VITAPHONE

BROADWAY BREVITIES

Title	Rel. Date	Min.
Star Dust (12-3-38) 4015	Dec. 12,'38	22
Benny Davis		
Boarder Trouble 4016	Dec. 17,'38	2 rls.
Joe and Asbestos		
Swing Time in the Movies (1-7-39) 4003	Jan. 7,'39	20
Fritz Feld (color)		
Hats and Dogs 4017	Dec. 31,'38	20
Wini Shaw		
Sophomore Swing (2-4-39) 4021	Jan. 21,'39	20
Harvest Moon Dancers		
Sundae Serenade 4020	Feb. 25,'39	2 rls.
Rosie Moran		
Projection Room 4022	Mar. 4,'39	2 rls.
Arthur and Case		
Small Town Idol, A (3-11-39)	Feb. 11,'39	20
Ben Turpin		
Home Cheap Home 4023	Mar. 18,'39	2 rls.
Henry Armetta		
A Fat Chance 4024	Mar. 25,'39	2 rls.
Johnny Perkins		
Rollin' in Rhythm 4025	Apr. 15,'39	2 rls.
Seeing Spots 4026	Apr. 29,'39	2 rls.
Duke McHale		
You're Next to Closing 4027	May 13,'39	2 rls.
Cross and Dunn		
Broadway Buckaroo (6-17-39) 4028	June 3,'39	20
Red Skelton		
Quiet Please (5-27-39) 4006	July 1,'39	20
Fritz Feld (color)		
Wardrobe Girl 4029	June 17,'39	
Ginger Manners		
A Swing Opera 4030	July 22,'39	2 rls.
Tess Gardella		
COLOR PARADE		
Nature's Mimics (2-4-39) 4604	Dec. 3,'38	10
Points on Pointers 4606	Jan. 28,'39	1 rl.
Mechanix Illustrated, No. 3 (3-4-39) 4607	Feb. 25,'39	10
The Roaming Camera (4-15-39) 4608	Mar. 25,'39	11
Mechanix Illustrated, No. 4 (5-27-39) 4609	Apr. 22,'39	10
For Your Convenience (6-17-39) 4610	May 20,'39	10
Mechanix Illustrated, No. 5 4612	June 17,'39	1 rl.
Modern Methods 4611	July 15,'39	
FLOYD GIBBONS' "YOUR TRUE ADVENTURE"		
Treacherous Waters (12-17-38) 4304	Dec. 10,'38	10
The Human Bomb (1-28-39) 4305	Jan. 7,'39	12
High Peril (3-4-39) 4306	Feb. 18,'39	12
A Minute from Death 4307	Mar. 4,'39	1 rl.
Chained (4-15-39) 4308	Apr. 1,'39	12
Voodoo Fires (5-27-39) 4309	May 6,'39	12
Haunted House (6-24-39)	June 3,'39	12
Lives in Peril 4311	July 1,'39	
Three Minute Fuse 4312	July 29,'39	1 rl.
HISTORICAL TECHNICOLOR FEATURETTES		
Declaration of Independence, The (10-15-38) 4002	Nov. 28,'38	19
John Litel (color)		
Lincoln in the White House (1-14-39) 4004	Feb. 11,'39	20
Frank McGlynn (color) (Exploitation: Feb. 25,'39, p. 68; May 20,'39, p. 61.)		
Sons of Liberty (3-25-39) 4005	May 20,'39	20
Claude Rains		
Bill of Rights 4007	Aug. 19,'39	2 rls.
LOONEY TUNES		
No. 62—Porky the Gob (12-31-38) 4805	Dec. 17,'38	7
No. 63—The Lone Stranger and Porky 4806	Jan. 7,'39	7
No. 64—It's an Ill Wind 4807	Jan. 28,'39	1 rl.
No. 65—Porky's Tire Trouble 4808	Feb. 18,'39	1 rl.
No. 66—Porky's Movie Mystery (3-24-39) 4809	Mar. 11,'39	7
No. 67—Chicken Jitters (4-1-39) 4810	Apr. 22,'39	1 rl.
No. 68—Porky and Teabiscuit (5-20-39) 4811	Apr. 1,'39	7
No. 69—Kristopher Kolumbus, Jr. 4812	May 13,'39	1 rl.
No. 70—Polar Pals (6-17-39) 4813	June 3,'39	7
No. 71—Scalp Trouble 4814	June 24,'39	1 rl.
No. 72—Porky's Picnic 4815	July 15,'39	1 rl.
No. 73—Wise Quack 4816	Aug. 5,'39	1 rl.
MELODY MASTERS		
Music With a Smile (7-30-38) 4705	Dec. 3,'38	10
Dave Apollon and Orch. (12-17-38) 4706	Dec. 24,'38	11
Clyde Lucas and Orch. (1-21-39) 4707	Jan. 7,'39	10
Blue Barron and Orch. 4708	Jan. 21,'39	1 rl.
Jerry Livingston and Orch. 4709	Feb. 4,'39	1 rl.
Russ Morgan and Orch. (3-4-39) 4710	Feb. 25,'39	10
Dave Apollon and Orch. 4711	Apr. 22,'39	1 rl.
Clyde McCoy and Orch. (5-27-39) 4712	Mar. 18,'39	10
Artie Shaw and Orch. (1-8-39) 4713	Apr. 29,'39	10
Larry Clinton and Orch. 4714	May 20,'39	1 rl.
Leith Stevens and Orch. (6-17-39) 4715	June 10,'39	10
Rita Rio and Orch. 4716	July 1,'39	1 rl.
Will Osborne and Orch. (8-5-39) 4717	July 22,'39†	10
Eddie Delange and Orch. 4718	Aug. 12,'39	1 rl.
MERRIE MELODIES (In Color)		
No. 70—Daffy Duck in Hollywood 4506	Nov. 5,'38	7
No. 71—Count Me Out (12-31-38) 4507	Dec. 17,'38	7
No. 72—The Mice Will Play 4508	Dec. 31,'38	7
No. 73—Dog Gone Modern (1-21-39) 4509	Jan. 14,'39	7
No. 74—Ham-ateur Night 4510	Jan. 28,'39	7
No. 75—Robin Hood Makes Good (3-4-39) 4511	Feb. 11,'39	7
No. 76—Gold Rush Daze 4512	Feb. 25,'39	1 rl.
No. 77—A Day at the Zoo 4513	Mar. 11,'39	1 rl.
No. 78—Presto Chango 4514	Mar. 25,'39	1 rl.
No. 79—Bars and Stripes Forever 4515	Apr. 8,'39	1 rl.
No. 80—Daffy Duck and Dinosaur (4-22-39) 4516	Apr. 22,'39	7
No. 81—Thugs with Dirty Mugs 4517	May 6,'39	1 rl.
No. 82—Naughty But Mice 4519	May 10,'39	1 rl.
No. 83—Believe It or Else 4520	June 3,'39	1 rl.
No. 84—Hobo Gadget Band (6-17-39) 4518	June 17,'39	7
No. 85—Old Glory (6-17-39) 4521	July 1,'39	10
No. 86—Dangerous Dan McFoo 4522	July 15,'39	1 rl.
No. 86—Snow Man's Land 4523	July 29,'39	1 rl.
No. 87—Hare-Um Scare-Um 4524	Aug. 12,'39	1 rl.
TECHNICOLOR SPECIALS		
Immortal Brush (10-22-38) 4402	Nov. 19,'38	9
The Master's Touch 4408	Feb. 18,'39	1 rl.
SPECIAL		
Nine Million, The (2-18-39)		9
VITAPHONE VARIETIES		
Robbin' Good (12-3-38) 4904	Dec. 19,'38	10
Luis Zingone		
Ski Girl (1-28-39) 4905	Jan. 14,'39	10
"Gadgeteers" 4906	Feb. 18,'39	1 rl.
Tax Trouble 4907	Mar. 18,'39	1 rl.
Grouch Club		
The Crawfords "at Home" 4909	Apr. 15,'39	1 rl.
Dean of the Pasteboard (5-27-39) 4910	May 27,'39	10
Luis Zingone		
Right Way, The (6-17-39) 4908	July 1,'39	9
Irene Rich		
Witness Trouble 4911	July 29,'39	1 rl.
Grouch Club		
One Day Stand 4912	Aug. 19,'39	1 rl.

OTHER PRODUCT

A. B. F. D.

Title	Rel. Date	Min.
Legend of Norfolk, A (12-31-38)		

ABPC

Come Back to Erin (5-20-39)		33

AMERICAN RED CROSS

Footsteps (5-27-39)		11

AMERICAN TRADING

La Traviata		
Little Journeys to Distant Lands		
Travel Talks		

ASSOC. OF SCHOOL FILM LIBRARIES

New World for Old (6-3-39)		25

BRITISH

Londoners, The (4-29-39)		35
Reporter Investigates Liberty (5-6-39)		17
Warning, The (4-1-39)		35

CENTRAL

Chinook's Children (6-3-39)		10

CIVIC

City, The (5-20-39)		44

ENNIS

Memory Lingers On, The (8-5-39)		10

FRENCH FILM EXCHANGE

Ave Maria (7-15-39)		
Rembrandt (7-15-39)		
Trip to the Sky (7-1-39)		10

G. P. O.

Health for the Nation (7-15-39)		
Spare Time (6-17-39)		
Men in Danger (6-17-39)		

LENAUER

Frosty Frolics (12-24-38)		11
Getting Your Money's Worth (12-31-38)		11

MOTION PICTURE INDUSTRY

For Auld Lang Syne (4-22-39)		10

PATHE COMMERCIAL

Miracles of Modernization (7-8-39)		8

SANDERS FILM

Fishing in the Fjords (11-12-38)		10
Dalecarlia, The Heart of Sweden (11-19-38)		10

SPECTATOR-DENNING

Point of View (6-3-39)		

WORLD

Andante et Dondo		
Ave Marie		
Children's Corner		
Jeune Fille Au Jardin		
Les Berceuses		
Song of Ceylon		
Valse Brilliante		

WPA

Shock Troop of Disaster (2-25-39)		10

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Title	Rel. Date	Min.
Flying G-Men (2-18-39)	Jan. 28,'39	18
James Craig-Lorna Gray		
Mandrake, the Magician (5-13-39)	May 6,'39	
Warren Hull-Doris Weston (1st episode 27 min.)		
Overland with Kit Carson	Aug. 12,'39	
Bill Elliott-Iris Meredith		

REPUBLIC

Title	Rel. Date	Min.
Daredevils of the Red Circle (6-10-39)	June 10,'39	18
Charles Quigley-Herman Brix (each)		
Hawk of the Wilderness (12-10-38) 7301	Dec. 3,'38	2 rls.
H. Brix-J. Martin-Mala (each)		
Dick Tracy's G-Men	Sept. 2,'39	
Ralph Byrd		
(15 episodes) (1st episode 29 min.)		
Lone Ranger Rides Again	Feb. 25,'39	2 rls.
Robert Livingston-Chief Thunder Cloud (each)		
(15 episodes) (1st episode 30 min.)		
(Exploitation: Nov. 11,'39, p. 55.)		

UNIVERSAL

Title	Rel. Date	Min.
Buck Rogers (2-11-39) 3881-92	Apr. 11,'39	
Buster Crabbe		
Oregon Trail, The (5-20-39) 4581	July 4,'39	21
John Mack Brown-Louise Stanley (each)		
(15 episodes)		
Phantom Creeps, The	Oct. 17,'39	
Bela Lugosi-Dorothy Arnold		
Scouts to the Rescue (12-31-38) 3781-92	Jan. 17,'39	
Jackie Cooper-Vandell Darr		
(Exploitation: Jan. 14,'39, p. 65.)		

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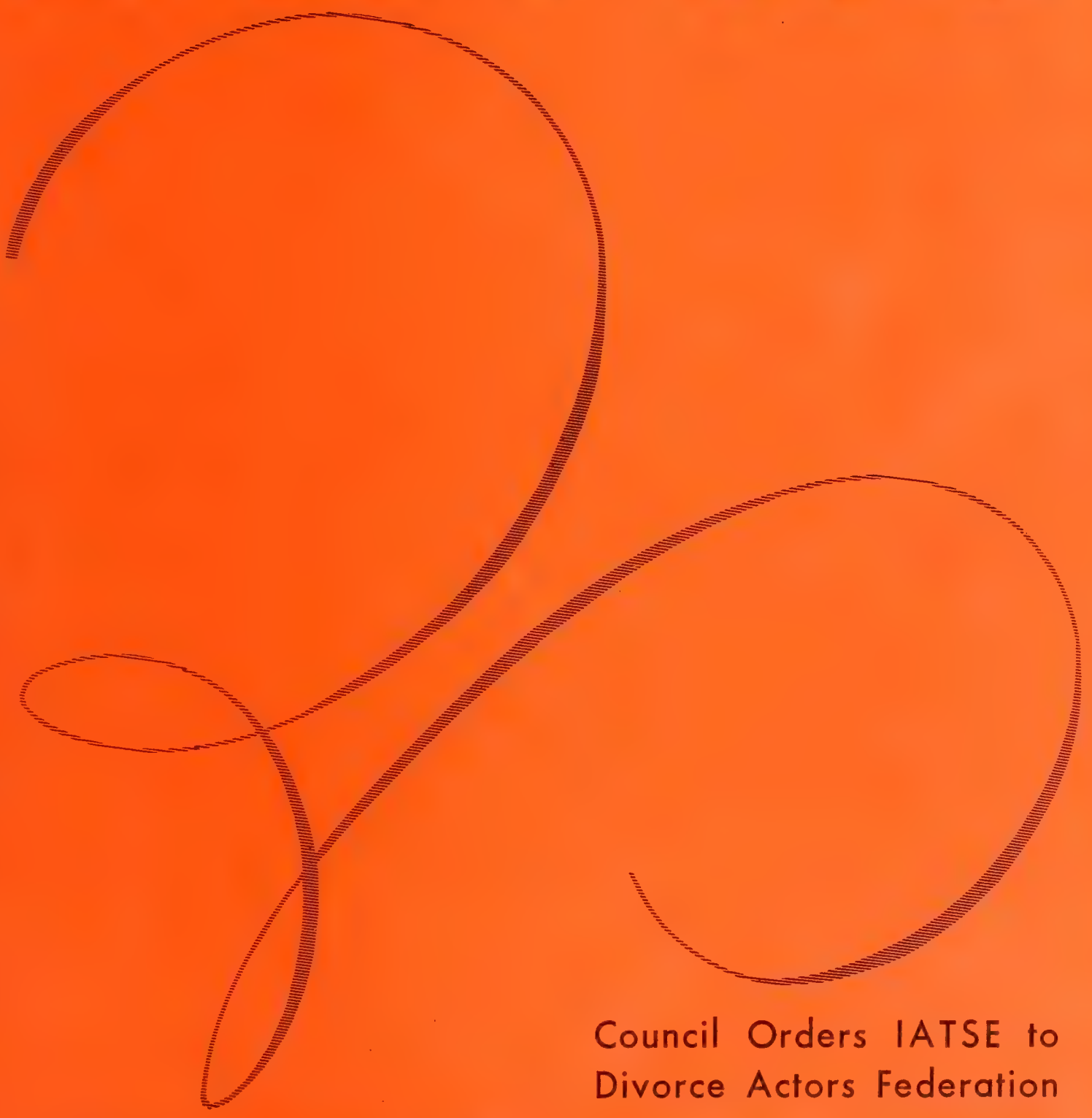


Paramount's "BEAU GESTE" does year's biggest opening day business at New York Paramount. Tops "Union Pacific" and "Man About Town" despite heat wave.

Paramount Pictures

NEW YORK,
N. Y.

MOTION PICTURE HERALD



Council Orders IATSE to Divorce Actors Federation

Hollywood Producers Buy 26 More Books and Plays

Three More Anti-Trust Actions against Majors

Code Written into Consent Decree Is Favored by Allied

U.S. Attorney Launches Hollywood Labor Probe

VOL. 136, NO. 8 In Two Sections — Section One AUGUST 19, 1939

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MILLIONS ARE READING THIS!

N. Y. Daily News column syndicated across the nation!

Hollywood

By ED SULLIVAN

Hollywood, Aug. 9.

Glamour

In "Lady of the Tropics," Hedy Lamarr proves beyond any possible doubt that she is the most startling beauty ever to reach the screen. . . . Perhaps there have been women to match the compelling loveliness of Hedy, but you mark me down as one of the doubters. . . . Certainly, there is no girl in Hollywood who can top or even tie The Lamarr.

* * *

They tell me, the historians, that Helen of Troy was quite a girl. . . . Others aver that Cleopatra was some shucks as a looker. . . . Mona Lisa's inscrutability has been accepted by many as mysterious beauty. . . . Venus de Milo, with or without arms, had a chassis that beggared comparison. . . . You can have them all, my little chickadees, and I'll give you twelve points and take Hedy.

* * *

In my time, I have seen some lookers. . . . Marlene Dietrich ain't hay. . . . Lili Damita had a quality of attractiveness that made you sit up and take notice when she breezed into a room. . . . Dolores Del Rio has a polished sleekness and coloring that arrest attention. . . . The late Marilyn Miller was gorgeous. . . . Garbo, Madeleine Carroll, Merle Oberon and Patricia Morrison have caused disturbances. . . . In the old days, Barbara La Marr made eyes pop. . . . Lillian Lorraine, Evelyn Nesbit and Dolores, of the "Follies," were stunners. . . . They tell me that Lillian Russell had a perfection of face and feature that stopped hansom cab traffic. . . . Take 'em all, brother. . . . I'll take Hedy.

* * *

Loretta Young, Anita Louise, Imogene Wilson, Vilma Banky, Carmel Myers and Nita Naldi just about represented the alpha and omega of feminine appeal. . . . Mary Kirk Brown, the youngster who has just hit Page 1 headlines, when she first arrived on Broadway did not have to take a back seat for any of them. . . . Billie Dove was a knockout. . . . Corinne Griffith, Gladys Glad, Jean Harlow, Agnes Ayres, Gwili Andre, Rene de Marco, Yolanda, Janice Jarrett, Betty Lomax, Ethelyn Holt, Mae Murray, the late Olive Thomas, Mrs. William Rhinelander Stewart and June Lang would have supporters in any beauty sweepstakes. . . . Aviatrix Ruth Elder was unusually pretty. . . . There are professional models who can match Ann Sheridan oomph for oomph. . . . But Hedy Lamarr would be the winner in any foto finish.

* * *

"Lady of the Tropics," coming on top of "Algiers," proves positively that cameras never have been trained on any one so photogenic as Hedy. . . . In one scene, she puts on a hat frontwards, backwards and sideways, while posing in front of a mirror. . . . She looked gorgeous each time. . . . Girls in the audience moaned when she accomplished it, a low moan of anguish. . . . "After I see her on the screen," confided one famous screen beauty, "I leave the theatre without even stopping to look in my mirror. What's the use?"

* * *

Director Jack Conway, Writer Ben Hecht and Cameraman George Folsey can take a low bow on "Lady of the Tropics." . . . In every way, this picture was the most unwelcome assignment in Hollywood. . . . You will remember that after she completed "Algiers," Miss Lamarr went into "I Take This Woman," which was shelved after an expenditure of three-quarters of a million dollars. . . . After that happened, every director in town shuddered at the thought of getting the next assignment. . . . Conway got it and did a grand job. . . . Folsey, who had been Joan Crawford's cameraman, did a magnificent job of fotography. . . . Hecht's script, limited to certain definite lines, was just what the studio wanted.

* * *

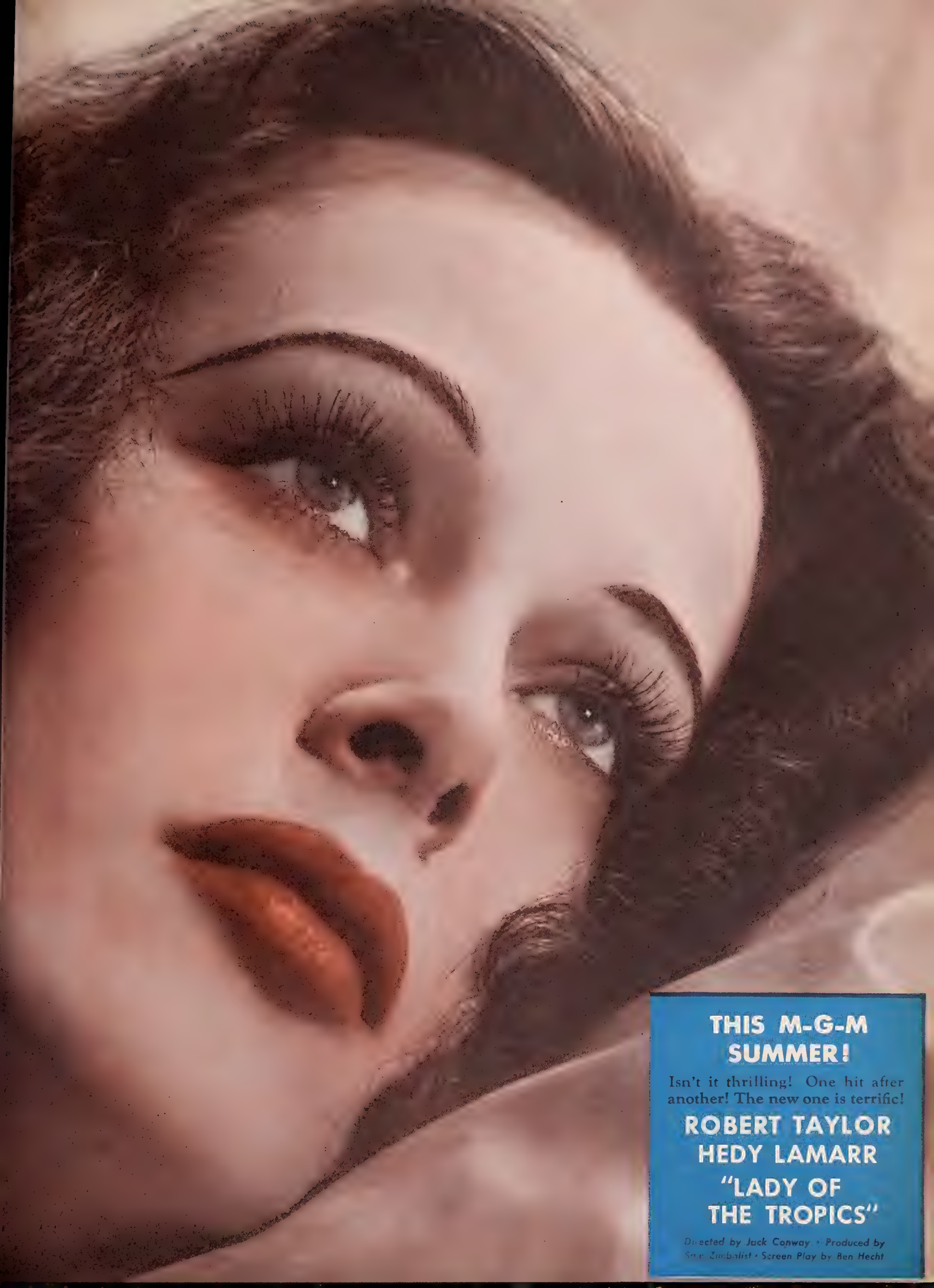
Miss Lamarr, after "Algiers," was condemned with faint praise. . . . Nobody disputed that she was gorgeous, but it was believed that her lack of technique as an actress would wash up her career aborning. . . . The hecklers won Round 2 when "I Take This Woman" was shelved. . . . In this third picture, Hedy wins the last laugh, because she handles her lines and scenes with the assurance of a trouper. . . . Her acting has improved tremendously. . . . I doubt if she'll ever win an Academy Award from Bette Davis, but when you look like that, you don't have to.

* * *

The subject of beauty always has been first-rate news. . . . The history of the world has been tied to it. . . . It has spurred men to build skyscrapers, launch boats, write poems. . . . It has turned cravens into heroes. . . . It has inspired great literature, great painting, great music. . . . So Hedy Lamarr, on beauty alone, is an important personage.

* * *

In the old days, the minstrels would have gone about the countryside singing about this dark-haired knockout drop. . . . The knights of the Round Table would have engaged in tourneys to win her hand. . . . Sir Walter Scott would have used her as a plaster model for his heroines. . . . Tennyson would have abjured the babbling brook. . . . Marc Antony would have given Cleopatra the go-by. . . . Helen of Troy would have been supplanted as a launcher of ships. . . . Shakespeare would have had a new Juliet for his balcony scene. . . . But this is 1939. . . . Hedy gets only the distinction of a syndicate column, filed from Sunset and Vine.


THIS M-G-M SUMMER!
Isn't it thrilling! One hit after another! The new one is terrific!
ROBERT TAYLOR
HEDY LAMARR
"LADY OF THE TROPICS"
Directed by Jack Conway • Produced by Sam Zimbalist • Screen Play by Ben Hecht

Number On

THE SCREEN'S NUMBER 1. ACTRESS!



Read!

"There is no finer actress than Bette Davis!" *N. Y. World Telegram*

"Bette Davis truly brilliant!" *N.Y. Sun*

"Poignant, engrossing, fine . . . . a tribute to Miss Davis!" *N.Y. Times*

"Bette Davis adds another superb portrait to her gallery!" *N.Y. Post*

"Bette Davis tops her unforgettable 'Jezebel' and 'Dark Victory' triumphs!" *N.Y. Daily News*

"Another dramatic accomplishment for Bette Davis!" *N.Y. Jour. Amer.*

47 MORE BIG ONES ON THE WAY... ALL BUILT FO

e!

BETTE
DAVIS · HOPKINS
MIRIAM
in
"THE OLD MAID"
with
GEO. BRENT

DONALD CRISP · JANE BRYAN · LOUISE FAZENDA
JAMES STEPHENSON · JEROME COWAN · WM. LUNDIGAN · CECILIA LOFTUS

Directed by EDMUND GOULDING

Screen Play by Casey Robinson · Based on the Pulitzer Prize Play by Zoe Akins and the Novel by Edith Wharton · Music by Max Steiner · A First National Picture

JACK L. WARNER · HAL B. WALLIS · HENRY BLANKE
In Charge of Production *Executive Producer* *Associate Producer*

Attraction Number 1. from the Number 1. Company is now topping the sensational grosses of last season's closing hit, 'Each Dawn I Die', and will be

HELD OVER INDEFINITELY

at the N.Y. STRAND!

OLDOVER TIME BY WARNER BROS!

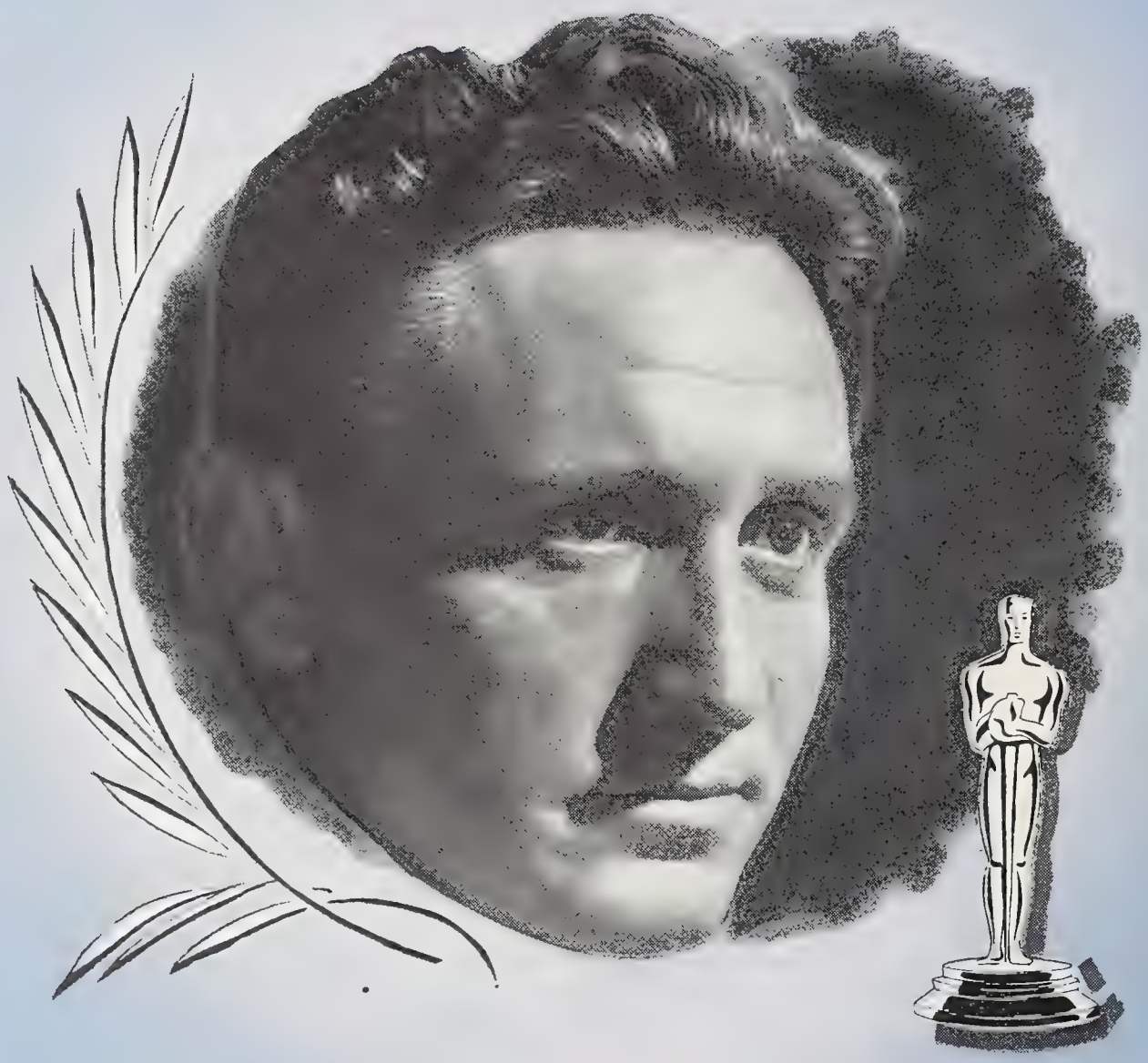
20th CENTURY-FOX

congratulates

SPENCER TRACY

on another Academy Award performance

in "Stanley and Livingstone"



A great actor again wins acclaim for a performance that will stand as one of the screen's most memorable. ¶ Twentieth Century-Fox joins the nation in paying tribute to his distinguished portrayal of Henry M. Stanley in "Stanley and Livingstone."

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 136, No. 8 — August 19, 1939

THE CHECKER BOARD

FROM the inside looking out the motion picture business would seem to be, and to have been for a spell, in quite a kettle of fish—government anti-trust suits against "the majors", against circuits, federal legislation on trade practices, state legislation concerning "major-controlled" theatres and circuits, federal attack on Hollywood's talent pool, and an assortment of projected new taxations, including municipal revenue notions. On top of that are labour complications of varying degrees of significance and malodorousness—always the way from the interior issues in the American Federation of Labor on jurisdiction to the broader issue of A. F. of L. vs. C.I.O., and on down to the matter of "payoffs" and "fixes." Then, in a manner much more industrious than expedite, there has been a striving at an internal trade practice program, sometimes called a "Code," aimed perhaps both at improving trade relations and at something intended to placate the forces of government policy made articulate in the anti-trust suit against the majors.

All of this adds up to a dither of concern about who gets and does what to whom, when and how.

For a long time now this has been the special occupation and preoccupation of the picture business, all detracting devastatingly from attention to making pictures and arranging to get the customers to come to the box office and buy them.

THE Congress has quit and gone home, to stay until January unless a war crisis arises to require a special session. The Neely bill has thus again gone into hibernation on the shelf after passing the Senate.

The status of the basic anti-trust suit is full of motions, addressed at delays, until when?

Possibly the tactics of delay might postpone action past a national election which might bring in with it a change of administration and attitude in Washington.

Possibly, too, delay might enable various rearrangements in trade practices and interior relations calculated to achieve consideration as moves of what might be called "appeasement".

What is to be done about it all is quite as uncertain as in the whole national business and industrial scene, with for the motion picture some special complications of its very own. At least it can be observed that the motion picture has grown up to the point where it can have as many problems as any of them.

To some observers it seems that an early appeasement of the government's attitude of belligerency concerning picture affairs is rendered the more improbable on an assumption that because the motion picture is such good publicity material it is to be made, is being made, an example and demonstration of the general administration policy.

CERTAIN it is that anti-trust suits have for weeks, months, been arriving with the regularity of the bombardments of "old One-O'clock von Kluck" on the western front. It is not to be assumed that the timing is accidental.

It might seem, too, that there has been a definite timing of the arrival in Hollywood this week of Mr. Charles H. Carr, special assistant attorney general, bearing letters from Mr. Frank Murphy, United States attorney general, giving blanket authority to inquire into allegations of labour racketeering and questioned transactions pertaining to income taxes.

If it is consent decrees that Washington wants, the moves in progress might be considered in the nature of persuasion.

The method is not new. Long, long ago in the days of Woodrow Wilson it was being done. "I remember," remarked Mr. Colvin Brown, the other day, "when the famous Elgin Butter Board, charged with price fixing, almost immediately took a consent decree when the subject of indictments came into the conference." Mr. Brown was there at the time, secretary of the board.

THE general situation also acquired some interesting colour with the arrival of the August 12th issue of the *Saturday Evening Post* with its leading article devoted to "Trust Buster—The Folklore of Thurman Arnold", a piece done by Mr. Joseph Alsop and Mr. Robert Kintner, a Washington writing team.

The Alsop-Kintner essay was something between a *New Yorker* profile personal analysis and a political disquisition on the person and policies of Mr. Arnold, who is presented as more than mildly picturesque of manner and thought. The title, of course, derives from Mr. Arnold's own opus, entitled "The Folklore of Capitalism".

Between what Mr. Arnold has said in his book, his publicity statements, and what is said of, and maybe for, him by Alsop and Kintner, it is to be judged that it is his viewpoint that the law is something that merely denotes a trend of development rather than a code of procedure.

Just now it seems to be the Arnold notion that he will experiment in some extensive application of the long-existing statutes pertaining to monopoly. It is pointed out that in the days of Theodore I, when the anti-trust law was new, it was administered by about five lawyers, while most recently Mr. Arnold has contrived to get the staff, grown to eighteen, increased to an army of three hundred.

One would gather from the reports that no one can expect to do much about Mr. Arnold—Elk, eccentric, iconoclast, ex-mayor of Laramie (Wyoming), lecturer, law professor, and primarily a rough-hewn reformer—just as indignant as Westbrook Pegler but not so sore about it.

Mr. Arnold, one will remember, has had a fling at the cost of fertilizers, the price of Chicago milk, and besides the motion picture industry has the rest of American business on his mind, including most urgently the building trades.

THE *Saturday Evening Post* article caused some twittering in Washington and reporters went to see Mr. Murphy about it, apparently expecting maybe he'd spank. They got "no comment", the current stereotype. Meanwhile, what Mr. Murphy does seems to have a certain relation to what Mr. Arnold has set in motion.

Despite the apparent confusion of the picture, it can

[*Continued on following page, bottom of column* 1]

This Week

Decision

The Executive Council of the American Federation of Labor Tuesday night ordered the International Alliance of Theatrical Stage Employees to withdraw the charter granted to the American Federation of Actors, recognized the jurisdiction of Associated Actors and Artistes of America over actors and the legal right of the AAAA to revoke the charter of the AFA. The decision was sharply critical of the organizational structure of the Associated Actors and the expulsion of the AFA and called upon the Associated Actors to revoke the charter granted to the American Guild of Variety Artists. It also called upon the Associated Actors to reinstate Sophie Tucker, president, and Ralph Whitehead, executive secretary, and other officers of the AFA. In addition the council suggested that a board of 10, chosen from both sides, govern the AFA for 90 days, after which time an election should be held. Both sides professed satisfaction with the decision.

The story in detail is on page 14.

Stage and Screen

The long heralded plan by which Hollywood backing would be returned to Broadway stage productions, from which it has been absent since 1936, is again being made the subject of meetings held by representatives of motion picture interests and the Dramatists' Guild.

With a plan drawn up and ready to be put into work, details such as the initial payment to be made to the playwright by the film company backer are currently under discussion by J. Robert Rubin, Metro-Goldwyn-Mayer vice-president; Jake Wilk, Warner Brothers' story editor; Sidney Fleisher, Guild attorney, and Luise Sillcox, executive secretary of the Guild.

THE CHECKER BOARD

[*Continued from preceding page*]

be perceived that there is a basic situation, the issues between policies of American industry, including pictures, and the concept of economy held by the New Deal. The labor issues, C.I.O. vs. A. F. of L., may parallel, but they are incidental rather than integral.

Charges about labour rackets and inquiries about income taxes are not so much causes as instruments of causes.

All or nothing of all this has anything much to do with what the customers are interested in—entertainment. The customers—theatres and public—want pictures.

—*Terry Ramsaye*

More Suits

This week's crop of anti-trust suits attacking the majors and various circuits were leveled against Crescent Amusement Company and the distributors in the south, in one action by the Government and in another by independents, and against Stanley-Warner Circuit and the majors in Pennsylvania.

Elsewhere in the courts, Columbia Pictures, in the New York anti-trust suit of the Government's, entered full denials in two separate defenses, calling the company an "independent," not a major.

From Washington came word that the Administration's Temporary National Economic Committee, investigating "big business" these past several months, will not, as originally expected, touch the motion picture. (*See page* 18.)

—

Charles B. Cochran, Oklahoma City attorney for Paramount, Twentieth Century-Fox, Loew's-MGM, RKO and Warner-Vitagraph, Wednesday filed a 62-page memorandum in U. S. District Court in support of their plea for a more definite statement of charges in the Government anti-trust suit against the Griffith circuit and the majors.

Edgar S. Vaught, district judge, will rule on the matter in late September.

Broadcasters' Counsel

The copyright committee of the National Association of Broadcasters this week appointed Sidney M. Kaye of the law office of Rosenberg, Goldmark and Colin, as special counsel to complete a draft of final plans for the development of new sources of music independent of the American Society of Composers, Authors and Publishers.

Last week Neville Miller, president of the NAB, announced that a general meeting of the entire radio industry will be held in Chicago on September 15th to determine what might be done to develop other and less expensive sources of musical material. Mr. Miller said that $4,000,000 a year, paid by broadcasters, is "too stiff" a price to pay ASCAP for its music rights.

Ballyhoo

The new season, exploitation-wise, is starting with extensive plans.

Metro-Goldwyn-Mayer for its "Wizard of Oz," Universal for "The Under-Pup," Twentieth Century-Fox for "Hollywood Cavalcade," Paramount for "The Star Maker," and Walter Wanger for his "Eternally Yours," all have large plans, ranging from an $11 a seat opening to a hunt for "deserving orphans."

An account of the plans is on page 42.

Federal Investigation

The Federal Government is investigating the payment by Joseph M. Schenck, chairman of the board of Twentieth Century-Fox, of $100,000 to William Bioff, international officer of the International Alliance of Theatrical Stage Employees, during the 1937 studio labor troubles; the personal income taxes of Mr. Schenck; and the merger, also involving income taxes, of Fox Film Corporation and Twentieth Century-Fox Film Corporation. Charles H. Carr, special assistant attorney general, arrived in Los Angeles Monday with two letters of authorization from Attorney General Frank Murphy. The evidence gathered by Mr. Carr will be presented to a federal grand jury in mid-September.

Mr. Schenck, who is also a vice-president of Twentieth Century-Fox, president of the Motion Picture Producers Association and head of the producers' labor negotiating committee, said in New York last week that his loan to Mr. Bioff, who has resigned from the IATSE office, had been repaid.

Meanwhile, on the coast, the five year pact between the producers and the IATSE, agreed upon last week despite opposition of the CIO's United Studio Technicians Guild, was signed Saturday, after the IATSE had threatened a strike.

The story is on page 16.

MOTION PICTURE HERALD

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France Drops Restriction

The French Government has dropped its limitations on the importation of foreign films dubbed in French, so far as the product of those countries which admit French films without numerical or monetary restriction, such as the U.S., are concerned.

Participating in the International Film Festival to be held at Cannes September 1st will be 12 American films, of which eight have already been chosen.

An account of these events is on page 30.

The New Almanac

The 1939-40 International Motion Picture Almanac, a Quigley Publication, edited by Terry Ramsaye, came off the presses this week. This edition has 1,196 pages and contains the biographical records of more than 11,500 individuals in some 918,000 words.

For further details of the new Almanac see page 23.

Disappointed

Now that the British Home Office Advisory Committee has ruled, after a year, that there shall be no change in the situation regarding the socalled "non-flammable" film, that there is no call for special safety regulations and no need for censorship of non-theatrical pictures, exhibitors in England must seek a new method of tackling that perennial problem of competition. Furthermore, the Committee did not even express an opinion whether the 1909 Act applies to "non-flam" film.

Aubrey Flanagan's article appears on page 58.

FOR READY REFERENCE

Editorial	Page 7
This Week in Pictures	Page 10
The Hollywood Scene	Page 35
In the Cutting Room	Page 47
Managers' Round Table	Page 65
Release Chart	Page 75
Asides and Interludes	Page 39
Showmen's Reviews	Page 50
In the Courts	Page 60
Deaths of the Week	Page 60
In the Newsreels	Page 56
Short Subjects on Broadway	Page 48
What the Picture Did for Me	Page 61
Book Reviews	Page 56

"ILLEGAL" SAYS ARNOLD AS HE DENOUNCES CODE

BULLETIN—The trade practise code proposed by the majors and completed after months of laborous negotiation was declared illegal by the Department of Justice with a public statement issued in Washington Thursday morning. The release included a letter from Thurman Arnold, addressed to the code conferees, in which he declared the document based on an unlawful structure and reiterating his insistence on divorcement of production and distribution from exhibition.

The answer to that question, "Code, code, who has the code?" was found this week in the large, dark-furnitured, American flag-bedecked office of Thurman Wesley Arnold, United States assistant attorney general, in the new building housing the Department of Justice at Pennsylvania and Constitution Avenues in Washington. Mr. Arnold was given a peek at the code, but not the trade outside of its formulators.

Mr. Assistant Attorney General—who is prosecuting the many anti-trust suits against the majors—had the code over the weekend. It had been brought to him by lawyers of five of the large companies—Columbia, United Artists and Universal excepted. The drafting committee of sales managers and their counsel had believed—or hoped—that the document, the fifth one to be written—was *the* final one; they had been working on it for a year and their companies had been thinking about it for several years.

Although not necessarily disclosed to the assistant attorney general, the majors' representatives had decided that Mr. Arnold would have a "reasonable length of time" to voice opinion of the contents and, none received, it then would be presented officially and formally to the industry at large.

Throughout all of their last conversations with exhibitors, the majors had stated with definiteness that they could make no further changes in the trade practices part but that they would alter the arbitration provisions. Identity of the Department of Justice's suggestions, of course, was not divulged by either side.

Faced with somewhat of a dilemma, the majors' code committee walked into the Hotel Astor at 11:00, Wednesday morning, to talk over the new state-of-the-nation codewise, continuing until 3:30 in the afternoon. "No statement today, and none is likely tomorrow" was the report.

Release of the code had been expected—again—Wednesday afternoon. The new situation precluded that release, and there were some who speculated what final effect the Department's suggestions might have on delay of actual enactment, the speculators weighing whether the majors would accede to the Government's changes.

One executive pointed up pessimistically to the continuous "Federal harassment of the industry" which the code formulators have been facing, the refusal of the Government to "lend an ear" in the formulation, rejection of the code in its entirety by Allied States and growing lack of enthusiasm for the code in other exhibitor quarters, including those embracing large circuit operators.

With it all, the majors still have to work out the how and when and where the code will be administered and its arbitration system effected.

A code acceptable to the U. S., which could be incorporated into a consent decree, would "clean the slate", said Allied States this week. See page 25.

Milton C. Moore on Wednesday led exhibitors of four southern states in a plea to distributors for relief from trade practices through the code, reporting that exhibitors in the south are questioning the good faith of the distributors. See page 24.

Washing the Union Issue At Atlantic City Session

THE mermaids were wondering what the land lubbers were saying last weekend in the battle of the union alphabet that spilled out from the deliberations of the executive council of William Green's American Federation of Labor in the Ritz Carlton hotel, across the boardwalk and over the beach.

It was all a jurisdictional tussle within the AFL, following the extension of activity of the IATSE projectionists and stagehands union into other Green pastures by taking over the American Federation of Actors, fulfilling a pronouncement of policy made a year ago by George E. Browne, president of the IATSE.

In from Hollywood rode a delegation demanding that the Labor Federation uphold the 11-unioned Associated Artists and Artistes of America, which it did by ordering the IATSE to withdraw the charter it had granted the AFA, the while calling upon the Four A's to reinstate the AFA (story on page 14).

All Pictures by Staff Photographer



J. W. BUZZELL of the Los Angeles Labor Council and Ralph Morgan (left), president of the Screen Actors Guild, succumbs to newspapermen's pleadings for an interview.



YES, they did have music. Jascha Heifetz (right) leaving the council chamber. He had gone tc Atlantic City as an observer.

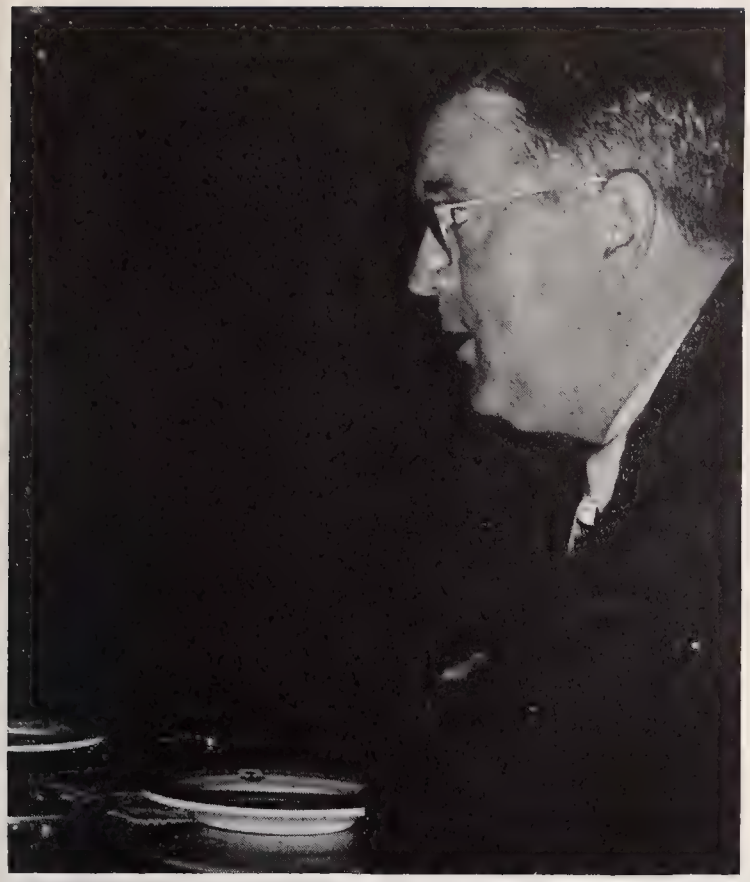


Sophie Tucker (below), suspended from the Screen Actors Guild, American Federation of Radio Artists, and the Actors' Equity, pending the hearing. Behind her is Ralph Whitehead of the America Federation of Actors. The AFL decision "called upon" the Four A's to reinstate both.





JEAN MUIR (above) supports the Screen Actors Guild, but most definitely.



GEO. W. BROWNE, president of the IATSE, conferring.

"It sure is a headache," said William Green, president of the American Federation of Labor, who found himself in the role of referee, behind the committee of three which took the unions' problem in hand. Here Mr. Green is dictating to his secretary in his room at the Ritz Carlton before the actors' representatives met with the council members.





Kenneth Thomson (right), executive secretary of the Screen Actors' Guild and the target of verbal shots from IATSE members, rushes from the council room at a dramatic turn of the proceedings, but without explaining.

Matthew Woll (left), head of the Teamsters Union and a member of the executive council of the American Federation of Labor, was named to the mediating committee.

Most of the bathers forgot the surf to watch the third floor of the Ritz Carlton for glimpses of the screen and stage notables.





Tallulah Bankhead and Peter Lorre give the subject their attention.





COSMO-SILEO PHOTO

A VISIT to Europe by Harry M. Warner, president of Warner Brothers, and Mrs. Warner (left) is being coupled with conferences with Sam Sax, production manager in England. Mr. and Mrs. Joseph Bernhard are doing the *bon voyage.*

Below: Shirley Ross stands ready to speak into Western Electric's new cardiod directional microphone in Hollywood, while a sound technician adjusts it. Homer Tasker (left), production chief, and Loren L. Ryder, Paramount's director of recording, look on.



FRED C. QUIMBY, MGM short subjects chief, entertains the press as Leo, Jr., is enthroned as official namesake of MGM shorts. (L. to r.) Harry Cohen, Richard Goldstone, Harry Poppe, Mr. Quimby, Hugh Harman, John Nesbitt, Rudolph Ising, Laraine Day, Bob Benchley, June Preisser, Pete Smith, Carey Wilson, Jack Chertok.



Here, There and Between



EARLE G. HINES, president of International Projector Corporation and General Theatres Equipment, visits Hollywood.



By staff photographer

JOSEPH M. SCHENCK in New York to present $1,300,000 to President Roosevelt from the Birthday Ball celebrations, says strike talk is "bunk." (See page 16.)



WILLIAM H. RIPPARD, who operates the Eaco and Lee theatres in Farmsville, Virginia, comes to the Fair with his daughter, and stops off for a chat in the Paramount Building.

OUT OF FLORIDA and its St. Petersburg come Glenn Mulvihill (center), manager of the Plaza theatre, and Walter Tremor (right), managing the Pheil theatre. With them is Harold Hayes.





FIVE big fish for the three of them. Lee Insley, (right), home office representative of the Schine Circuit, helps take in these 60 to 82 pound marlin off Rehobeth Beach, after the Gloversville, N. Y., convention.

EXHIBITORS ON THE GO

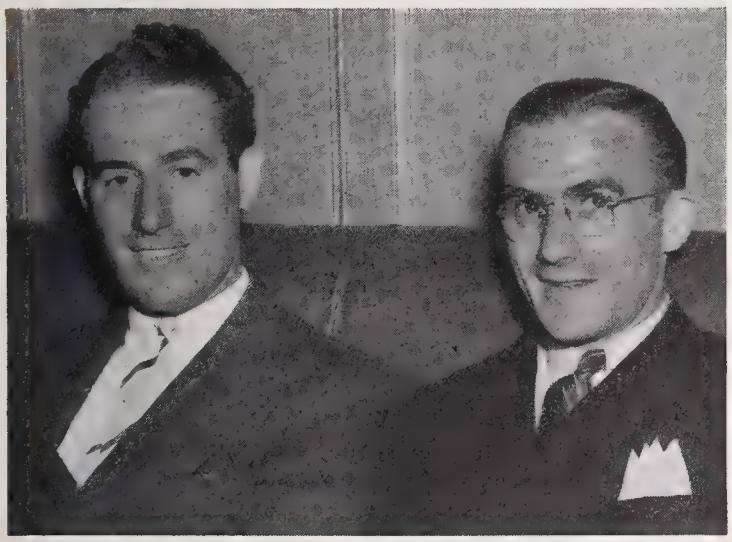
ALL theatremen and most of them in New York to see the World's Fair and get pointers, if any, on the business of showmanship. The pictures on this page were taken in the Paramount and RKO Radio lounges at the home offices and in the Managers' Round Table reception room at Quigley Publications, in Radio City.



Above: George E. Planck, city manager of Southio Theatres (Paramount) in Marion, Ohio.



Left: Gene Peffley, assistant manager of the Ritz theatre at Richmond, Indiana.



Above: Nathan Levin, of the Dudley at Roxbury, Mass., and Maurice Streletsky, Capitol, Allston, Mass.

Right: Seymour Gumbiner, manager of the Banner, Royal and Paulina theatres in Chicago, at the RKO lounge. (Herald Staff Photo)



Below: Lou Weiner, owner of the Russell theatre in Glace Bay, Nova Scotia, studies a management problem in the Managers' Round Table office.

(HERALD staff photo)



AFL HALTS INVASION OF ACTORS' FIELD BY GEORGE BROWNE'S IATSE

AFL Council Orders Alliance to Withdraw Charter Given AFA; Both 4-A's and AFA Call Decision "Victory"

BULLETIN

William Green, president of the American Federation of Labor, told the "Four A's" actors' union late Wednesday that all of the AFL decisions and recommendations in the fight with the IATSE over jurisdiction of actors must be accepted in full or not at all.

The "Four A's" replied that the decisions or recommendations could not be accepted in full, and returned a committee to Atlantic City Thursday to confer with the AFL mediation committee in a last-minute effort to prevent a strike by the actors.

Among the rejected recommendations are: Reinstatement of Ralph Whitehead as executive secretary of the AFA; reinstatement of the AFA charter; cancellation of the charter of the American Guild of Variety Artists.

Mr. Whitehead said his union "must take all or nothing."

—

George E. Browne's intention of unionizing all crafts and professions in the motion picture business under his International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators, has received a jolting setback, at least in so far as actors are concerned, at the hands of the American Federation of Labor.

Investigation at Coast

Even as the special committee of the American Federation of Labor was meeting over the weekend at Atlantic City to determine whether the IATSE should or could have jurisdiction over actors, which jurisdiction was opposed by the Associated Actors and Artistes of America with Hollywood actor support, the United States Government was moving in on the Hollywood labor situation, sending Charles H. Carr, a special agent of the Department of Justice, to Los Angeles to investigate film labor, principally one William Bioff, former IATSE official, who received $100,000 from Hollywood producers during the 1937 studio labor trouble. (See page 16.)

George Browne, in his fight with the "Four A's" over jurisdiction over actors, publicly at least was not a militant, bowing to the decision of the AFL committee. No one was more conscious than Mr. Browne of the publicity-getting capacity of Hollywood stars, which was demonstrated last week by their mass flight to Atlantic City to protest against the IATSE's "invasion" of their field.

On Tuesday night, in Atlantic City, the executive council of the Labor Federation announced a "compromise decision," which was, in effect, favorable to the Four A's, for it instructed the IATSE to withdraw the omnivorous charter it had granted to the American Federation of Actors, which formerly belonged to the Four A's.

The granting of this charter by Mr. Browne to the AFA had precipitated the fight from the AAAA, which had protested to the executive council. The council mulled it over, then appointed a three-man mediating committee, which met with both sides, and on Monday submitted recommendations. The council considered these on Tuesday, and that evening decided.

'FRONT OFFICE' UNION TO VOTE ON IATSE TIEUP

Members of the Theatrical Managers, Agents, and Treasurers Union will receive ballots by mail, to indicate thereupon whether they desire to affiliate with the International Alliance of Theatrical Stage Employees, it was decided after a closed meeting of several of the members and the officers in New York over the weekend.

The IATSE is represented to be wishing to issue the unaffiliated union a charter. The IATSE lacks a strong "front office" employees' unit. The film employees' division of the TMAT favors the IATSE charter. However, they have been opposed by some of the TMAT legitimate theatre employees, and by most of the "press agent" members.

Harry Brandt's independent theatre owners' association of New York was declared "unfair" by the TMAT.

Followed Plan Last Year

Mr. Browne's grant of a charter to the AFA was in line with his plans, announced in June of last year, to have every worker in the entertainment industry an IATSE worker. The charter not only granted the AFA jurisdiction over vaudeville and night club performers, but over performers everywhere. It was immediately regarded as an invasion of the domain of the various unions which comprise the AAAA.

Aside from its broadness, the charter was resented because it was given to a union expelled from the Four A's for mismanagement of its actor members. Ralph Whitehead, AFA executive secretary, Sophie Tucker, its president, and other officers, were given a brief AAAA trial; and the charter revocation followed, immediately succeeded by the chartering of Guild of Variety Artists.

The AFL council decision was regarded favorable to the Four A's because it granted most of their demands: that the Four A's sole jurisdiction among performers be recognized; that the IATSE withdraw its charter to the AFA; that the council recognize the right of the Four A's to expel the AFA.

The decision also called upon the Four A's to reinstate the AFA, and all of its officers; to withdraw the charter granted to the AGVA; suggested that the AFA be governed by a representative 10-man board; asked the AFA to withdraw from the IATSE and to discontinue litigation; and asked that all parties be conciliatory.

The leaders of the AAAA on Wednesday professed satisfaction, but said their final decision awaited a meeting that day of the AAAA international board. Inclusion of Ralph Whitehead in the last of officers to be reinstated was openly resented.

It was also said that the AAAA charter to its variety artists guild would not be withdrawn.

"Delighted"

AFA officers, Mr. Whitehead and Miss Tucker, said that they were "delighted with the settlement arranged by the committee. It is as fair as could be worked out under the pressure of circumstances. We are going back to the job with redoubled energy to win the election. We feel that Whitehead and the AFA have been cleared of all charges by the decision."

The executive council ruling suggested that the 10-man board to govern the AFA for 90 days preceding election of new officers should be composed of two members of the federation, three to be designated by the A. F. of L., and one each from Actors' Equity, Chorus Equity, American Federation of Radio Artists, Screen Actors' Guild, and the Four A board.

The council ruling, besides handing down "suggestions" and "instructions" to the warring factions, did term the expulsion of the AFA by the Four A's "too severe."

The council observed that the structure of the AAAA apparently influenced the type of action it took towards the AFA. Said the council decision:

"A more moderate form (of settlement) was impossible because of the character and relations of the organizations making up the Four-A, which, in our judgment, is more in the nature of a federation of international unions rather than an organic structure of local unions."

Additionally, the council asked for reconsideration of plans to avoid dual, triple, and quadruple dues payments often obtaining in the Four A's. The policy of separate organizations, it remarked, "does not tend towards unity in organization nor security for the individual actor."

Report Delayed

The AFL subcommittee, composed of Matthew Woll, John Coefield and Thomas A. Rickert, delivered a report on Monday afternoon.

It was reported, however, that the Woll committee had completed its recommendations on that day and that the delay in disclosing the recommendations was a maneuver designed to show the Four A's that the council did not like the show of publicity on the arrival of figures of the Screen Actors' Guild at the hotel last Thursday.

One council member is reported to have said that the delay in disclosing what the subcommittee had recommended was to "show these actors that they can't put a gun up to the executive council, and tell us what to do, and when to do it."

On Monday, spokesmen for the Four A's reiterated their demands, and declared that any settlement falling short of fulfillment of these would be rejected.

Browne at Council Meetings

George E. Browne, president of the IATSE, was at the meetings of the council, as a council member.

William Green, asked if "personalities" were involved in the fight, did not deny it. He was reported to have been asked, at a press confer-

FOLLOWS PROTRACTED WRANGLING

(*Continued from opposite page*)

ence, whether he did not think it improper to be sitting in judgment, at the council head, in view of his reported friendship for Ralph Whitehead, executive secretary of the AFA, and Sophie Tucker, its president. Mr. Green denied that he thought his position improper.

On Monday and Tuesday, the Four A's committee conferring with the AFL council subcommittee was composed of Edward Arnold, actor; Frank Gillmore, president of the Four A's; Paul Turner and Henry Jaffe, Four A's attorneys. The numerous stage and screen stars who had accompanied the Four's delegation from Hollywood and New York last Thursday had departed.

While terms of a settlement which would involve surrender by the IATSE of its newly acquired AFA union, were being rumored, the chief point of argument was said to concern the position of Ralph Whitehead, executive secretary of the AFA.

Mr. Whitehead's stand was still supported by Miss Tucker and Harry Richman of the council of the Actors' Federation. Said Mr. Richman:

"We're not going to let Whitehead be made to walk the plank. If we did, it would be like pleading guilty ourselves."

Also on Monday Miss Tucker issued a statement denying that Mr. Whitehead would resign. She said stories to that effect "apparently were started by the Four A's."

Miss Tucker has been suspended by three Four A's unions, the American Federation of Radio Artists, the Actors Equity, and the Screen Actors Guild.

Referendum Proposed

Suggested as a solution Monday was a referendum of AFA members in good standing as of February, 1939, when the Four A's began investigating it. The IATSE was reported back of such a vote. The vote would be on choice of affiliation. The Four A's was reported against a referendum because it would be an admission that it did not have sole jurisdiction over all performers.

IATSE Locals Meet

Representatives of fifty-five local branches in New York State of the IATSE met on Monday in New York City's Hotel Commodore, and unanimously approved George Browne's issuance of a charter from the IATSE to the Actors' Federation.

Richard Walsh, fourth vice-president of the IATSE, drew laughter from the delegates when he told of the insistence by the Four A's that the AFL council give a decision within 24 hours. He recalled that the IATSE was still awaiting a decision from a committee of the AFL appointed 40 years ago. The members are now dead.

Brennan Criticizes Thomson

James Brennan, sixth vice-president of the IATSE, who presided, attacked Kenneth Thomson, executive secretary of the Screen Actors Guild and a vice-president of the Four A's, for opposition to a closed IATSE shop on the coast, and charged that the opposition to the IATSE on the coast, from the CIO's United Studio Technicians Guild, was financed by Harry Bridges, suspected of Communism, and Robert Montgomery, a former president of, and still active in, the Guild. He also declared that Ralph Whitehead, executive secretary of the AFA, had been found guilty by the Four A's on "trumped up" charges, and that he had been told he was marked for extinction as an actors' representative.

The AFA membership has been reported divided on the affiliation with the IATSE. Its insurgents, known as "The Ferrets," leaders of whom provided evidence to the Four A's at the time of the investigation into the Whitehead regime, were reported last week to be attempting to round up opposition to the charter from the IATSE.

IATSE ORGANIZING SUMMER THEATRES

The International Alliance of Theatrical Stage Employees will immediately attempt to organize all summer stock houses, James J. Brennan, vice-president of the organization, told the annual convention of 55 New York State locals at the Hotel Commodore, in New York City, on Monday. Producers of such stock shows who defy the union, will be compelled to hire three extra stagehands, at $100 weekly, when and if their shows open in New York City, Mr. Brennan said.

Schenck Laughs at Strike Talk

In New York last week, just before returning to the coast for conferences on the coast union situation, Joseph M. Schenck illuminated the talk of a strike by the Guild on the coast, in support of the Four A's against the IATSE—by saying that it was impossible. He called the strike talk "bunk," because the ten-year contracts with the Guild, not expiring until 1947, outlaw strikes, and because, since the Guild is a corporation, not a "union," the producers could sue for breach of contract.

The Guild replied that it was organized as a non-profit organization, making its members, under California law, not liable to such suits.

On Saturday Eddie Cantor, a former AFA president, had wired Mr. Green from Hollywood to "hurry" his decision, and added that Mr. Whitehead was "hiding behind the skirts of Sophie Tucker."

The meeting had begun on Thursday afternoon, on the third floor of the Ritz Carleton, in Atlantic City.

On Wednesday night, the Hollywood delegation of Guild stars and leaders arrived in New York for conferences at the Hotel Roosevelt with New York Four A's leaders. On Thursday they planed to Atlantic City, and stopped at the Traymore hotel. In the delegation were Fredric March, Peggy Wood, Jean Muir, Tallulah Bankhead, Jascha Heifetz, Kenneth Thomson, Ralph Morgan, Edward Arnold, Paul Turner, Leo Fischer, Miriam Hopkins, Frank Gillmore, Henry Jaffe, Justic Sheffield, Larry Steers, Wayne Morris, and others.

Sessions Bring No Decisions

Afternoon and night sessions of the council brought no decision and the committee was named. The press was not allowed in the council room.

Mr. Gillmore, president of the AAAA, repeated his earlier public arguments, that the IATSE issuance of a charter to the Actors' Federation was a "barefaced raid" on the Four A's jurisdiction.

Mr. Thomson traced the history of the Four A's charter, and declared that the jurisdiction it granted was unquestionable.

Mr. Tibbett, president of the AGMA, declared that the IATSE action was a "threat to democracy" in labor, and would damage the AFL prestige.

Mr. Morgan asked for answers to two questions: Whether the council believed the Four A's was right in revoking the AFA charter, and whether they believed that Mr. Browne had no right to issue a new charter to the AFA.

The arguments of these were met by those of Miss Tucker, Mr. Richman, Mr. Whitehead. and the IATSE vice-presidents, Harland Holmden, J. J. Brennan, and W. P. Raoul.

In Hollywood this week, it was wondered what the attitude of the actors would be towards a possible strike call issued by the IATSE and AFL unions of Los Angeles, in a not entirely separated matter: the battle between the IATSE and the Technicians Guild of the CIO.

J. W. Buzzell, executive secretary of the Los Angeles Central Labor Council, was in Atlantic City conferring with Mr. Browne on a possible calling out of studio workers to protest the CIO "invasion."

The Four A's last week issued an open letter to all its members, attacking the IATSE leadership and especially William Bioff, chief figure in the payment of $100,000 by Joseph M. Schenck to him in 1937, and appealing to the IATSE membership that separate identities of the two organizations be preserved.

National Decency Legion Classifies 20 Pictures

Of 20 pictures reviewed and classified by the National Legion of Decency in its listing for the past two weeks 10 were approved for general patronage, eight were listed as unobjectionable for adults and two were cited as objectionable in part. The films and their classification follow.

Class A-1, Unobjectionable for General Patronage: "Beau Geste," "Blondie Takes a Vacation," "Colorado Sunset," "Desperate Trails," "The Man from Sundown," "Night Work," "Our Leading Citizen," "Should Husbands Work?" "Stanley and Livingstone," "Wizard of Oz." Class A-2, Unobjectionable for Adults: "Behind Prison Bars," "Hidden Power," "Hotel for Women," "Jamaica Inn," "Lady of the Tropics," "Miracles for Sale," "The Old Maid," "Parents on Trial." Class B, Objectionable in Part: "In Name Only," "Just Like a Woman."

No Change in "Citizen"

Paramount will make no changes in scenes of "Our Leading Citizen" in response to demands by Edward Kern of "Film Audiences for Democracy," who charges certain sequences are "anti-labor."

Paramount officials, while not officially recognizing Kern's charges to the extent of issuing a formal reply, disclosed privately that they have received indorsements and high praise of the film from several ranking labor officials and from a committee of the North Dakota State Federation of Labor, which has requested Paramount to screen the picture for its state convention in Fargo, September 3rd.

Pollock at New York Fair

Leo Pollock, until recently advertising and publicity manager for Tri-National Films, Inc., is now assisting Leo Casey, newly-appointed Director of Public Relations for the New York World's Fair. Mr. Pollock is in charge of the assigning of the publicity and photographic staff.

U. S. PROBE FURTHER INVOLVES THE LABOR SITUATION IN HOLLYWOOD

Special Assistant Attorney Begins Investigation in Los Angeles; Payment to Bioff Is a Subject of Study

The motion picture labor situation in Hollywood this week became even more complex. The eastern labor situation, with the "Four A's" actors' union and the IATSE embroiled in a fight over jurisdiction of actors in unionism, was another matter. (See page 14.)

To the AFL conflict with the CIO in Hollywood over studio craft control, to the myriad signings of pacts and warnings of studio strikes, and petitions of labor to the National Labor Relations Board—to all these things, and many others, there was this week added an investigation by the United States Government into the Hollywood labor situation, including payments to labor leaders. At the same time the probe is to take in a Federal Grand Jury investigation by the Department of Justice into income taxes of production heads and into the formation of Twentieth Century-Fox Film Corporation.

Special U. S. Attorney Active

Charles H. Carr, special United States assistant attorney general, arrived in Los Angeles on Monday, with two letters of authority from his superior, Attorney General Frank Murphy, in Washington. He filed the letters with the clerk of the local federal court.

The first of them reads, in part:

"You are authorized to assist in the investigation and prosecution of alleged violations of Section 145, Revenue Acts of 1932, 1934, and 1936, and Section 37 of the Criminal Conspiracy Code, and such other sections that may have been violated in the cases of Joseph M. Schenck, Joseph H. Moscowitz, William Bioff, Arthur W. Stebbins, William Goetz, Darryl F. Zanuck, William B. Dover, Bertram Nayfack, and Harry Kadis, former Internal Revenue agent, and any and all persons who may have been related in same or related transactions."

The second reads in part:

"The Department (of Justice) is informed that the IATSE and its members, agents, and employees; Local Unit No. 37 of the IATSE, and its members, agents, and employees; George E. Browne, William Bioff, Motion Picture Producers, Inc., Loew's, Inc., Irving Trust Company of New York as trustee in the bankruptcy of RKO, Warner Brothers Pictures, Inc., Twentieth Century-Fox Film Corporation, United Artists Corporation, the officers, agents, and employees of said mentioned corporations, and other corporations, companies, associations, and persons unknown to the Department have violated in the Southern District of California, and in other judicial districts Sections One and Two of the Sherman Anti-trust Act (Sections One and Two of Title 15, United States Code) and Section Six of the Clayton Act (Section 17 of Title 15, United States Code), by contracting, combining, monopolizing, and conspiring to do so in restraint of trade; have obtained, and attempted to obtain by force, violence, or coercion the payment of moneys or other valuable considerations in violation of the so-called Anti-Racketeering Act of June 18th, 1934 (Section 421-425, inclusive, Title

(*Continued on opposite page, column* 1)

Schenck Belittles Threat to Strike; Says Bioff $100,000 Was Repaid

Characterizing the threatened strike of the Screen Actors Guild as the result of the jurisdictional battle waged this week between the Associated Actors and Artistes of America and the International Alliance of Theatrical Stage Employees as "bunk", Joseph M. Schenck, chairman of the board of Twentieth Century-Fox and president of the Motion Picture Producers Association, said that the guild and the producers have a 10-year contract which does not terminate until 1947 and which contains a no-strike clause. Mr. Schenck made the assertion at a press conference at the Waldorf Towers in New York.

"The guild is a corporation," Mr. Schenck said, "and can be sued. Likewise, each individual member of the guild can be sued for violation of contract. We can enjoin them from working anywhere." After calling the proposed walkout "bunk", Mr. Schenck termed the actors' situation as "much ado about nothing".

Mr. Schenck said he didn't understand why the IATSE charter was given to the "Tucker outfit" (American Federation of Actors) when a charter previously had been given to the guild.

About the IATSE Mr. Schenck said that the producers and the union had come to a tentative agreement on a five-year pact but that the actual signing had not been accomplished. He said the Alliance wanted a closed shop but "if we gave them a closed shop we couldn't live up to our contract with the Screen Actors Guild". Mr. Schenck said the stagehands union as a collective bargaining group and not a corporation could strike at any time, providing they give 10 days' notice. The new five-year pact, he said, does not include salaries, which will be determined each year.

Questioned concerning the $100,000 reported to have been paid William Bioff, former official of the stagehands union, Mr. Schenck said that the money had been paid but that it had been returned. He said he was completely unaware of a purported police record which is said to have listed Bioff as a public enemy in 1932, but that he "would negotiate with any authorized representative of the union, Bioff included".

"Anything can happen," was Mr. Schenck's answer to a query as to whether he thought the Congress for Industrial Organization would get a foothold in Hollywood in its current attempt to invade the film capital.

Mr. Schenck said he was a man who sought no publicity but couldn't seem to avoid it and in a rather wearied tone said he was charged with doing all the disagreeable work as president of the Producers Association.

He said that he was not familiar with the terms of the proposed trade practice program, that Sidney R. Kent, president, was representing the company in the negotiations. Concerning the government's equity suit, he was of the opinion that if the government would stop suing the picture business the industry would be a lot better off. "There can be no monopoly," he said, "for if a producer has a good picture he will always find an outlet for that picture."

Mr. Schenck said that those in the industry always were willing to adjust grievances in regard to clearance without resort to government but that of late the small exhibitor "feels that by running to the government constantly they can force their terms on the producer".

The Twentieth Century-Fox chairman left New York for Hollywood last Friday. His visit east was for the purpose of reporting to President Roosevelt on the progress of the "March of Dimes" campaign of the National Foundation for Infantile Paralysis, of which he is vice-chairman. On Thursday he lunched with the President at Hyde Park, but, since it was a social meeting, had not discussed business. "I didn't have to," he said. "I previously had told the President what I thought of government interference with business."

Incidentally, he said, Twentieth Century-Fox would spend $25,000,000 this year on production.

WEST COAST LABOR PROBE WIDENS

(*Continued from opposite page, column* 1)
18, U.S.C.), and having conspired to do so in violation of the conspiracy code."

The Bioff Episode

The investigation into the payment to Mr. Bioff appeared the most important of the federal quests this week. This payment, which aroused much controversy when it became known in 1938, has a history briefly as follows:

In June, of 1937, Mr. Bioff was reported to have accepted the $100,000 as a loan from Joseph Schenck. Mr. Bioff had been placed in charge of the Hollywood IATSE unions, as a personal representative of George Browne, IATSE president.

Mr. Schenck said last week in New York that the loan since had been paid back.

Mr. Bioff resigned from his Hollywood IATSE post on Sept. 10, 1938.

The transaction in recent months has been raked over by critics of the IATSE international leadership, notably by members of the dissident Technicians Union, Local 37, with which the IATSE international officers had a court battle.

The investigation into the Fox merger is said to involve about $4,000,000 to $6,000,00 in income tax liabilities. The merger was effected from 1933 to 1935.

The third investigation pertains to income taxes of Hollywood executives.

The federal grand jury sits about September 13. Whatever evidence Mr. Carr has will be presented then. He is to interview everybody and all companies named in the authorization given him by Mr. Murphy.

Mr. Carr initiated action almost immediately on his arrival Monday. He questioned Herbert Sorrell, business representative of the Motion Picture Painters Local 644, on Alliance activities during 1937. Mr. Sorrell is a chief disputant with the IATSE, in its battle against the CIO—United Studio Technicians.

A Round to CIO Affiliate

By the Federal Government investigation into the IATSE Hollywood leadership during its critical year, 1937, the Guild appears to have won somewhat of a victory, despite its apparent setback last week when the IATSE signed a five year contract with the producers, over the USTG protest that the National Labor Relations Board should hold its elections before the signing of such an agreement, to determine who is the proper bargaining agent for Hollywood crafts workers.

The contract was signed under threat of a strike by the IATSE coast unions. This threat was said to have been made in an effort to forestall the invasion of their membership by the growing Technicians' Guild, and to impress the membership with the bargaining ability of the IATSE leadership.

The pact calls for a closed shop, with wage scales and conditions now being ironed out.

The Technicians have filed an application with the NLRB for certification as bargaining agent for Hollywood studio crafts workers; wired to the attorney general for an investigation into the IATSE, flooded the coast newspapers with publicity; petitioned the producers not to sign a new contract with the IATSE till the NLRB held elections; and even picketed the Fox West Coast theatres.

Labor Council Protests

These tactics caused the unions comprising the Los Angeles Central Labor Council to send its executive secretary, J. W. Buzzell, to Atlantic City with resolutions asking delegates to prepare for a strike call against the Technicians' Guild.

Last week, John Gatelee, international representative of the IATSE, attacked the Labor Board for delaying pact negotiations. He charged that, without interference by the board, the IATSE would have obtained a pact last March, and said that the board had cost the IATSE members about $500,000 since March 15th.

While this was taking place, the fight between the producers and the Screen Writers Guild entered a new phase. The producers answered the complaint of the Labor Board, saying they were willing at any time to bargain with the Guild; and declared the efforts to have the board prosecute them are the result of the Guild's efforts to drive them into a short term agreement, which they do not want.

They moved for dismissal of the complaint, charged that the Guild representatives always had walked out of bargaining conferences, asserted that the board had no jurisdiction because the motion picture industry is not interstate commerce, and because writers were not "employees" in the sense of the Wagner Act.

Ten studio executives had been summoned to attend this Thursday's hearing before the NLB. They are Jack Warner, Darryl Zanuck, Sol Wurtzel, David O. Selznick, Samuel Briskin, Walter McEwen, Bernard Hyman, E. J. Mannix, William Koenig and B. B. Kahane.

The guild voted Tuesday night to retain its stand for an 80 per cent closed shop, ownership of material written during layoffs, and short term contracts.

To be heard in Hollywood superior court on Monday are contempt charges against J. W. Buzzell, executive secretary of the Los Angeles Central Labor Council, John Gatelee, and five IATSE officers. The action arises out of charges of violation of a court order restraining the defendants from breaking up Local 37 by revoking its charter and issuing charters to five substitute locals.

Republic on Monday signed a pact with the Screen Directors Guild, the terms of which are essentially same as those prevailing in other studios, where this Guild won its fight last year by threatening a strike.

Nat Saunders, of The Film Alliance of the United States, is on a tour of key cities, arranging distribution contracts.

STATISTICS SHOW HOLLYWOOD WAGES

Remembering, perhaps, that figures never lie, the California State Department of Employment, in a recent statistical report, declared that motion picture employees received more than twice as much pay for their chores as the employees of other industries.

The conclusion is reached as follows: The payroll of the industry at its peak, said the report, totaled $144,663,000, *which approximated 7.2 per cent of the state total for all industries. The peak employment figure,* 44,275 *persons, approximated* 3.3 *per cent of the total number of persons employed in California industries.*

Therefore, concluded the report, since 3.3 *per cent is less than half of* 7.2 *per cent, the average film employee must be getting more than twice as much as the average employee in other industries.*

Exhibitor Groups To Meet; Oppose Higher Rentals

The Southeastern Theatre Owners Association, last week, unanimously approved a resolution opposing an increase in film rentals, while news of other exhibitor groups includes a meeting of the West Virginia Independent Theatres Owners and of the West Virginia Managers's Association, set for the end of September and the last of this month, respectively; a meeting of New Jersey Allied at the beginning of September, and tentatively set meetings of Wisconsin and of Oklahoma Allied in September, and of Michigan Allied in October.

The Southeastern Theatre Owners resolution was introduced before the Association's conference of approximately 75 members by Mitchell Wolfson of Miami. In explaining the resolution, Mr. Wolfson said: "We are opposed to the principle of distributors and producers adding 20 per cent to the cost of the film rentals to make up the 20 per cent elimination of pictures."

The resolution also voiced objection to the forced sale of short subjects.

M. C. Moore, president of the Association, protested increased film rentals by citing the Government reports of profits made by producers. See page 24.

The West Virginia Independent Theatre Owners, organized last September, will meet in Clarksburg September 26th, under the leadership of R. J. Hiele, president.

The fifth annual convention of the West Virginia Managers' Association will be held August 30th and 31st at the Greenbriar Hotel, at White Sulphur Springs, West Virginia. J. C. Shanklin is chairman of the Association's convention arrangements.

E. Thornton Kelly, executive secretary of New York Allied, who is handling arrangements for the New Jersey Allied convention scheduled for the Ritz-Carlton Hotel in Atlantic City September 6th to 8th, expects more than 400 exhibitors and distributor representatives at the meeting.

September 26th and 27th have been set as tentative dates for the Allied Theatre Owners of Oklahoma convention; the place being the Biltmore Hotel in Oklahoma City.

The Independent Theatre Owners Association of Wisconsin and Upper Michigan, affiliated with Allied States Association, will probably hold its convention in Milwaukee in September, although no date has been set as yet.

The directors of the Allied Theatre Owners of Michigan will meet in the near future to select a place and an October date for the annual convention.

McGinley in New Post

L. J. McGinley, Universal branch manager in Seattle for eight years, has been appointed field superintendent in the territory west of Detroit, He will be succeeded by Les Theurkauf.

THREE MORE TRUST SUITS HIT MAJORS; TNEC PROBE WILL NOT TOUCH FILMS

Federal Action Against Crescent Amusement Company Follows Suit by Independent; Stanley-Warner Also Target

Striking in widely scattered locations over the country in its series of promised trust suits, the United States Government this week "moved in" on Crescent Amusement Company and the majors in anti-trust proceedings in the South, following its attack on the Schine Circuit and the large companies in Gloversville, N. Y., August 7th, the Griffith Circuit and the majors in Oklahoma City, April 28th, and prior actions against the large companies in New York City and against them and Balaban and Katz in Chicago.

Because John C. Knox, federal judge, leaves on a three week vacation, decision cannot be handed down before one month on the application by the Government for a preferred trial date, in its anti-trust suit against the majors in New York.

The judge has been reported trying to advance the court calendar by having several vacancies filled on the district court bench.

Follows Independent's Suit

Filing of the Crescent suit by the Department of Justice, last Thursday, brought out that a few days before, the independent Peerless Amusement Company had attacked the same circuit on anti-trust allegations, in an action filed in Tennessee, because of its reputed inability to obtain product in Harrison, Tenn., due to preferential treatment claimed to have been given Crescent by the distributors.

The week brought a third anti-trust suit, to be added to the 40-odd already pending from coast to coast against the large companies and various circuits. This one attacks Stanley-Warner Theatres, and was brought by George Graves against that circuit and six distributors —all of the "Big Eight" except Columbia and Twentieth Century-Fox. The action was filed in U. S. District Court, Philadelphia, last Friday.

Charges Conspiracy

In the Philadelphia suit, Plaintiff Graves charges a conspiracy to restrain trade as well as monopolize. He charges that his Carman theatre has not been able to get sufficient first-run pictures for its operation. He charges that the Uptown, a Stanley-Warner house, buys approximately 300 pictures a year although it cannot use more than 100 and that the Uptown is able to tie up this product without obligation to pay more than a small percentage. He also charges that the Uptown controls the entire distribution without excessive financial commitment. He claims that as a result, the Carman has suffered substantial losses and that the attending public has been affected by this alleged restriction.

The plaintiff asks that the distributors be enjoined from entering into any contract with respect to the Uptown under which the exhibitor defendants are permitted to buy more feature pictures than can be reasonably used by it, that the defendants be enjoined from conspiring in any way to prevent the plaintiff from enjoying first-run privileges, and the defendants be enjoined from encouraging or carrying out any monopoly practices.

Extending its campaign against alleged monopolies in the motion picture industry, the Department of Justice filed in the Federal District Court for the Middle District of Tennessee for dissolution of the Crescent chain, operating in Tennessee, Kentucky and Alabama and parts of Mississippi and Arkansas.

Named as defendants were Crescent Amusement Company, Cumberland Amusement Company, Lyric Amusement Company, New Strand Company, Strand Enterprise Corporation, Rockwood Amusements, Cherokee Amusement Company, Kentucky Amusements, and Muscle Shoals Theatre, Inc., together with certain of their officers and directors.

Also named in the suit, with a petition that they be enjoined from licensing pictures except on a local competitive basis, were Paramount Pictures, Paramount Film Distributing Corporation, Loew's, RKO, Universal Pictures, Universal Film, Twentieth Century-Fox, United Artists, Columbia, Warner Brothers and Vitagraph.

The second U. S. suit to be launched within two weeks and the third in its campaign against the large independent chains, the petition in the Crescent case, as in the Griffith Amusement suit and the Schine proceeding, charged that Crescent, while not operating on a nationwide scale, affected independent exhibitors in its area in substantially the same manner as they are affected by the major producing companies wherever they own houses, and that, by reason of its control of a large number of theatres, it is able to make blanket contracts for all desirable pictures for all of its houses without competing with local independent exhibitors.

To remedy this situation, the U. S. Court was told by the Department of Justice it is essential that the Crescent chain be dissolved and its properties rearranged under several separate independent corporations in such a manner as to create competitive conditions and prevent further violations of the Sherman Act. Also, it is asked that an injunction be issued directing that the practices resulting in the alleged monopoly control and its oppressive exercise be discontinued and that the Crescent chain be enjoined against the acquisition of additional theatres or financial interests therein.

With the filing of the Crescent suit, the Government has covered the Middle East from Canada to Mexico, its three cases being directed at circuits—and the majors—operating in Ohio, Kentucky, Maryland, Delaware, Tennessee, Alabama, Mississippi, Arkansas, Oklahoma, Texas, New Mexico, Illinois and New York.

Columbia Answers in New York Action

Replying to the Government's action against all of the majors in the pending New York antitrust suit, Columbia Pictures, on Friday, in two separate defenses, denied all charges, and in its 105-page document, called itself an "independent," not a "major," as it re-defined the term "major."

The answer, which was filed by Schwartz and Frohlich, counsel, of New York, contends that the Government's definition of a "major" company is in error, and that such a company is one that is engaged in exhibition as well as production and distribution.

The answer sets up two separate defenses, one of which is that Columbia was a party to the suit brought by the Government against Interstate Circuit in Dallas last year and that a decree has been entered by the Federal court in that case.

The answer defends the practice of loaning stars and technicians, asserting that independents share in the benefits of it and, in fact, it permits Columbia and other independent companies "to survive." It also sets forth that independent producers turned out 2,000 pictures more than the "major" companies during the years from 1937 to 1938.

Economic Committee Will Wind Up Exploratory Hearings in December, Says Senator O'Mahoney, Chairman

Announcement by Senator Joseph C. O'Mahoney, of Wyoming, chairman, of the final schedule of hearings for the Temporary National Economic Committee indicates that there will be no public investigation of the motion picture industry as part of the Administration's monopoly probe.

Would Report by March

Possibilities that films would be a subject of investigation were raised several months ago when Daniel Bertrand, editor of a history of the industry under the NRA and now on the staff of the TNEC, was observed at the hearings on block booking before the Senate Interstate Commerce Subcommittee and explained that motion pictures were under study.

It was explained by Senator O'Mahoney that the committee is anxious to make its final report to Congress by next March and to do so plans to wind up its exploratory hearings in December. To accomplish this, he said, it would be impossible to go into many phases of the monopoly situation, but industries and situations not covered at the hearings would be considered by the TNEC on the basis of reports from its staff and from the associated Government agencies.

Conferences Underway

It is expected that a report on the motion picture situation will be prepared by Mr. Bertrand and his associates in cooperation with the Department of Commerce, where Dr. Willard L. Thorp, assistant to Secretary Hopkins; Ernest Tupper, chief statistician, and Nathan D. Golden, chief of the motion picture section, have been conducting a study of the industry through a series of conferences with distributors and exhibitor groups.

Philippines and Mexicans Protest

Complaints against Hollywood productions have been filed by the Philippine and Mexican Governments, the former against Samuel Goldwyn's "The Real Glory" and Mexico against Warner Brothers' "Juarez."

Manuel Quezon, president of the Philippine Commonwealth, has dispatched a sharp protest to Samuel Goldwyn and his executive assistant, James Roosevelt, against scenes in "The Real Glory," which he termed "derogatory" to his countrymen. The film, which stars Gary Cooper, is based upon the American occupation of the Philippines and the resulting insurrection.

Warners have won a temporary injunction against the order of the federal prosecutor in Mexico City to the Municipal Government, forbidding the exhibition of "Juarez." The order followed a complaint against the film to the prosecutor.

The injunction assures the exhibition of the film in Mexico City indefinitely. The film currently is establishing a house record at the Cine Orfeon there.

A SPECIFIC

Statement

Concerning the Policy of WARNER BROS. STUDIO

by JACK L. WARNER

In Charge of Production

At this time, the conclusion of the current season, I feel it is an obligation to our exhibitors to put forward a fair and frank statement for the purpose of mutual understanding.

In response to the many letters of praise we have received throughout the year I say—don't thank us, thank *you*. Thank *you* for the faith you placed in our plans; thank *you* for the splendid manner in which you merchandised our product to the public;

thank *you* for your congratulatory expressions which have served continually as an inspiration to us. It is because of the results obtained through *you* that it was possible to continue to move forward as we have and to build our superlative production organization — acknowledged everywhere as the most successful now operating.

The surest indication of what we can offer the progressive exhibitors of this industry for next season is our record for the season now passing. I am gratified that during a period when the effects of a nation-wide boxoffice slump was generally felt, the product of our studios *continuously* and *regularly* offered the major profit — when profit was needed most! For the fair method of distributing these pictures, for defying the usual warm-weather bugaboos and other threadbare distribution practices, credit must go to the foresight of our General Sales Manager, Grad Sears.

The list of our 1938-39 pictures speaks for itself. For their devoted efforts in making them possible I want to publicly acknowledge my gratitude to Hal B. Wallis, Executive Producer of Warner Bros. Studios, and to our associate producers.

FOUR DAUGHTERS • THE SISTERS • VALLEY OF THE GIANTS • BROTHER RAT • ANGELS WITH DIRTY FACES • DAWN PATROL • DEVIL'S ISLAND THEY MADE ME A CRIMINAL • WINGS OF THE NAVY • YES, MY DARLING DAUGHTER • OKLAHOMA KID • DARK VICTORY • CONFESSIONS OF A NAZI SPY • DODGE CITY • JUAREZ • HELL'S KITCHEN • THE ANGELS WASH THEIR FACES • DAUGHTERS COURAGEOUS • EACH DAWN I DIE

Now that our company has determined for the new season to

spend the largest sum of money ever ear-marked for film production it means this to *you:* It means that the star and the story values of *this* season's successes will be even greater *next* season: it means that our steadfast policy, developed after thirty odd years' experience, of giving each picture individual treatment and *not "assembly line" delivery* assures to you uninterrupted output such as neither we nor any others have previously provided. We have the courage to do this only because *we,* as proved to everybody's satisfaction through the past seasons, *know how to do this!*

We can therefore promise the exhibitors who have so staunchly supported this company that they can look forward with confidence to a continued successful relationship with Warner Bros. As an indication of our unprecedented plans I list the following properties—many already completed, the others actually in preparation:

THE OLD MAID
(Bette Davis, Miriam Hopkins, George Brent, Donald Crisp)

ON YOUR TOES
(Zorina, Eddie Albert, Alan Hale, Frank McHugh, James Gleason. From the Rodgers and Hart stage hit)

PRIVATE LIVES OF ELIZABETH AND ESSEX
(Bette Davis, Errol Flynn, Olivia de Havilland, Donald Crisp, Alan Hale, Vincent Price. In Technicolor.)

THE ROARING TWENTIES
(James Cagney, Priscilla Lane, Humphrey Bogart, Gladys George, Jeffrey Lynn. Story by Mark Hellinger)

THE SEA HAWK
(Errol Flynn, Olivia de Havilland, Alan Hale)

ESPIONAGE AGENT
(Joel McCrea, Brenda Marshall, Jeffrey Lynn, George Bancroft)

DUST BE MY DESTINY
(John Garfield, Priscilla Lane, Alan Hale)

THE FIGHTING 69TH
(James Cagney, Pat O'Brien, George Brent, Wayne Morris)

A CHILD IS BORN
(Geraldine Fitzgerald, Jeffrey Lynn, Gladys George, Gale Page, Spring Byington)

THE CITY OF LOST MEN
(John Garfield, Ann Sheridan, Pat O'Brien, Burgess Meredith)

THE SPIRIT OF KNUTE ROCKNE
(With one of the biggest casts of all time, headed for the outstanding success in the history of Warner Bros.)

THE STORY OF DR. EHRLICH
(Edward G. Robinson)

THE DEAD END KIDS AT MILITARY SCHOOL

AND IT ALL CAME TRUE
(James Stewart, Ann Sheridan, Humphrey Bogart)

BROTHER RAT AND A BABY
(By the authors of the sensational stage show. Eddie Albert, and the same great 'Brother Rat' cast.)

DEVOTION
(The lives of the immortal Bronte Sisters Written especially for the screen by James G. (Mr. Chips) Hilton. Bette Davis, Miriam Hopkins, Geraldine Fitzgerald)

GANTRY THE GREAT
(Starring the famous blind horse. This will be one of the most unique and most gripping dramas of Warner Bros'. entire career.)

THE STORY OF CAPTAIN HORATIO HORNBLOWER
(Based on the great novel!
Starring Errol Flynn and Geraldine Fitzgerald)

TWO SONS
(Starring John Garfield, Jeffrey Lynn, Priscilla Lane)

INVISIBLE STRIPES
(By Warden Lawes. To star George Raft, Humphrey Bogart)

THE PATENT LEATHER KID
(George Raft, Priscilla Lane)

FOUR WIVES
(With "The Four Daughters", Claude Rains, Jeffrey Lynn, May Robson, Dick Foran, Frank McHugh)

NEVADA
(Epic Technicolor follow-up to 'Dodge City. Starring Errol Flynn and Olivia de Havilland)

DANGEROUS CURVES
(Ann Sheridan will display all the 'oomph' in the world in her first important starring vehicle!)

MARRIED, PRETTY AND POOR
(Ann Sheridan teamed with George Raft!)

BROTHER ORCHID
(From the great *Collier's* Story.
Starring Edw. G. Robinson, Olivia de Havilland)

UNDERGROUND
(To star John Garfield, George Brent, Geraldine Fitzgerald)

WE ARE NOT ALONE
(Paul Muni, Dolly Haas, Flora Robson.
By the author of 'Goodbye, Mr. Chips,' James Hilton)

In conclusion, I want to express sincere appreciation to all the exhibitors who have given us their suggestions. They are an invaluable guide. You asked for *action* and we are giving it to you. You promised better playing time for finer product and we are getting it. Together, we of Warner Bros. and you, our customers, can look confidently to a greater mutual prosperity than at any time before. We will do our share, and know you will do yours.

Vice-President
Warner Bros. Pictures, Inc.

HOLLYWOOD PAY 4 CENTS OVER NEW YORK, SAYS 1939-40 ALMANAC

Radio Is Highest Paying Industry, Writes Terry Ramsaye in 1,196-Page Edition with 11,500 Biographies

Hollywood, the socalled land of milk and honey, especially honey, pays its average employee only four and a third cents a day more than the average male worker in New York State draws. The 282,000 persons in the motion picture business last year took home—or, rather, received from the paymasters—$1,306.98 apiece. In the same period, men at work in New York State drew $1,211 from their employers. For the United States at large the pay voucher read $1,027.

These figures are from "some calculations about the screen and the radio, based on trade reports, publicity figures, as given out, and some intricate tablecloth arithmetic" by Terry Ramsaye, editor, in THE 1939-40 INTERNATIONAL MOTION PICTURE ALMANAC, a Quigley Publication, out next week.

Radio is the highest paying industry, writes Mr. Ramsaye, though it requires only one-fifteenth as many full-time workers as the motion picture. The 18,300 on the weekly radio payroll get on the average $45.20, while the 4,000 part-time workers draw $23.55. General manufacturing, in contrast, pays $22.46.

Comparative Returns

Radio's 350 network affiliated stations, according to the Federal Communications Commission, took in 77 per cent of broadcasting's net for 1938, comparable with the affiliated circuit theatres' share in motion picture revenues. However, with 419 of the 660 stations making a profit, the year's net was $18,854,784, or 17 per cent under the year earlier. Radio's plant investment is placed at $1,068,399,901, or three-fourths of a million less than the estimated motion piction theatre investment and nine times the investment of the motion picture in studios and distribution systems.

With almost eleven million seats in motion picture theatres of the United States and each occupied 7.78 times a week, the average attendance for each theatre figures at 5,230.44 a week. "The decimal fraction no doubt allows for midgets," writes Mr. Ramsaye.

11,500 Biographies

The ALMANAC gives the biographical records of more than 11,500 individuals in some 918,000 words. The evanescence of fame is reflected in the fact that 986 names were removed, while 520 new personalities had won sufficient note in the year to be included for the first time.

The decline of attendance at theatres to an estimated 80 millions or thereabouts was paralleled by the fact that fewer theatres were dark at the end of the year than at the close of 1937, a reflection of the upward swing of patronage in the fall. At the same time it is noted that more than a half billion dollars was expended on theatre construction, including remodeling, in the 10 years ended in June of this year.

The industry spent $150,000,000 to give the customers the product of the past season, says the ALMANAC. Noted as a factor was the increase of $91,000,000 in the annual payroll of Hollywood.

There was an increase of $7,000,000 in distribution's advertising of motion pictures, while the world's bill for publicity was one hundred ten millions.

In addition to the many informational departments which have been made a standardized service of the ALMANAC, such as the bankers' story of the year as they would see it in the financial statements, the listings of the official families of companies, unions and associations in all fields, including the business of equipping studio, office and theatre, the titles of motion pictures and credits, screen personalities of the radio, the status of the socalled advertising film, all arranged for rapid consultation, the 1939-40 edition gives attention to television, its progress, limitations and leaders, in its 1196 pages.

The Industry Etched in Numerals In the Almanac, Out Next Week

Production cost for 1938-39	$150,000,000
Approximate annual Hollywood payroll	$91,000,000
Approximate amount of positive film manufactured and used annually, linear feet	2,000,000,000
Total cost at 1c per foot	$20,000,000
Approximate amount of negative raw stock used annually, linear ft.	35,000,000
Total cost at 4c per foot	$1,400,000
Number of different industries, arts and professions involved in the making of a feature	276
Active producing companies	92
Productions approved in 1938 by Production Code Administration	545
Total number of individuals employed through Central Casting Corporation, Hollywood	8,875
Extras' earnings in 1938	$2,848,445.68
Total number of titles registered since the beginning of industry	40,637
Average number of film shipments per working year between exchange and theatre	15,000,000
Average individual weekly salary in exchanges	$42.50
World annual advertising expenditure (latest survey)	$110,000,000
a. Expenditure in the United States	$77,000,000
Number of advertisements placed daily in various media	15,000
Approximate attendance weekly in the United States	80,000,000 to 85,000,000
Approximate world attendance weekly	220,000,000
Gross annual admissions in the United States	$900,000,000 to $1,000,000,000
Average admission price	23c.
World capital investment in the industry	$2,650,000,000
Investment in the United States	$2,000,000,000
a. Theatres	$1,880,000,000
b. Studios	$100,000,000
c. Distribution	$20,000,000
Estimated total employed in the industry in the United States	282,000
a. In production	28,500
b. In distribution	12,500
c. In theatres	241,000
Total motion picture theatres in the United States	17,541
Total seating capacity	10,924,484
Average seating capacity	623
Theatres operating	16,251
Theatres dark at the end of 1938	1,290
New theatres constructed from June 1938, to June 1939	350
Total spent in theatre construction, including remodeling, from 1929, to June, 1939	$508,014,000
Estimated taxes paid to Federal Government annually	$100,000,000

MOORE OF ATLANTA LEADS SOUTHERN OWNERS IN PLEA FOR CODE RELIEF

Exhibitors of Four States Urge Elimination of Practices Which They Say Are Heading Toward Federal Control

Milton C. Moore of Jacksonville, president of the Southeastern Theatre Owners' Association, on Wednesday led exhibitors of Florida, Georgia, Alabama and Tennessee in a formal, written plea to the general sales managers of the majors in New York, and to the distributors' exchange managers in Atlanta which serve them, for relief from unfair and obnoxious trade practices which they claim are being forced upon them even in light of the majors' promises not to pursue those very practices in their code for self-regulating distribution-exhibition.

The petition is unusual in that it is not a heated, vitrolic attack such as the distributors are used to receiving from some complaining exhibitor groups, but, instead, is a cold, plain statement. It has added significance because it comes from a group of owners and their leaders who continually stood for self-regulation as against outside interference.

Favors Code Program

As recently as June, in reporting the organization's full accord on the majors' code, Mr. Moore, one of the South's prominent independent operators, in a communication to MOTION PICTURE HERALD (see June 17th issue), set down his personal and his organization's belief and policy as follows:

The new program was voted by the Southeastern organization as "practical, enforceable and a great step forward to promote harmony and peace in the motion picture industry both as to distribution and exhibition and offers the only solution to the many problems confronting this great industry and without which we are sure to face regulation by the Federal Government, which none of us want,

"I am one of the men who sat with Ed Kuykendall and Sidney Kent and his committee and I personally am firmly convinced that there is a very honest and sincere effort on the part of every distributor who is a part of this agreement to do everything they possibly can to see that it is lived up to by their various companies. Every exhibitor should take the same attitude."

Today, however, exhibitors in Mr. Moore's territory "are beginning to feel that things look very bad."

"We have done everything we could to fight along with the distributors and believed that they were honestly trying to help us out, but it now seems that they aren't, so we are giving them one more chance and if they don't come through honestly, and without any strings, then we will go to bat and see what we can do—and if that leads to Federal regulation, then, so what?"

As instructed by the board of directors of the organization, he sent, Wednesday, a copy of a resolution, passed by a special board-and-membership meeting to the majors in New York and to their branch managers in Atlanta. The resolution follows:

"Whereas, the motion picture industry is currently attempting to formulate a Code of Fair Trade Practices for itself and the general public, and

"Whereas, it has been proposed, among other conditions and practices, that the producers and distributors of motion pictures give the exhibitors of motion pictures the privilege of eliminating a minimum percentage of the feature motion pictures which are sold to the exhibitors so that the exhibitors may have the opportunity of discarding poor and unsuitable motion pictures from its block purchases, and

"Whereas, certain of the said producers and distributors are attempting to enforce a principle of adding an equal or greater percentage to the cost of the new season product (1939-40) to eliminate the benefits of this particular concession, and

"Whereas, contrary to the spirit of the Code certain producers and distributors are forcing the sale of unneeded short subjects to the purchase of their feature pictures; now, therefore, be it

"Resolved, that we, the directors of Southeastern Theatre Owners' Association, in meeting assembled this the ninth day of August, 1939, at the Ansley hotel, Atlanta, Georgia, go on record with the industry, the general public and the press as being unanimously opposed to this unfair practice and demand the immediate cessation of—

"A—The forced sale of short subjects.

"B—The unfair principle of appearing to give a twenty per cent (20%) elimination of feature motion pictures which is actually no concession at all because the prices of the actual features used by the exhibitors are being raised to such an extent that it entirely nullifies the proposed elimination and benefits which the exhibitors are supposed to receive."

All Exhibitors Invited

Mr. Moore, pointing out to the majors the significance of the meeting at which the foregoing resolution was enacted, explained that it was a regular board meeting of the STOA, but that all exhibitors in the territory were invited. Some 82 owners responded, he said, among them one of the largest theatre operators in the territory, also the two next largest operators, and several independent circuit operators, which, with the individual owners on hand, represented one-half of the total theatres in the territory.

"I would also like to remind you that this association has also tried to keep the Atlanta territory free of lawsuits and arguments and has always tried to work in complete harmony with the distributors and with each other. We would like to keep up this record if we are allowed to do so."

Urges Something Be Done

Continuing with his formal communication to the distributors, in reporting on the meeting, Mr. Moore declared:

"There was not so much objection to the code itself even in its present form, and it is my personal opinion that the majority of the exhibitors will accept the code and keep its provisions, but there is also a feeling among the exhibitors that the distributors are not acting in good faith and this would only serve to make the code inoperative and tear down the months of work that has been put into it. And if this code is destroyed, there is a grave fear among exhibitor leaders that the rank and file of owners will not do anything to defeat the Neely anti-block selling bill or any other form of Federal regulation that may be proposed.

"All that is holding them in line now is a hope that the code will be their salvation and, unless it is, then we are headed for a lot of trouble in this industry."

'Don't Worry,' Skouras Tells His Circuit

The Neely Bill, Government trust suits, various theatre "divorce" legislation notwithstanding, the public will continue to receive good pictures and the theatre manager will continue to work unhampered, Spyros Skouras, president of National Theatres, told the eighth annual convention of Fox Midwest Amusement Corporation, a subsidiary, in Excelsior Springs, Mo., on Wednesday.

Mr. Skouras' speech and attendance at the convention was part of a series he is making at all of the National Theatres divisional conventions this week. He was to attend the Fox Intermountain division's annual convention in Denver on Thursday; the Evergreen State Amusement Corporation meeting in Seattle on Friday, and the Fox West Coast meeting in Los Angeles on Sunday.

This series of National theatres meetings is paralleled this week by other circuit meetings; the meeting on Tuesday in Philadelphia of executives and managers of the Warner Theatres in that zone; the meeting in Denver this week of the Gibraltar Enterprises, and the ninth annual convention of the Pioneer Theatre Corporation theatre managers at St. Louis Park, Minnesota, on this Thursday, Friday and Saturday.

At the Fox Midwest meeting, Elmer C. Rhoden, president of the subsidiary, said that box-office receipts in the Middle West had increased over last year's. He also predicted, from an examination of producers' announcements, more good pictures for the coming year.

Mr. Rhoden was in charge. Fred Souttar, St. Louis district manager, was presiding chairman.

Speakers other than Mr. Rhoden and Mr. Skouras were Senn Lawler, director of publicity and advertising; Lon Cox, Kansas City district manager and film buyer; H. E. Jameyson, district manager at Wichita; L. E. Pope, purchasing agent; Lou Honig, in charge of real estate.

In Philadelphia on Tuesday, 143 Warner Theatre Philadelphia zone theatre managers and executives heard talks by top Warner figures, including Joseph Bernhard, circuit head, who stressed importance of "service"; Gradwell Sears, Warner Brothers general sales manager, who outlined coming Warner product; Ted Schlanger, Philadelphia chief; Harry Goldberg, director of exploitation for Warner Theatres, and Lester Krieger.

The conventioneers attended a showing of "The Old Maid," with Bette Davis, at the Aldine, Philadelphia.

The Gibraltar circuit held its convention from last Friday through Tuesday of this week at the Cosmopolitan Hotel, in Denver. It controls about 38 theatres in the territory. Its president is Charles Gilmour.

Harold R. Field, president of the Pioneer Theatre Corporation, welcomed the delegates to the ninth annual convention of his circuit this Thursday, Friday and Saturday at St. Louis Park, Minnesota.

CODE ACCEPTABLE TO U. S. WOULD "CLEAN THE SLATE," SAYS ALLIED

Favors Instrument Approved by Justice Department, Written into Consent Decree; Against Block Sales; For 'Divorcement'

Allied States' ambition is to see a trade practice code which would be accepted by the Department of Justice and written into a consent decree; such a code, "thus made permanent and enduring, and meeting the reasonable demands of the Government and the public groups, would clean the slate," and the industry again could concentrate on the motion picture business untroubled by governmental or outside interference. That's where Allied stands today on the matter of a code for regulation of distribution and exhibition.

Allied broke silence this week for the first time since it rejected the majors' trade practice code, on June 14th, to answer critics who have been attacking the organization for that action. Allied now answers, says a statement from national headquarters, "because certain of its directors, who were unnamed, express the fear that failure to do so might be interpreted by persons unfamiliar with industry politics, more especially the public groups supporting the (Allied sponsored) Neely anti-block booking bill in Congress, as a tacit admission that the criticisms are unanswerable."

Charges Reckless Policy

These same critics, charges Allied, have at the same time been "blind to the grimy splotches on the record" of the distributors, whose "reckless policy has brought down upon their heads the four pending Government prosecutions and the prospect of more, countless private suits, and the imminent passage of the Neely bill and possibly other more onerous legislation."

Allied States still stands definitely against the code, as now constituted, charging that despite provisions in the code for the elimination of such practices, it has received reports from various parts of the country indicating that:

"(1) Shorts are still being forced.

"(2) The customary score charge is being added to the film rental (but not as a separate item).

"(3) Distributors are demanding higher prices with a larger number of percentage pictures.

"(4) Distributors are waiving guarantees in order to exact preferred playing time."

Calls Clauses "Tricky"

In these circumstances, it is said, "the average exhibitor after reading the many nullifying and tricky clauses, as enumerated in the (Allied) Negotiating Committee report, may be excused for wondering what possible benefit the code can be to him, and, even assuming that he will reap some moderate privileges, whether he will not have to bear the entire burden of the expense incident thereto."

Claims by Allied's critics that Allied tricked the major sales executives into going to the "open forum" on the code at the June convention in Minneapolis, and that Allied's board of directors voted to reject the code before those executives had been accorded a hearing from the convention floor, are answered now by Allied's statement of the chronological order of business both at the convention proper and at the board of directors meetings before and during the session, and are vigorously denied.

Furthermore, it is said, "final action on the code was purposely postponed until the next day (after a board meeting on the code) for the reason that William F. Rodgers, MGM; Gradwell Sears, Warners, and Abe Montague and other advocates of the code had not yet addressed the convention and it was felt that the board should first hear what they had to say" before voting on the code. And the board did not approve any report on the document "until after advocate of the code had been heard," declares Allied.

"Whatever chance the code had of approval by the convention was killed by proceedings at this session," by the statements made by the majors' representatives, declares Allied's answer, pointing out particularly that Mr. Sears, of Warners, said from the rostrum that because his company was giving increased cancellation in the code, salesmen may ask for rentals higher than last year under lower cancellation concessions. Also, Mr. Rodgers made some "undiplomatic utterances," devoting "a large part of his speech to verbal attacks which clearly were leveled at Allied leaders and to minimizing the need for the moderate reforms which the code could accomplish." The code, as a result, continues Allied's statement, "was murdered not by its enemies but by its advocates."

On Subjects Discussed

Furthermore, the claim that the code covers all subjects discussed, says Allied, would be nearer correct if the distributors, through Mr. Rodgers, had said that the code contained every subject which the distributors were willing to discuss. "It was Mr. Rodgers' familiar and final 'Gentlemen, it can't be done' that precluded discussion of many Allied proposals such as the abolishment of compulsory block booking, identification of pictures, enlarged cancellation privilege for unidentified pictures, the 'right to buy,' and numerous other proposals."

Charges arising over various discussions which Abram F. Myers, Allied general counsel, had with the distributors' lawyers, likewise are answered in this week's statement from Allied headquarters, also the distributors' claim that Allied's code negotiating committee report was "misleading and inaccurate."

Answered also is the majors' assertion that "it was quite apparent from the very outset that some of the Allied (code) representatives did not want a code in any form."

"The facts are," said Allied, "that when Rodgers early in the negotiations informed the Allied representatives that his committee was not prepared to discuss the abolition of compulsory block booking and blind selling, or the divorcement of theatres, the Allied men told him frankly that they could not abandon their efforts to secure those reforms.

"If Allied leaders were to abandon the Neely Bill and decline to cooperate in the prosecution of the Government suit in consideration of the doubtful provisions of the Rodgers' Code, they would be branded as traitors and repudiated by the independent exhibitors of the country," says Allied.

"As to whether or not a majority of exhibitors favor the Code, or are willing to sign it as individuals in order to participate in its moderate benefits, or can be coerced or cajoled into signing it by branch managers and film salesmen, that remains to be seen.

Action on Allied Report

"Certainly the exhibitors are not anxious for their organizations to tie their hands by approving the Code. The following Allied organizations have formally ratified the Allied Negotiating Committee's report: New England, New Jersey, Eastern Pennsylvania, Western Pennsylvania, Indiana, Allied of the Northwest, and Texas. So far as we are aware, no exhibitor association has formally approved the Code in its entirety.

"Allied has not been opposed to a code which would make presently available to its members some of the benefits which they hoped to reap from the Government suit and the Neely Bill, provided acceptance thereof did not involve or imply that such moderate concessions were all that the exhibitors needed or desired.

What Allied Wants

"Several times during the negotiations Allied stated publicly that it was its ambition to see a code written which would be accepted by the Department of Justice and written into a consent decree. Such a code, thus made permanent and enduring, and meeting the reasonable demands of the Government and the public groups, would clean the slate and the industry could again concentrate on the motion picture business untroubled by governmental or outside interference. This point of view has been repudiated by the distributors. Mr. Rodgers says that Allied's views in regard to the Government's action are 'fanatical prophesies.' Sidney R. Kent, in a strange outburst of truculence, declared that he would rather negotiate with Thurman Arnold than with Abram F. Myers. The latter observation was entirely gratuitous as the distributors could not very well negotiate a consent decree without dealing with Thurman Arnold.

"From the reaction of the distributors to Allied's proposals and the intemperate utterances of Messrs. Rodgers and Kent it is easy to discern the policies and attitudes of the major companies. The pending and prospective proceedings by the United States Government are regarded with contempt. They have fought for delay that would prevent the cases from coming to a head until the time when a change of Administration would be possible. Current feverish efforts to avoid a trial of the New York case this fall apparently were stimulated by rumors that Mr. Arnold might retire after the first of January. In the meantime, the only concern of the distributors appears to be to run the exhibitors into a corner, silence the 'agitators' and proceed in full enjoyment of their monopolistic privileges."

CANADIAN OWNERS TO MEET ON REFORMS

A national convention of independent exhibitors in Canada, to discuss and correct evils designated as prolonged protection and unfair priority was set for September 7th in Toronto at a meeting held last week under the auspices of the Independent Theatres Association of Toronto.

At the meeting, a resolution was adopted supporting the Anti-Protection League of Canada, which is now considered sufficiently strong to carry out a movement for "reforms," with written pledges received from a large number of exhibitors. The League was formed under the sponsorship of the Independent Theatre Association.

THE ROLL CALL OF SUCCESS!

CLEAN SWEEP OF SMASHING

FOR THE GREATEST WOMAN'S



177% OF TOP BUSINESS

LOS ANGELES "Absolutely the biggest Friday business in years . . . tops everything we ever had!"



150% OF TOP BUSINESS

ASHEVILLE, N. C. "Biggest Friday opening in years. Audience reaction and reviews marvelous."



131% OF TOP BUSINESS

ROCHESTER "A box-office smash. Beat everything in sight!



175% OF TOP BUSINESS

SAN FRANCISCO "Seems like all the women in town were waiting for this . . . and they all came at once to see it!



120% OF TOP BUSINESS

STAMFORD "Women wild about picture . . . sock business in Waterbury and Danbury too."

IRENE DUNNE and CHARLES BOYER

UNIVERSAL'S PRESENTATION OF

TEN WEEK-END OPENINGS AND A RECORD BREAKING GROSSES PICTURE IN TWENTY YEARS!



165% OF TOP BUSINESS

SYRACUSE "Excellent smash opening with Boyer and Dunne dynamite with audience."



135% OF TOP BUSINESS

CINCINNATI "It slayed the gals for a better opening than any Universal picture in two years!"



125% OF TOP BUSINESS

NEW ORLEANS "Biggest day's business in months!"



153% OF TOP BUSINESS

LOUISVILLE, KY. "Exceptional! Almost double the previous big ones we've had!"



156% OF TOP BUSINESS

SEATTLE "Best opening in months. Comments excellent. The femmes are in hysterics about it!"

In "WHEN TOMORROW COMES!" JOHN M. STAHL'S TOP TRIUMPH!

HOLLYWOOD PRODUCERS BUY 26 MORE BOOKS AND PLAYS FOR 1940

Twenty-six Purchased in Month; Originals Account for 73 Per Cent of Total; MGM, Universal Have Six Apiece

With only the month of August remaining before the start of the new film year, Hollywood in July acquired 26 literary properties, a great decrease compared with preceding months, but half again as many as the 18 purchased in the corresponding month last year.

The stories and plays were divided among eight producers, with Metro-Goldwyn-Mayer and Universal leading with six properties apiece; the next highest being Columbia with four. The Metro-Goldwyn-Mayer properties included three originals, a play, a magazine story and a novel. While actually one play from the point of view of purchase and presentation, the property so listed for Metro-Goldwyn-Mayer was comprised of eight short plays, all written by Noel Coward and presented as a group of units on Broadway under the title "Tonight at 8:30."

Metro-Goldwyn-Mayer also purchased "Maisie," a film produced by Phil Goldstone five years ago, to avoid the possibility of reissue and conflict with their picture of the same name, it was reported during the month.

Both the Universal and the Columbia purchases were all originals, which accounted for 19 of the total of 26, or 73 per cent.

Titles and Credits

The month's purchases, with all available production credits, follows:

AND SO THEY WERE MARRIED, original by Aleen Wetstein, purchased by Columbia.

BISCUIT EATER, THE, Saturday Evening Post story by James Street, purchased by Paramount.

BLONDIE BRINGS UP BABY, original by Gladys Lehman, purchased by Columbia for Penny Singleton, Arthur Lake and Larry Simms.

CALL ON THE PRESIDENT, A, Saturday Evening Post story by Damon Runyon, and published short story, purchased by Metro-Goldwyn-Mayer.

CAROLINA MOON, original by Harry Fraser, purchased by Republic for Gene Autry.

CAUSE FOR ALARM, novel by Eric Ambler, purchased by Metro-Goldwyn-Mayer.

DOUBLE IN DIAMONDS, original by Dalton Trumbo, purchased by Columbia.

FATHER DUFFY'S STORY, autobiography by Father Francis P. Duffy, purchased by Twentieth Century-Fox.

FREEDOM, original by Harold Shumate, purchased by Columbia.

Stanley in England

HENRY M. STANLEY IN ENGLAND, biography by Georges Drumcurt, purchased by Twentieth Century-Fox. It will be filmed as a sequel to "Stanley and Livingston."

LA CONGA, original by Lew Lipton, purchased by Universal.

LEGION OF LOST FLYERS, original by Ben Pivar, purchased by Universal.

MAN ON AMERICA'S CONSCIENCE, THE, original by Alvin Myers and Lowell Brodaux, purchased by Metro-Goldwyn-Mayer.

STORY PURCHASES OF YEAR COMPARED

Month	Originals	Books	Plays	Totals
August, 1938	44	43(a)	6	93
September	39	10(b)	2	51
October	23	28(c)	1	52
November	34	19(d)	6	59
December	27	14(e)	2	43
January, 1939	42	14(f)	1	57
February	33	21(g)	1	55
March	30	15(h)	8	53
April	47	12(i)	7	66
May	29	15(j)	1	45
June	24	15(k)	4	43
July	19	5(l)	2	26
TOTALS FOR 12 MONTHS	391	211(m)	41	643

(a) Including 5 published magazine stories and 1 newspaper serial.
(b) Including 2 published magazine stories and 1 newspaper comic strip.
(c) Including 4 published magazine stories.
(d) Including 13 published magazine stories.
(e) Including 12 published magazine stories.
(f) Including 7 published magazine stories and 1 radio program.
(g) Including 1 published magazine story and 2 radio programs.
(h) Including 4 published magazine stories.
(i) Including 3 published magazine stories.
(j) Including 4 published magazine stories, 3 films and 1 radio program.
(k) Including 3 magazine stories and 2 radio scripts.
(l) Including 2 published magazine stories.
(m) Including 66 published magazine stories, 1 comic strip, 1 newspaper serial, 6 radio programs and 3 films.

NEVADA, original by Robert Buckner, purchased by Warner Brothers for Errol Flynn, Anne Sheridan and Alan Hale.

NIGHT OF JANUARY 16TH, THE, stage play by Ayn Rand, purchased by Paramount from RKO.

NO MORE HUNGER, original by Nat Ferber, George Bricker and William Dover, purchased by Metro-Goldwyn-Mayer.

PERFECT BABY, THE, original by Paul Yawitz, purchased by Universal.

PLAGUE FIGHTER, THE, original by Nat Ferber, George Bricker and William Dover, purchased by Metro-Goldwyn-Mayer.

ROUND UP TIME IN RENO, original by Harry Hoyt, purchased by Republic for Gene Autry.

SENORITA FROM BOSTON, original by Morton Grant, purchased by Universal.

SHOULD WIVES WORK, original by Hunter Lovelace, purchased by Republic for a "Higgins Family" film.

TONIGHT AT 8:30, collection of nine one-act plays by Noel Coward, purchased by Metro-Goldwyn-Mayer.

TROUBLE'S MY MIDDLE NAME, original by Roy Chanslor, purchased by Universal.

UNTITLED ORIGINAL, by Sam and Bella Spewack, purchased by RKO for a Leo McCarey production.

UNTITLED ORIGINAL, by Clifford Goldsmith, purchased by Paramount.

WOMEN ARE LIKE THAT, original by Ewart Adamson, purchased by Universal.

Radio Commission Is Now Hit By U.S. Appeals Court

The Federal Communications Commission, already under fire from attacks by Congress and radio broadcasters for some of its policies and procedure on radio and television, was rebuked Monday by the Federal Circuit Court of Appeals for the District of Columbia for advocating "uncontrolled competition in radio broadcasting." Like motion pictures, radio has been hit of late for alleged monopoly by the big interests.

The criticism this week was made in a decision dismissing an appeal brought by the Yankee Network, Inc., operators of eight broadcasting stations in and nearby Boston, from an FCC ruling granting increased power to a competing station WMEX operated by the Northern Corporation. The FCC had challenged the right of the court to hear an appeal from its ruling brought by an existing licensee claiming to be economically affected.

"One of the chief concerns of Congress," the FCC argued, "was to guard against monopolies and to preserve competition."

"It is difficult to understand," Justice Justin Miller wrote in the opinion, "how this result could be achieved by deliberately or carelessly licensing so many new competing stations as to destroy already existing ones and possibly the newly created ones as well.

"The method of uncontrolled competition argued for by the FCC in the present case, is in fact, one way of creating monopolies. If it were allowed to go on unrestrained, according to its theory of non-reviewable arbitrary power, none but a financial monopoly could safely exist and operate in the radio broadcast field.

"Congress had power to provide safeguards against destructive economic injury to existing licensees. In the case of the railroads, Congress waited until the condition of many of them was desperate. The commission argues that the transportation act and the recent emergency railroad transportation act were intended 'to administer oxygen to critical patients.'

"But in the case of radio broadcasters the intent of Congress was to anticipate and prevent desperate chaotic conditions. The latter form of statesmanship is equally commendable as the former and may serve better the interests of the people. In both instances the privilege of free enterprise was curtailed."

The Yankee Network, Inc., failed, however, to set aside the commission's ruling. The court held that its case failed to present an issue as to whether the anticipated competition will necessarily result in such severe loss of operating revenue as to impair the service rendered by the Yankee Network or whether it will destroy its ability to render proper service in the public interest.

UNIVERSAL FILM EXCHANGES, INC.
ROCKEFELLER CENTER
NEW YORK

OFFICE OF
W. A. SCULLY

August 16, 1939

TO ALL BRANCHES:

Note following letter to all of our customers.

"We had expected to release during August 1939 a DEANNA DURBIN picture in the course of production, under the title of FIRST LOVE.

We now find that due to unforseen circumstances it will be impossible for us to have this picture available for release during the current releasing season.

In view of the support and cooperation extended to us during the past year by our customers, we will deliver this DURBIN picture under our 1938-39 contract, even though under our contract we are not obligated to do so."

Please be governed accordingly.

Sincerely,

W. A. Scully

GENERAL SALES MANAGER

WAS L

FRANCE DROPS QUOTA ON DUBBED IMPORTS

Follows French Distributors' Protest That 188 Limitation Was Obstacle to Them

Limitations on the importation of foreign films dubbed in French have been dropped by the French Government, in a decree published in the "Journal Officiel," last Friday.

The measure was sought by French distribution interests, which claimed that the former quota, restricting to 188 yearly the number of dubbed foreign films shown in France, was revealed to be entirely inadequate. The reason cited was that most of the 188 dubbing visas were given to major American product, so that there were no more visas remaining for French distributors wishing to buy American independent product for supporting films on dual bills featuring French reels.

The suppression of the quota affects only those countries which admit French films without numerical or monetary restriction, such as the United States, Great Britain, Argentina, Belgium, Holland, Sweden, Mexico and Switzerland.

The measure is seen particularly as having the effect of making closer and fairer French cooperation with American and British producers. It will also allow other pictures, from Argentina, Sweden and Mexico, to obtain dubbing visas for showing in France without limitation. These countries are excellent customers for French product.

The importation of German and Italian films for French dubbing will continue to be limited, in accordance with clearing house monetary exchanges and special commercial agreements.

Major American companies are particularly gratified by the lifting of the restriction. An agreement with the French Government is now being sought which will eliminate the visa system permanently, and guarantee a year's grace before any new quota measure must be met, if one is put into effect.

12 U. S. Pictures In Cannes Festival

American participation in the Cannes International Film Festival, to be held September 1st, will reach to the extent of 12 films, of which eight, one from each of the major companies, have already been selected.

Those chosen are: "Only Angels Have Wings," Columbia; "The Wizard of Oz," M-G-M; "Union Pacific," Paramount; "Stanley and Livingstone," 20th Century-Fox; "Bachelor Mother," RKO; "Each Dawn I Die," Warners; "They Shall Have Music," Goldwyn-United Artists; "Three Smart Girls Grow Up," Universal.

The selection of the remaining four will be made on the advice of the American Embassy. They may include: "The Women," "Rulers of the Sea," "Modern Cinderella," and "Hotel for Women."

English and French participation, according to Festival regulations, will include only four films from each company. Two English films, "Four Feathers" and "Goodbye, Mr. Chips," already have been selected.

French participation was officially announced on Saturday by Jean Zay, Minister of National Education. The four French films will be "Angels from Hell," "Law of the North," "Man of the Niger" and a documentary feature, "France Is an Empire."

Many short subjects will be shown, including Disney subjects, March of Time's "March of the Movies" and French and English documentary shorts.

Other participating countries are Russia, four features; Sweden, two; Belgium, "Dark Rapture" and three documentaries; Holland, Poland and Egypt.

Norma Shearer, Robert Montgomery and French and British stars will attend the opening of the Festival.

Trans-Lux, Kodak Report Profits

The consolidated net profit of Trans-Lux Corporation, operating Trans-Lux newsreel theatres and Trans-Lux Daylight Screen Corporation, for the six months ended June 30th, amounted to $39,126.59, which is less by $51,463.33 than for the corresponding period a year ago when the net was $90,589.92.

The Eastman Kodak Company reports a net profit for the 24 weeks ended June 17th of $8,688,870, equal to $3.43 a common share. This compares with a net profit of $7,051,675, or $3.05 a common share in the corresponding period ended June 11, 1938.

In the Trans-Lux report the total net income before provision for income taxes during the first six months of the current year was $48,280.48 as against $102,098.47 in the first six months of 1938.

State, Federal and Canadian income tax provision amounted in the first six months of 1939 to $9,153.89, compared with $11,508.55 in the similar period of 1938.

Two "Movie Season" Campaigns Launched

The Twin Cities division of the Minnesota Amusement Company has launched its Greatest Movie Season a month early. The campaign is being backed by the biggest radio program in the history of the company. Other promotion includes special advertisements, special accessories, posting and heralds.

The annual Better New Movie Season cavalcade planned and executed by the Poli-New England division will start this year at Boston and take in Providence, as well as the Poli towns. A fleet of 10 specially built automobiles driven by selected girls will proceed from Boston to Worcester, Providence, Springfield, Hartford, Meriden, Waterbury, New Haven, Bridgeport and wind up at the New York World's Fair.

EDISON HONORED AT WORLD'S FAIR

Thomas A. Edison Day was observed Saturday at the New York World's Fair in commemoration of his inventive genius. The day marked the 62nd anniversary of the invention of the phonograph on August 12, 1877. Mary Pickford recited into the recording device of the first Edison phonograph the nursery rhyme, "Mary Had a Little Lamb", which was the piece with which Mr. Edison tested his invention in 1877.

It was estimated that at least 10,000 persons attended the exercises held in the Court of Peace. Speakers included John B. Kennedy, commentator for News of the day; Eugene C. Reed, assistant vice-president of Thomas A. Edison, Inc., and Miss Pickford who said that her two heroes were Abraham Lincoln and Thomas Edison.

Mr. Edison's invention of the Kinetoscope in 1889 will be commemorated in October by the motion picture industry and its "Golden Jubilee" celebration.

Film Outings and Golf Tournaments

The first annual inter-territorial stag Good Will Outing of exhibitors and salesmen of the Philadelphia and Pittsburgh territories will be held Wednesday at Lewistown, Pa., the dividing line of the two territories. Jack Judd of the Pittsburgh office of National Screen Service is chairman of the affair and Joe Shapiro, Mt. Union, Pa., exhibitor, is treasurer. Hosts are Paul O. Klingler, Rialto; Harold Cohn, Embassy, and Ike Berney, Pastime, all in Lewistown.

The annual picnic, golf and bridge tournament of the Rocky Mountain Screen Club will be held at Eddie Ott's Country Club and the Evergreen golf course at Evergreen on Friday.

The annual New Haven film district outing was held last Thursday at the Rustic Inn, Lake Quonnipaug. Twenty-five prizes for various sporting events were awarded.

The Film Section of the Toronto Board of Trade held a golf tournament Monday at the Oakdale Golf Club in Toronto.

Altec-Dominion Pact

An agreement covering the reciprocal interchange of technical information pertaining to sound reproducing and other theatre equipment and servicing techniques, has been signed, according to a joint announcement made by G. L. Carrington, vice-president and general manager of Altec, U. S., and F. E. Peters, general manager, Dominion Sound Equipment, Ltd., of Canada. They say that exhibitors in both U. S. and Canada will benefit from the field experience of both these organizations in better sound and improved techniques of service.


Hello-
Gloria Jean



Say "Hello!" and get on to what's happened! Universal has found a new star! A girl with a thrill-ion dollar voice, an amazing faculty for being herself. A star who's first picture finds her surrounded by the top favorites of Hollywood and backed by the production genius of Joe Pasternak, unerring creator of successes!

Robert CUMMINGS • Nan GREY
and Gloria JEAN in

"The UNDER-

—there's one in every family!

with

Beulah Bondi • Virginia Weidler • Margaret Lindsay
C. Aubrey Smith • Billy Gilbert • Ann Gillis
Raymond Walburn • Paul Cavanaugh • Samuel S. Hinds

Original story by I. A. R. Wylie • Screenplay by Grover Jones • Directed by RICHARD WALLACE

A JOE PASTERNAK Production




PUP"

HERE'S A STORY SO HUMAN YOU COULD CAST IT WITH ANY FAMILY, ANY YOUNG LOVERS, AND ANY SHINING YOUNGSTER—PROVIDED SHE HAD THE VOICE IN A MILLION THAT IS GLORIA JEAN'S !

Nothing ever happened to this family until Pip-Emma wrote about trees . . . . . .



But that did it! That brought on the people... and the Penguins . . . and the kind of happenings that could occur only in—and out of—a typical American home!

HERE'S HOW OE PASTERNAK (Creator f the Deanna Durbin successes) CAST "THE UNDERPUP"

1. Gloria Jean's first movie role is that of "Pip-Emma," a girl full of pranks and golden voice.
2. Robert Cummings, star of "3 Smart Girls Grow Up," plays breezy "Denis," imaginative football star.
3. Nan Grey plays "Priscilla," who, for a time, denies Denis' claim that life's best things are free.
4. Beulah Bondi is inimitable as a chilly old maid with a reserve like the Federal Bank.
5. Virginia Weidler was assigned as "Shy Janet."
6. Margaret Lindsay plays Mrs. Cooper, Janet's troubled mother.
7. C. Aubrey Smith, irascible, dominating as "Grandpa."
8. Billy Gilbert got the part of "Tolio" frantic father of two T N.T. boys.
9. Ann Gillis was handed the part of "Letty-Lou," red-headed "stooge."
10. As the moneyed Mr Layton, Raymond Walburn really swings his weight.
11. Paul Cavanaugh plays the good provider but bad father.
12. Shirley Mills is the dictatorish president of the "Penguins."

AUGUST 24th SEES the WORLD PREMIERE of UNIVERSAL'S

"THE UNDER-PUP"

—There's one in every family!

***at the Strand Theatre,* SCRANTON, PA.**

GENERAL RELEASE SEPTEMBER 1st

Backed by a $75,000 National Promotion Campaign



THE HOLLYWOOD SCENE

Production Confidence

Judging by the number of pictures started in the second week in August, a time during which everybody out here, from fourth assistant janitor to the most august members of the Screen Actors Guild, was talking about the possibilities of a strike, production executives stuck to business as usual. Ten pictures went into work; eight were completed.

At least five of the new productions are undertakings of more than ordinary consequence, four of the finished films concern subjects and personalities that promise to attract greater than usual attention.

Monogram launched the most ambitious effort of its history, "Murder in the Big House", a rousing prison-crime story in which Charles Bickford, Barton MacLane, Charlie Foy, Russell Hopton, George Cleveland, William Royle and Pat Moriarty will be the principals in a cast of more than 175 players.

Two pictures were started at 20th Century-Fox. The first, "High School," will star Jane Withers, with Lynn Roberts, Paul Harvey, Claire Brev and Cliff Edwards featured. "Too Busy to Work" is an item in the "Jones Family" series which will present the regular cast with Joan Davis heading the outside players.

Universal Starts Two

Universal also started a pair. Unquestionably the more important is "Tower of London", in which Basil Rathbone, Boris Karloff, Ian Hunter, Nan Grey and Barbara O'Neil will be the principals. "Listen Kids" is a vehicle for Johny Downs, Constance Moore, Marjorie Rambeau, Edgar Kennedy, Hedda Hopper and Janet Beecher.

Franchot Tone will make his return to the screen in MGM's "Fast and Furious." The cast also will offer Ann Sothern, James Burke, John Miljan, Lee Bowman, Allyn Joslyn, Virginia Grey and Ruth Hussey.

Columbia's "Beware, Spooks" will star Joe E. Brown with Mary Carlisle. Marc Lawrence, Frank M. Thomas, Lorna Gray, Clarence Kolb and Joe Downing.

"Victor Herbert," a biography with music, is Paramount's contribution to the new work. Allan Jones, Mary Martin, Walter Connolly, Susanna Foster and Jerome Cowan will be the featured performers.

"Abe Lincoln" Started

After considerable preparation RKO-Radio finally got "Abe Lincoln in Illinois" into work. Raymond Massey will star as he did on the stage. The support lists Gene Lockhart, Ruth Gordon, Mary Howard, Dorothy Tree, Harvey Stephens, Minor Watson and Alan Baxter.

Warner Bros. started "Four Wives." The principals are John Garfield, the three Lane sisters, Gail Paige, Jeffrey Lynn, Claude Rains, Dick Foran, Frank McHugh and May Robson, who appeared in "Four Sisters" and "Daughters Courageous."

Universal completed two pictures. Both are sustaining features. Johny Mack Brown, Bob Baker, Fuzzy Knight, Doris Weston, Forrest Taylor, Anthony Warde, Karl Hackett and George Anderson will be seen in "Chip of the Flying U." Richard Arlen, Andy Devine, Anne Nagel, Ona Munson, Guinn Williams, William Lundigan, Leon Ames and Theodore von Eltz comprise the feature cast in "Legion of Lost Fliers."

Interrupted several times, "Here I am a Stranger" finally was moved on to the cutting rooms. It will present Richard Greene, Brenda Joyce, Kay Aldridge, Roland Young, Edward Norris, Richard Dix, Gladys George and John Arledge.

For United Artists distribution Wanger Productions completed Tay Garnett's "Eternally Yours." The principals in the large cast are Loretta Young, David Niven, Hugh Herbert, C. Aubrey Smith, Virginia Field, Broderick Crawford, Raymond Walburn, Zazu Pitts, Eve Arden, Ralph Graves, Dennie Moore and Lionel Pape.

Paramount completed "The Light That Failed," based on one of Rudyard Kipling's best known stories. It will feature Ronald Colman, Walter Huston, Muriel Angelus, Ida Lupino, Colin Tapley, Dudley Digges and Ernest Cossart.

"Ninotchka" came off the active shooting list at MGM. Greta Garbo is the star. Melvyn Douglas, Ina Claire, Felix Bressart, Sig Rumann, Alex Grenach, Gregory Gaye, Edwin Maxwell, Rolfe Sedan and Paul Ellis are the featured players.

Columbia finished "Prison Surgeon", in which will be seen Walter Connolly, Onslow Stevens, Douglas Fowley, Iris Meredith, Paul Fix, Nicholas Soussanin and Don Beddoe.

"On Your Toes," a comedy romance with music, dancing and production spectacle, was finished at Warners. Vera Zorina and Eddie Albert ("Brother Rat") are teamed in the leading roles. In support are Alan Hale, Erick Rhodes, James Gleason, Frank McHugh, Queenie Smith, Gloria Dickson, Leonid Kindsky, Berton Churchill, Donald O'Connor and Paul Hurst.

U. S. RULES 25% REICH FILM DUTY

German raw stock, even though exposed and developed in other countries, is subject to a United States countervailing duty of 25 per cent, the United States Customs ruled recently.

This is in line with the countervailing duty imposed by the State Department on other imports from the Reich. Distributors importing films from abroad are protesting the impost.

Orson Welles

Any man who can panic half a continent with a sensationally realistic radio broadcast and has the temerity to rewrite Shakespeare shouldn't find Hollywood a tough nut to crack. Here now to crack the nut that has disheartened many is Orson Welles, whose public career is a revealing demonstration of how one can succeed by pulling himself up by his own bootstraps, by doing things in unorthodox ways.

A non-conformist in spirit and expression, he's here in an unusual capacity under a four way pact with RKO as writer, director, producer and actor. The studio hasn't seen much of this ruddy, robust more-than-six-footer who sports a neat Van Dyke beard. He doesn't believe in doing things that others do.

His hive of industry is a mansion, complete with swimming pool and gardens, atop a Brentwood hill, from which he rarely ventures. There with John Houseman, his partner in Mercury theatre, and Herbert Drake, formerly of the New York *Herald-Tribune*, and a corps of secretaries, he is busily occupied with his own idea of his RKO-Radio stint.

Claiming more than a rudimentary knowledge of the writing, acting and directing arts, the "man from Mars" admits that he's a bit puzzled as to what a motion picture producer is supposed to do. But he knows that the studio has executive producers, associate producers, unit managers and other experts whom he can depend upon for advice, and he's not afraid.

"Sure I have a story in mind. By the way, isn't that a grand swimming pool and such scenery. The legal departments which have to clear all rights and titles know that." Right away Mr. Welles, treading where possibly wiser angels would be scared to tread, is in the beginning of a probably future exciting situation. "But let the lawyers worry about that for the time," he said. "I guess they know their business."

"Will it be an original, Mr. Welles?"

"Not exactly. You see we're using Joseph Conrad's novel, "Heart of Darkness", for a theme basis. It's an adventure drama localed in Darkest Africa. I'll be the central character in the picture. We're doing a lot of rewriting."

News in Brief

Samuel Goldwyn is delaying production of "Once Upon a Time," the career story of Hans Christian Andersen, in order that the Danish government may do more research.

Douglas Fairbanks, Jr., and Madeleine Carroll will be starred in Paramount's "Safari."

The entire box office receipts of the Hollywood premiere of "Hollywood Cavalcade" will be donated to the Motion Picture Relief Fund by 20th Century-Fox.

Due to a nervous breakdown, Dolly Haas has been removed from her role opposite Paul Muni in Warners' "We Are Not Alone." Jane Bryan has been given Miss Haas' part.

Warner Bros. has changed the title "Career Man," which features Joel McCrea, Jeffy Lynn and Brenda Marshall, to "Espionage Agent."

Monogram has assigned Howard Bretherton to direct "Scouts of the Air," next number in the "Tail Spin Tommy" series.

Nunnally Johnson's adaptation having received official approval, 20th Century-Fox will start production of "Grapes of Wrath" about the first of October. John Ford will direct and Henry Fonda will be featured.

Ford Sterling, veteran screen comedian, suffered the loss of his right leg by amputation.

Hal Roach and David W. Griffith have completed negotiations whereby Griffith will direct "1,000,000 B. C."

With Mickey Rooney, Lewis Stone and other members of the "Judge Hardy" series going to England for a command performance before the king and queen, MGM may make the next number in the series in London.

Again **20TH BLAZES**

THE NEW SEASON

STANL
LIVING

NEW YORK

In 3rd record Roxy week after topping everything but "Alexander's" and "Jesse James"!

LOS ANGELES

Out-grossing everything but "Alexander's" and "Jesse" at Chinese and State!

SAN FRANCISCO

Biggest of all 20th's big ones at the Paramount this season!

DETROIT

Smash business sets new high by fifty per cent at the Fox!

THE RECORD TRAIL WITH

S GREATEST ATTRACTION!

EY AND STONE

CHICAGO

Opening tops "Jesse James", edged out only by phenomenal "Alexander's" at the Chicago!

WASHINGTON

Blasts highs of every 20th hit but "Alexander's" and "Jesse" at the Palace!

INDIANAPOLIS

Sensational pace at Circle smashes everything but "Alexander's" all-time top!

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

SUNDAY SHOW BILLS HIGHLIGHT LEGISLATION

Attorney Sues to Test Constitutionality of Illinois Veto of Bill Limiting Show Length

The week's legislative actions, predominantly local, with Congress and most state legislatures recessed for the summer, were primarily concerned with Sunday showings. Four communities took action on that subject.

Further action was reported on the Sandquist bill, to limit the time length of film shows to 2 hours 15 minutes, recently vetoed by Illinois' Governor Harry Horner after passage by the state legislature. Roland Libonati, attorney, has filed suit to test the constitutionality of the veto, with which the Governor killed the bill later than 10 days after the adjournment of the legislature. The attorney general had ruled that the 10 day period was to run from the time the Governor received the bill, not from the time the legislature adjourned.

The Illinois Legislative Council may study the film industry, with special reference to the double bill situation; representative Sandquist having said that he has received promises of cooperation from two members of the Council, representatives Saltiel and Wood. Mr. Sandquist has left for Hollywood in order to provide himself with more background for his next legislative attempt.

Chicago Reduces Theatre Tax

In Chicago, the City Council has reduced the tax on motion picture theatres, effective September ninth. Applying to theatres making a maximum charge of 25 cents, the tax will be reduced from $250 to $200 a year in houses seating fewer than 350 people, and from $325 to $275 for houses seating between 250 to 750.

Similar to the Sandquist bill in Illinois is the ordinance proposed in the Minneapolis City Council last Friday by alderman Oscar Lund, limiting film programs to two hours and 15 minutes. The ordinance was introduced at the request of W. A. Steffes, president of Allied States Association of the Northwest, according to Mr. Lund.

If adopted, the measure would serve to eliminate most double features. It will be debated by the ordinance and legislation committee of the City Council next week.

Blue Law Enforcement

The Rensselaer, N. Y., Common Council was scheduled to meet Wednesday for reconsideration of the ordinance permitting Sunday films. Having previously passed the measure, by a vote of seven to two, they may still make it law by holding to their vote; the measure having been vetoed by Mayor William Wright. The move is designed to allow the people of Rensselaer to attend pictures there rather than in Albany or Troy on Sundays. The town's one theatre is the Bright Spot, operated by Herbert Gardner.

A movement strictly to enforce Delaware's 144-year-old Sunday blue laws to bring about public reaction to, and modernization of the state statutes enacted in 1795 is the result of last Sunday night's closing of the Blue Hen Theatre at Rehoboth Beach, Del.

The arrest and fining of Manager-Owner Charles S. Horn of Rehoboth and three theatre employes on a charge of breaking the ancient blue laws resulted in agitation for state-wide enforcement of the old laws which forbid "any worldly employment" on the Sabbath in Delaware.

Three Consecutive Fines

The fine of four dollars and costs assessed on Manager Horn was the third in as many straight Sunday's that the theatreman has paid for showing motion pictures in his resort theatre on Sunday.

Caleb M. Wright of Georgetown, attorney for Mr. Horn, said the Sunday blue laws prohibiting movies and any "worldly labor" on the Sabbath should be applied to all cases instead of singling out the theatre. He said the law applies to gasoline stations, newspapers, stores, country clubs, and the like, as well as the movies.

Mr. Horn was advised three weeks ago by Deputy Attorney-General Daniel J. Layton, Jr., of Georgetown that complaints had been received about Sunday movies at the Blue Hen. The action came after the theatre had operated on Sundays during the summer for the past four years.

One Picture on Sunday

The board of aldermen of Sanford, N. C., August 1st, granted permission to R. P. Rosser, local theatre operator, to present one motion picture show on Sunday, with the understanding that the show would not conflict with church services. An amendment to the motion fixed the time of the picture show at 9:15 p.m., which was most desirable to Mr. Rosser.

Mr. Rosser pointed out to the aldermen that a number of cities and towns in the surrounding territory were allowing such shows and to meet this competition he found it necessary to open one of his two theatres on Sunday.

At Crossville, Tenn., August 4th, a special election was held to "feel out sentiment" in regard to Sunday movies. The vote was 233 to 112 in favor of Sunday movies, and city fathers announced that they will pass such an ordinance immediately.

Carlton S. Dargusch and Powers and Barton, counsel for the exhibitors and distributors, respectively, industry defendants in the two suits filed in Columbus, Ohio, by John V. Bostwick, as a taxpayer, challenging authority for tax exemption on film rentals, and urging collection of the impost claimed due the State of Ohio dating from inception of the retail sales tax law, have filed motion in Franklin County court of appeals seeking to have certain portions of the plaintiff's petition stricken out on the ground that the allegations contained therein are wholly inaccurate in the light of a number of precedents established in other cases involving similar issues, as cited in the voluminous lists which accompanied the motion. A memorandum also was filed in support of the motion to strike out the inaccuracies claimed to exist.

No further extension was granted by the court, and it now is expected that the case will come up for hearing during the September term. Meanwhile, pending a decision by the court, the State Tax Department will maintain its previous position that tax is not collectable on film rentals, according to a statement recently made by Thomas J. Herbert, Attorney General of Ohio, despite the opinion of William Evatt, head of the new Sales Tax Board, who holds that film rentals definitely come within the classification of taxable commodities in Ohio.

New Orleans Deadlock

Still deadlocked is the matter of the valuation of New Orleans film exchanges, which had been assessed at $50,000. The exchanges have taken the matter to court in an effort to have the figure reduced.

The state had been willing to value the film in the exchanges, counted as a physical property, on a footage basis, but has not been willing to allow depreciation on the film.

Wisconsin administration leaders were scheduled to attempt to enact a tax bill Wednesday. Whether or not the bill, if enacted, would contain anything to be feared by exhibitors was not known prior to the meeting, although there have been reports of an increased tax on chain stores.

State amusement tax action is also possible in Pennsylvania, at the special session of the General Assembly called for November 13th. The emergency one cent amusement tax previously enacted has expired.

POLICE TO DECIDE WOONSOCKET FILMS

Woonsocket (Rhode Island) exhibitors must provide their police commission with a list of advance bookings. These will be approved, or not, by the commission at its weekly session.

The ruling is the result of the showings of "Club des Femmes," French-made picutre, at the Laurier theatre. The commission, and the Mayor, Felix Toupin, saw the picture and held it "not suitable for children."

Protest Against Cuban Film Tax

American film distributors are protesting against a bill now before the Cuban Congress, under which a tax of 33 per cent of gross box office receipts in Cuba would be imposed upon all films shown in Cuban national territory, according to Department of Commerce reports.

The proceeds of the proposed tax, it is reported, would provide prizes for Cuban film producers, authors and composers, and an annual subsidy of $18,000 for a Cuban theatrical company.

The proposed taxation, it is felt, is an abrogation of the right of free contract and inequitable to American film distributors.

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

Purely Political Department:

Jo Swerling, Bruce Manning, Rowland V. Lee, Frank Tuttle, Phillip Dunne, Robert Lee, Dudley Digges, Nathaniel West and some other Hollywood personalities, have formed a music-publishing firm. They want to popularize Mr. Jay Gorney's new song, "Mr. Roosevelt, Won't You Please Run Again?"

Not necessarily connected, Mr. Gorney wrote "Brother, Can You Spare a Dime?" at about the time Mr. Roosevelt was going into the White House. He'll probably be reissuing that one if Roosevelt runs again.

▽

Birth of twins to the Chicago Pearsons—he's now with WHFC Broadcasting, Chicago, was formerly with Pathe Film—brought from the mails the following note from E. E. Johnson, manager of the Roosevelt theatre, Chicago: "Congratulations on master stroke of showmanship. Consider this double feature a well balanced attraction. Has plenty of wows. Your timely action may do much to avert legislation prohibiting double bills in Illinois. Are you planning any reissues? Trust that shipping case and sound are in good condition."

▽

Life Magazine tells a little tale about cute little Sandy Henville, one-year-old, one of Hollywood's more successful acting finds. Seems that one evening last winter, a Los Angeles milkman named Roy Henville saw a newspaper story saying a 10-month-old baby was needed for a Bing Crosby picture. Mr. Henville debated over whether Sandra, his little babe, should apply for the job. He compromised by leaving four snapshots of her and a note of explanation on the doorsteps of Universal Pictures' Music Director Charles Previn with the morning milk. Mr. Previn showed the snapshots to Director David Butler who was making the Crosby picture. Butler was delighted and promptly sent for the baby.

The baby in the Crosby picture was supposed to be a boy and Butler and the others at the studio assumed that Sandra was. Mr. Henville had not deemed it necessary to say otherwise. Two days along with filming and Sandra's sex was discovered. The studio changed her name to Sandy and tried to keep her sex a secret.

She now gets $200 a week, can say just three words: "Mammy, Daddy, By-By." Nice work.

▽

Errol Flynn got himself disliked by Chicago reporters the other day for acting "high hat" when they met him at the airport. He refused to take off his colored glasses for the photographers, gave them the run-around at the Drake Hotel, disappointed some of them on dates he had agreed to and other nonsensicalities. So when Dorothy Deere, cinema critic for the Chicago American wrote her piece about Errol the next day she informed fans that Mr. Flynn's well publicized smile was "practically teeth deep."

▽

The Newman, Kansas City, was playing "Hell's Kitchen" the other day, and the newspaper ad read "Hell's Kitchen" "Comfortably Cool."

▽

John Chapman concludes that time was when an actor's main worry was his diction, but now it's his trade union's jurisdiction.

SOME in the advertising agency business are smarting pretty badly over the way some Hollywood producers educate the public on gay, exciting times in advertising agencies, picturing what are claimed to be gross untruths about agencies' personalities and blonde models. And Printers' Ink is taking up the case in behalf of the ad people.

To this end, Printers' Ink has compiled what in its opinion represents a composite picture of what the public has witnessed in films dealing with advertising agencies. Some of the stuff is pretty funny.

"An advertising agency executive we learnt at the hands of Hollywood," says Printers' Ink, "is a man who keeps a stock of one-piece feminine bathing suits in his lower desk drawer. He is a man who is likely to stand around his office in his underwear while a tailor measures him for a new suit, and a great amount of traffic—composed of secretaries, copy writers and clients—pours through the room.

"He invariably is rather absent-minded and faintly dim-witted. He is totally devoid of a sense of humor, and he shouts when he uses the telephone.

"Whenever an advertising agency president is shown a preliminary draft of an advertisement he observes irritably that there isn't enough sex in the copy. He is chronically short on his payroll and he is likely to whip off to Europe with the firm's working capital. His organization includes a vice-president who is a spy for a rival agency, or he employs a vice-president in another agency who is a spy for him, or both. Sartorially he is given to double-breasted sharkskin suits, tone-on-tone striped shirts and boutonnieres. At odd moments he rings somebody up on the telephone and secures their account.

"An advertising agent, further, is a man of high-strung nerves, always on the verge of taking to drink, if he hasn't done so already. He deals exclusively in advertising appropriations which are neither one cent more, nor less, than a million dollars. Addicted to swift fits of towering rage, he makes Donald Duck seem a counterpart of Job. He has a secretary who regards him fondly as petulant and precocious.

"An agency's quarters seem to consist exclusively of a reception room, a studio and a president's office. The reception room, invariably crowded, offers evidence that all of an agency's business is transacted with slim, expensively dressed women under 25. The studio, identified by a Neon sign saying 'atelier,' may only be reached by going through the president's office. The latter is always of a size which would enable it to accommodate a polo game with ease. The president usually divides his time between this sanctum, the lobby of a luxurious hotel and a Park Avenue drawing room and it is sometimes confusing to tell which is which and where the action is taking place at a given time. The key to this is that his office is the largest.

"The atmosphere in an agency office, as documented on the screen, is one of breathless, headlong chaos. The principals in the action dash madly about among the furnishings (late American penthouse), usually with unfortunate results upon a heavy piece of statuary balanced on a marble pedestal. At some point a young lady, intent on securing a job as a model, barges into the president's office unannounced and starts taking off her clothes."

Of-all-things Department: Along come headline press wire stories telling about the big, brawny, black-hair-chested Victor McLaglen, the tobacco chewing, bold and bossy Bronx-cheering, tough-cussin' Sergeant Quirt of "What Price Glory"—taking monkey-gland "shots" for a long time and never saying a word about them.

The information was contained in a deposition disclosed in Los Angeles by S. S. Hahn, attorney for Dr. S. G. Sonneland. The physician is suing McLaglen for $2,789 for medical services to the actor and to members of his "Light Horse Brigade," a semi-sports riding group, known as McLaglen's "private army."

Dr. Sonneland asserted McLaglen needed the "shots" to build up his strength and they had been administered since 1935.

In the deposition, however, McLaglen declared he took them mainly because the doctor was a good friend and he wanted to see him make some money.

"If you didn't need these shots for the purposes intended by the doctor," McLaglen was asked, "why did you let him give them to you practically every week?"

"Well," he replied, "the doctor said they would improve my complexion."

▽

Will the newsreel assignment editors please make note of the fact, for future production coverage that the National Retail Meat Dealers Association adjourned a four-day convention at the Hotel Commodore, New York, after approving a resolution asking King George VI to confer the title of "Sir Hot Dog" upon the frankfurter at the forthcoming birthday honors. Through the ensuing months members of the association will seek 5,000,000 signatures to a petition beseeching the King to remember his picnic at President Roosevelt's Hyde Park place where the hot dog won royal favor and to honor the foodstuff which rose from humble beginnings to a place on the royal picnic table.

Precedent for such action, the butchers explained, is to be found in the action of King James I, at Houghton Castle in 1609, when the sovereign conferred knighthood on the loin which has been known as "Sir-loin" ever since.

▽

The motion picture is not the only business enmeshed in trade practice formulation. The Federal Trade Commission announces it is out to "streamline" a code for the public seating industry. Just what they mean by the "public seating industry" is not explained.

▽

Theatricals on Broadway and Hollywood Boulevard occasionally engage in a little cafe brawl and the worst that comes out of it is a slapped face, a blackened eye, a punched nose. But not so in Red Russia, where the other day Zinaida Raich, 43, one of Russia's great character actresses was murdered, her eyes gouged out and her throat cut. Vsevulod Emilievich Meyerhold, famous theatrical producer, and Madame Raich's husband, has been in prison for years because he spoke some political words that were not liked.

A super-thrill

FOR ALL THOSE MILLIONS

when Holmes meets his arch-enemy, Moriarity—fiction's most famed criminal genius—in the century's super-crime!



Basil Rathbone as Holmes, Nigel Bruce as Dr. Watson—the pair that scored so sensationally in "The Hound of the Baskervilles"

20th BIG-PICTURE SHOWMANSHIP!

OF MYSTERY LOVERS....



THE ADVENTURES OF SHERLOCK HOLMES

with

BASIL RATHBONE · NIGEL BRUCE
IDA LUPINO · ALAN MARSHAL
TERRY KILBURN · GEORGE ZUCCO
HENRY STEPHENSON · E. E. CLIVE

Directed by Alfred Werker

Associate Producer Gene Markey • Screen Play by Edwin Blum and William Drake • Based on the play "Sherlock Holmes" by William Gillette with the permission of the executors of the late Sir Arthur Conan Doyle

A 20th Century-Fox Picture

Darryl F. Zanuck In Charge of Production

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

MGM, "U", FOX, PARAMOUNT, WANGER BREW SOME NEW BALLYHOO PLANS

There's $11 Opening for "Hollywood Cavalcade", Orphans' Trip to "Star Maker", Search for Oldest-Wedded Couple

The majors are off at full speed with some brand new merchandising plans for new pictures which they will send to exhibitors to open the new show season in two weeks.

Added to the dozen or more "big ballyhoos" already described for as many new films, for freak showings on Indian reservations, steamships, airplanes, in orphanages and elsewhere, the companies are now coming out with a fresh batch of plans for 1939-40 openers around Labor Day.

Metro-Goldwyn-Mayer this week announced a $250,000 campaign budget for its 3,000,000 color-tale of "The Wizard of Oz."

Universal says it will stage "the biggest premiere in the history of the company" to launch its new starlet, Gloria Jean, in their new picture of Joe Pasternack's "The Under-Pup."

Twentieth Century-Fox is planning a $11-a-seat opening—"first in Hollywood's history" for the debut of its "Hollywood Cavalcade," and promises big things in the merchandising line for its new "The Rains Came."

Paramount is lining up "the most deserving orphans" over the country to take them to Hollywood to ballyhoo their "Star Maker."

Walter Wanger is understood to be ready to send scouts around the U. S. to dig up the longest-wed pair. Not coincidental is the title of his new picture, "Eternally Yours."

Others have other plans, as pretentious, they promise, to be disclosed shortly, on completion.

Metro's "Oz"

Metro-Goldwyn-Mayer started stressing newspaper and public attention on the opening of "The Wizard of Oz," on young Judy Garland, of the film, through a series of public appearances in the east, including the Capitol, on Broadway, New York, where both opened Thursday. Accompanying Miss Garland is young Mickey Rooney, of the Metro talent roster and the home office press agents appeared well satisfied Monday with the noise and attention received for the picture on the arrival of the pair at Grand Central Station, New York.

Nationally, the company says it will spend $250,000 in the public press for pre-selling "The Wizard of Oz," using full page, full color ads in 28 Sunday comic sections of city newspapers, with a total circulation of 13,721,764. The ads are in comic strip style.

The entire campaign adds up to a total circulation of 91,912,853, of which 64,736,771 is magazine circulation and 27,176,082 is Sunday comics and daily newspapers.

Two hundred high school boys and girls, picked from all parts of New York, including the slum and Ghetto sections, were guests Wednesday, at luncheon, with Mickey Rooney and Judy Garland in the Waldorf-Astoria, which was transformed into a "Wizard of Oz fairyland" for the occasion. It was the first cocktail-less cocktail party ever given for movie stars in New York, said Metro.

THIS PATRON WANTS FOUR FEATURES A SHOW

In a poll conducted by Eddie Mansfield, manager of the Regent, Kansas City, one patron was emphatic for four films, plus comedy, newsreel and sport reels and would like to see Bank Night revived. The poll showed that most of the Regent clientele prefer double bills, that many are in favor of triple bills.

Another patron tersely commented, in the space designated "What would you like to see?" in four words, "Mae West, Mae West". Another wants "Don Duck every day".

Fox's "Cavalcade"

"For the first time in its history," says Fox, "Hollywood will stage a 'swank' premiere as a 100 per cent charity affair when Twentieth Century-Fox will debut the color production of "Hollywood Cavalcade" at the Four Star Theatre in September.

Complete with arc lights, dressed celebrities and autograph hunters, this premiere is being planned by Twentieth Century-Fox as an $11 per ticket affair, the entire gross proceeds to go to the Motion Picture Relief Fund.

This move was suggested by the theme of this Darryl F. Zanuck production which outlines the growth of the motion picture from the early bathing beauty and custard pie era to the talking film of today.

Many celebrities of silent days were found to be now ill or destitute, being cared for by the industry's own charity institution, the Motion Picture Relief Fund. This fund is maintained by donations from film workers and run by a board from the various film crafts under the presidency of Jean Hersholt.

It was the studio's idea to add to the fund by turning over the entire gross proceeds to the Motion Picture Relief Fund. All expenses will be paid by Twentieth Century-Fox to insure a maximum return.

Universal's "Under-Pup"

From Universal came the announcement this week that it will stage "the biggest premiere in the history of the company" to launch its new starlet, Gloria Jean, in Joe Pasternak's "The Under-Pup." The opening will take place in Scranton, Pa., Gloria's home town, August 24th, with critics and correspondents from every top city, and editors of the industry's trade magazines, invited. With Gloria Jean and her family present, the affair will be a double-theatre premiere, the picture showing at both the Strand and Comerford theatres on opening night.

The Scranton premiere will be one of a series of publicity events to be staged by Universal during a fortnight's visit to the east by Gloria. Her appearances over national network programs, as guest of the World's Fair on "Gloria Jean Day" in New York and as the subject of a number of other activities now being lined up, are part of Universal's campaign.

Not only will the critics—more than 100 are expected—attend the Scranton premieres but they will be invited to witness the balance of the program for Gloria during a week's stay in and about New York. They will arrive in New York individually from their respective cities and will proceed to Scranton in a special train.

More Fox Plans

Plans for an extensive advertising and exploitation campaign for "The Rains Came," were announced Tuesday by Charles E. McCarthy, ad chief of Twentieth Century-Fox, upon his return to New York from Hollywood where he viewed the screen version of Louis Bromfield's novel, and discussed the campaign with studio executives and Herman Wobber, general manager of distribution.

Full page ads in color to run in the *American Weekly* which is carried by 21 newspapers with a total circulation of 6,615,558 and in *This Week* magazine with a combined circulation of 5,603,380 in 25 newspapers will augment a special assist advertising schedule to be run in 300 newspapers in 90 cities.

An intensive exploitation and publicity drive is going forward now from the publicity departments in New York and Hollywood and one of the features of the advance campaign will be a trailer in which Producer Darryl Zanuck, Author Bromfield, Director Clarence Brown and Associate Producer Harry Joe Brown will appear.

Paramount's Orphans

Twelve "most deserving orphans" have been chosen from as many leading American cities, with more about to be named for a trip to Hollywood as guests of Linda Ware, 14-year-old orphan singer of the screen.

Six to be selected will complete the party of 18 that Paramount is taking to the film capital for a round of events, climaxed by the world press premiere August 21st of Paramount's "The Star Maker," in which Linda makes her debut opposite Bing Crosby.

Most of the girls, who range from ten to 14 years, were chosen by their fellow orphans.

Republic Sells Butterfield

James R. Grainger, president of Republic Pictures, returned to New York Wednesday from Detroit after selling the company's entire 1939-40 lineup to the Butterfield circuit's 110 theatres.

The Entire World in Turmoil as a Monster of Intrigue Conspires to Ravish a Continent!

HITLER—
Beast of Berlin

THE PICTURE THAT WILL ROCK THE GLOBE!

A FOUR-STAR SPECIAL PRODUCTION

National Release

OCTOBER 15

Wire Now for Pre-Release Bookings

PRODUCERS DISTRIBUTING CORPORATION

1436 NORTH BEACHWOOD DRIVE—HOLLYWOOD, CALIF.

EXCHANGES EVERYWHERE

100 ABSOLUTELY FREE! BOOKINGS

"The SAGEBRUSH FAMILY TRAILS WEST"

You know what the other "Family" pictures are doing for you —here's the first release of a brand new group of eight superlative "Family" pictures that will roar across America like a prairie fire and outdistance all other pictures in this money-making category!

LIKE A WEDGE DRIVEN INTO AMERICA'S HEART...

The Most Courageous, Most Lovable, Most Human Family that Ever Fought its Way Across the Great Plains in Search of Adventure, Romance, Happiness and Contentment.

8 ENTERTAINMENT TRIUMPHS

Emphatically NEW...

Brilliantly NOVEL...

Totally DIFFERENT!

To Theatres Which DO NOT BOOK SO-CALLED "WESTERNS"

We are so enthusiastic over the magnificent entertainment our "SAGEBRUSH FAMILY" will provide audiences everywhere, so "sold" on the consistent box-office value of these Great Eight screen jewels, that we are offering—absolutely free—without strings or reservations—to 100 selected U. S. theatres whose current booking policy does not include "outdoor" or "western" pictures

100 FREE BOOKINGS of "The Sagebrush Family Trails West"
(at the discretion of our territory exchange managers)

This is a bona-fide offer to acquaint exhibitors with this new series and will not be repeated.

YOUR COMPETITOR, TOO, IS READING THIS AMAZING, UNPRECEDENTED OFFER—SO ACT QUICK NOW!

PRODUCERS DISTRIBUTING CORPORATION

1436 North Beachwood Drive Hollywood California

The SAGEBRUSH FAMILY

Featuring **BOBBY CLARK**

"World's Champion Junior Cowboy"

in

"THE SAGEBRUSH FAMILY TRAILS WEST"

NATIONAL RELEASE OCT. 22

Directed by PETER STEWART



SCIENCE, BEAUTY AND EVIL SAIL THE DEEP IN A DESPERATE ATTEMPT TO THROTTLE CRIME!

A fugitive doctor and eight assorted public enemies embark on the most dramatic voyage in maritime history!

"TORTURE SHIP"

Suggested by the story, "A THOUSAND DEATHS"

by JACK LONDON

Screenplay by GEORGE SAYRE and HARVEY HUNTLEY

NATIONAL RELEASE OCTOBER 1



CRUSADING JOURNALISM PRIES THE LID OFF CORRUPT CITY HALL!

"WANTED for MURDER"

Adapted from the Novel, "Millions for Murder"

by CARTER WAYNE

An Action Mystery Melodrama

Directed by SHERMAN SCOTT

National Release October 8



GOUGED FROM THE BLOOD-SATURATED PAGES OF SOUTHWESTERN HISTORY BOOKS!

8 "TALES of BILLY the KID"

featuring

GEORGE HOUSTON

Singing Stage, Radio and Screen Headliner

NATIONAL RELEASE OCTOBER 29

"The Man From Oklahoma"

Screenplay by ROBERT EMMETT • Directed by ROBERT TANSEY

PRODUCERS DISTRIBUTING CORPORATION

1436 NORTH BEACHWOOD DRIVE—HOLLYWOOD, CALIF.

EXCHANGES EVERYWHERE

IN THE CUTTING ROOM

Are Husbands Necessary

(Paramount)

Comedy Romance

On first glance at the production, considering the tone of the title, the fact that direction is by Edward H. Griffith, whose record includes such photoplays as "Cafe Society," "No More Ladies," "Biography of a Bachelor Girl" and "Another Language," and that the stars are Fred MacMurray and Madeleine Carroll, it might appear that "Are Husbands Necessary" will be sophisticated problem play. It will be a problem play all right, smart, witty and clever in dialogue and situations, but comedy promises to be the fundamental entertainment element.

The heroine is a modern business executive. Endowed with beauty, brains and a good income, men, to her, are unnecessary, but her aunt spends most of her time trying to get her niece married, and in her opinon any man will do. The predictions of a fortune teller convince the heroine that strange things are going to happen and that a tall, dark and handsome man is coming into her life. Thus is erected the situation that has Osa Massen chasing MacMurray; MacMurray chasing Miss Carroll, Allan Jones chasing both, and the aunt, Helen Broderick chasing everybody. The chase, originating in New York, goes first to Bermuda and then to Bali. An orphan child enters into it and so does love which winds up happily, after many exciting detours for heroine and hero.

Release date: *September* 29, 1939.

Stop, Look and Love

(20th Century-Fox)

Domestic Comedy

For its entertainment substance, "Stop, Look and Love," a blending of comedy and romance, will adapt a condition that mirrors the everyday problems and foibles of millions of average American families of today.

It will detail what happens when the grownup daughter, whose mother always insists upon playing the wedding bells every time the girl has a date, falls in love. While her over-anxious mother nearly ruins the romance, sidelines of the story will take the audience into the Haller family circle, where the henpecked father who strives to see that his daughter may lead her own life has a tough job on his hands contending with a wise-cracking, lazy son, when he isn't being driven to the verge of nervous prostration by his youngest child's piano practising.

For name values the picture will offer Jean Rogers, who was featured in "Elsa Maxwell's Hotel for Women," the able comedian, William Frawley, funny Minna Gombell, good looking Robert Kellard, who has been seen with Jane Withers in "Always in Trouble" and "Boy Friend," comic Eddy Collins, Cora Sue Collins, Jay Ward, Roger McGee and Lillian Porter.

The origin of the piece is the stage play, "The Family Upstairs," which was adapted to the screen by Harold Tashis and Sada Cowen. The song number is by Sidney Clare and Jule Styne. Direction was assigned to Otto Brower.

Release date: *To be determined.*

The Flying Deuces

(RKO-Radio)

Comedy

"The Flying Deuces" will be Boris Morros' initial picture as an independent producer. Formerly musical director and associate producer at Paramount, Boris Morros is probably one of America's best known showmen and outstanding musicians. He has written 317 scores for pictures, composed "Parade of the Wooden Soldiers" and produced "Chauve Souris." The stars will be Oliver Hardy and Stan Laurel, and A. Edward Sutherland is the director.

Major locales of the story are Paris and French Morocco. The plot concerns the trials of a pair of American fish peddlers on the loose in Paris. When Hardy's love dream bursts, he convinces Laurel that both can forget their troubles by joining the French Foreign Legion. The experiences they encounter in a desert outpost cause them to forget more quickly than they thought, but the troubles they stir up for the Legion destine them to a place before the firing squad. Escaping, they board a plane which is being prepared for an endurance flight.

The supporting cast will include Jean Parker, Reginald Gardiner, Sheila Darcy, Jenifer Gray, Fay McKenzie, Paul Irving, Charles Middleton, James Finlayson and Jean Del Val.

Release date: *To be determined.*

Dancing Co-Ed

(MGM)

Collegiate Musical Comedy

Light comedy romance, with lots of music, plenty of dancing and a featured parade of youthful talent are being counted upon by MGM, producer Edgar Selwyn and director S. Sylvan Simon to provide the necessary audience interest values and showmen's exploitation ideas in "Dancing Co-Ed." The story has a bit of a Hollywood-making-a-picture atmosphere, but most of its action occurs in a college.

For names the production will offer Lana Turner; Richard Carlson, last with MGM in "These Glamour Girls," Ann Rutherford, Lee Bowman, June Preisser, Lynne Lewis, Mary Beth Hughes, the more mature Leon Errol, Roscoe Karns, Thurston Hall, Monte Woolley and Walter Kingsford and Artie Shaw and his band.

Comedy is the plot's essence. News that his dancing leading lady is about to become a mother is a million dollar headache for a motion picture producer, but a nimble witted publicity man comes to his rescue. He suggests a dancing co-ed contest conducted in every college in the land, but to protect himself against any accidental winner, he plants a vaudeville dancer (who will be the winner) in an institution and sends a secretary along to be her policeman. The dancer falls in love with the campus hero and when Shaw's band comes along to conduct the contest, it's the secretary-policeman, who, filling in for the mysteriously missing heroine, wins the dancing co-ed title.

Release date: *Not determined.*

Seventeen

(Paramount)

Adolescent Romance

Booth Tarkington's "Seventeen" is recognized as one of the cleverest, wittiest and gayest stories of puppy love ever written. The book, published about 1915, swept the country like wildfire. Produced as a stage play a year or so later, it was a hit in metropolitan centers and was a success for over three years on the road. Incidentally, Stuart Walker, who produced the story originally in Indianapolis and guided its destinies to the remotest towns and villages, is producing it for Paramount.

Although modernized, the present version, prepared by Agnes Christine Johnston and Stuart Palmer, will retain the original charm that made it one of the most delightful sagas of American adolescent love and family life. Oldtimers will need no description of it, but for those unfamiliar with its basic plot, it is the story of 17-year-old Willie Baxter, who, acutely aware of approaching manhood, falls head over heels in love with Lola Pratt, a sophisticated city girl who has come to visit her country cousin. Courting his lady with might and main, Willie experiences pecks of trouble as the fickle lady gives him the go-by and his friends desert him. Only in the sympathy of his family does he find solace for a blasted life.

Jackie Cooper will be seen in the leading role, with newcomer Betty Field appearing as Lola. Otto Kruger and Ann Shoemaker will be the boy's father and mother, and another newcomer, little Betty Moran, will be his impish sister. Other personalities are Norma Gene Nelson, Buddy Pepper, Donald Haines, Peter Hayes, Snowflake and Jody Gilbert.

Legion of Lost Fliers

(Universal)

Aviation Melodrama

When the screen sets out to tell any of the many stories about blacklisted fliers, it usually locates their adventures—and all the melodrama, romance, comedy and thrills that go with them—in the South American jungles or China. This time, for a change, the setting will be the snow-capped mountains and icy wastes of Alaska. The story is vividly similar to many previously told. The disgraced flier, in the face of overwhelming handicaps forces a confession from the pilot responsible for his disgrace, proves himself an exceptional aviator and wins the girl.

The picture will team Richard Arlen and Andy Devine in another of their action series. It will supplement the importance of their names with Anne Nagel, Ona Munson, Guinn Williams, William Lundigan, Theodore von Eltz and Jerry Marlowe.

"Legion of Lost Fliers" is being produced by Ben Pivar, who originated the series, and it is being directed by Christy Cabanne, who handled the first two numbers, "Mutiny on the Blackhawk" and "Tropic Fury."

Release date: *To be determined.*

The City of Montreal and Province of Quebec jointly plan a series of films demonstrating public safety to children.

188,503 ATTEND 186 BINGOES IN MONTH

And Cincinnati Independents Consider Demanding Permission to Use the Game

Chance games this week brought new faces into the parade of police, legislative or judicial threats, new competition in non-theatrical institutions, and a flood of ideas for new games, claimed to be "legal in every way."

In Cincinnati, the competition from Bingo in churches, religious societies and fraternal groups was implemented this week by action of the city council, which now allows labor, civic, athletic and patriotic societies to use this game. Independent exhibitors considered petitioning the council to include theatres among the groups allowed to use the game.

"Our business has been dealt a solar plexus blow, even with Bingo restricted to a few select groups," said one exhibitor. "But now it will be as bad and even worse than before, when the city was 'wide open.'"

188,503 at 156 Games

Police Chief Weatherly last week issued his July report, showing that 156 games were played in that month, under the present system; that their total attendance was 188,503; their admission receipts, $154,426; their profit, $37,367; their profit to sponsoring organizations, $117,058.

In Milwaukee, Archbishop Samuel A. Stritch said that games were not "immoral" when conducted under church regulations; that they were "recreational" and that the proceeds were for charity.

In that city, there was pending an action in circuit court brought by Charles Trampe, president of Film Service, Inc., and a principal in several theatres, against the Bahn Frei Hall, asking that it be restrained from operating Bingo games.

Another hearing was to be held next Monday.

The proponents of Bingo in that city, and state, said last week that they would seek legislative action to enable fraternal and religious groups to use the game.

However, the drive against Bingo in Milwaukee has resulted in suspension of the game by several church groups.

Police Action

In Sheboygan county, Wisconsin, action by police agencies against the game as used by fraternal units and churches aroused hostile editorial comment.

The Wisconsin Senate has advanced to passage the Paulson bills, which prohibit granting of prizes by lot, chance or drawing to attract people to theatres, stores, auctions, or taverns.

They declare lotteries a nuisance and empower the district attorney or any citizen of the country to start circuit court action to abate such nuisance and perpetually enjoin every person guilty thereof from continuing, maintaining or permitting its use.

Following completion of the Senate action, the measure goes to the Assembly.

In Pittsburgh, a new theatre game is being tried at the Warner Etna-Harris. It is called "I Got It," is the creation of Daniel McSweeney, advertising salesman, and is copyrighted by Mayer Sniderman, an attorney and McSweeney's partner. It combines the features of Bingo and the "Professor Quiz" idea.

It is estimated that almost 70 per cent of Western Pennsylvania's theatres are using games or giveaways. Bank Night is favored in the Pittsburgh area.

Exhibitors using games in the territory are proceeding on the decision last March in Meadville, county seat of Crawford, by Judge Clare Kent, ruling that Bank Night was not a lottery.

In New York City, exhibitors this month were abandoning their efforts to eliminate games. Failures of the license commissioner, Paul Moss, to enforce regulations against non-theatrical mediums using games was given as the reason.

Games had been eliminated on July 3rd from most of the "West Side" theatres. This was to have been a "trial" ground; if found successful, the abandonment of games would have been spread to other sections of the city.

The Century circuit, operating in Brooklyn and Queens, of New York City, had also dropped games; but on July 19th, announced their resumption.

Commissioner Moss has stated that the failure of the experiments will not deter him from his intention of ridding theatres of games; but that he would withhold police action, pending a court decision on a case affecting the Atlantic theatre.

Race Competition in Chicago

In Chicago, exhibitors were facing new race track competition, with the opening of the Washington Race Track. A "Bank Night" is being held daily at the track; $5,000 is awarded to whomever picks seven straight winners.

In Connecticut, the state which by recent legislative enactment, allows virtually everyone but the theatre owner to play Bingo, two concessionaires have been fined at Savin Rock, for using a similar game, without the proper permits. Under the new state ruling, the permits are sharply scrutinized.

Sam Herman, promoter of the "Jitterbug" contests at the Balaban and Katz State-Lake theatre, Chicago, stopped the contests after requests by city authorities.

From Hamilton, Ohio, there is also word of a Bank Night case; in this instance, called "Question Night." William Dodds, manager of the Imperial was fined $50 for operating the game.

In New York, Funk and Wagnalls has signed with De Luxe Theatre Premiums, in a deal reported involving $1,000,000, for exclusive distribution by De Luxe in theatres, of the New Standard Encyclopedia.

In London, a checkup by the Cinematograph Exhibitors Association showed that no British theatres were using Bank Night.

SHORT PRODUCT PLAYING BROADWAY

Week of August 12

CAPITOL
Take a Cue..... MGM
Library of Congress..... Columbia
Feature: Four Feathers..... United Artists

CRITERION
Screen Snapshots, No. 11... Columbia
Feature: Miracles For Sale.. MGM

MUSIC HALL
Beach Picnic..... RKO Radio
Going Places, No. 65..... Universal
Feature: In Name Only.... RKO Radio

PARAMOUNT
It's the Natural Thing to Do. Paramount
Feature: Beau Geste..... Paramount

RIALTO
Goonland ..... Paramount
Feature: Bad Lands..... RKO Radio

RIVOLI
Beach Picnic..... RKO Radio
Zoo ..... RKO Radio
Feature: They Shall Have Music ..... United Artists

ROXY
Two-Headed Giant..... 20th Cent.-Fox
Birthplace of Icebergs..... 20th Cent.-Fox
Feature: Stanley and Livingstone ..... 20th Cent.-Fox

STRAND
The Master's Touch..... Vitaphone
Hare-Um Scare-Um..... Vitaphone
Feature: Old Maid..... First Nat'l

Pawtucket Bans "Ecstasy"

On the grounds that it is "sensuous, detrimental to the morality of youth and saturated with immorality" the foreign-made "Ecstasy" has been banned by Harry F. Curvin, public safety director of Pawtucket, R. I. The film had been scheduled to begin a week's engagement at the Capitol there when it was banned.

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The National Council on Freedom from Censorship this week assailed as "capricious bureaucratic censorship" the banning of the French film, "Harvest," by the New York State Board of Censors as "immoral and tending to corrupt morals." The Council offered to aid exhibitors in an appeal of the Board's ruling to the courts. The film is based on Jean Giono's novel 'Regain," published in this country under the title of "Harvest."

Cleveland House To Reopen

The Penn Square theatre, Cleveland, Ohio, will reopen early in September presenting foreign language films exclusively. The City theatre, which operated as the foreign film house in Cleveland last season under the direction of the Herbert Rosner circuit, will not be reopened. The Penn Square has been redecorated and will be under the direction of Ralph Rose and Harry Amber.

—

K. S. Hirlekar of Bombay, India, founder of the Motion Picture Society of India, is in Hollywood on a visit. He will sail for Europe from New York August 28th.

What about Paramount TRAILERS?

Paramount's announcement to the trade, in May of this year, that it would produce and distribute its own screen trailers, has aroused gratifying interest in the field. Showmen everywhere have been writing in to tell how glad they are that we have taken this forward-looking, constructive step. Many of them ask for more detailed information. Most of them make suggestions based on their own experience with trailers. Because the queries in the letters we are receiving hit a common pattern, Paramount takes this opportunity to answer some of them for EVERY exhibitor.

Q. WHEN will Paramount begin to service its trailers?

A. The first Paramount trailer on the new set-up will be issued for the Paramount picture to be released January 5, 1940.

Q. WHY is Paramount undertaking to supply its own studio-made trailers?

A. Paramount believes that a trailer planned, made and distributed by the men who make the picture can be packed with more showmanship, more originality, and more right-on-the-picture selling power than a trailer made any other way.

Q. WHO will plan and make the new Paramount trailers?

A. YOU will! Paramount, for months, has been contacting showmen everywhere; learning through interviews, letters, questionnaires, what EXHIBITORS think a successful selling trailer should be—getting ideas for unusual presentations, new selling approaches. PARAMOUNT'S TRAILERS WILL BE THE TRAILERS YOU ASK FOR —in every sense of the phrase!

Q. WHAT sort of trailers will Paramount supply—will they suit MY audience?

A. Most emphatically they will. At present, Paramount plans to issue two styles of trailer for each picture — a De Luxe trailer for first-run houses, a regular trailer for subsequent runs. These will be styled to SELL the audiences they're made for, in the manner that's best for each picture.

Q. HOW will Paramount trailers differ from other trailers?

A. They'll be different in that they will be YOUR trailers—made by showmen for showmen, planned with *your* suggestions in mind! Paramount will continually check the field for criticism, new ideas, new selling slants. And Paramount will use YOUR ideas.

PARAMOUNT TRAILERS ARE YOUR TRAILERS!

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

When Tomorrow Comes

(Universal)

A Love Story

"When Tomorrow Comes" tells a sincerely elemental love story in a sincerely elemental way. It is one of the most untheatrical pictures this reporter has viewed in years. Never, even when the situations are particularly tense or violent, does it give occasion for any spontaneous excitement. Yet it has a powerful appeal for the adult-minded.

Its worth as screen merchandise is the result of the able and convincing manner in which Irene Dunne, Charles Boyer and Barbara O'Neil played their roles to make the story believable, the manner in which John Stahl (an expert in handling this type of screen material) produced and directed it, the honest and dignified treatment which screen play writer Dwight Taylor gave James M. Cain's original, and the artistic and spectacular settings devised by Jack Otterson which John Mescall photographed expertly.

Waitress "Helen" is attracted by "Philip," a man she believes to be an itinerant piano-player. They fall in love, but she does not discover until they are marooned during a hurricane that he is a great concert pianist. She does not learn, until after their rescue, that he is a married man. Her ignorance is not the result of any deception on "Philip's" part. She learns that his wife "Madeleine" (Miss O'Neil gives a memorably impressive performance) is mentally unbalanced.

"Madeleine," with a keen discernment that sometimes seems to be the fortune of those who live on the border line of mental blankness, makes a dramatic plea to "Helen" that she will not deprive her of the only affection that keeps her alive, that gives her hope. "Helen" and "Philip" honestly realize that they face a barrier which cannot be overcome while "Madeleine" lives. They part, hoping that they can be together again when an uncertain tomorrow comes. All that happens within 72 hours.

The picture does not seek to point any moral any more than it assumes to be a problem play or be another version of the triangular romance plot. It simply narrates a circumstance that often has happened, and it shows how three persons adjust their relationships. The story itself has unique value for intelligent showmanship, in addition to the names of Irene Dunne and Charles Boyer.

Previewed at the Pantages Theatre, Hollywood, the reaction of the audience convinced the writer that it was appreciative of the privilege of seeing an unusual picture.—G. M.

Produced and distributed by Universal. Produced and directed by John M. Stahl. Screen play by Dwight Taylor. Based on a story by James M. Cain. Joseph McDonough assistant director. Milton Carruth film editor. Photographed by John Mescall. P. C. A. certificate number 5523. Running time, 95 minutes. Release date: August 11, 1939. General audience classification.

CAST

Helen	Irene Dunne
Philip Andre Chagal	Charles Boyer
Madeleine	Barbara O'Neil
Holden	Onslow Stevens
Lulu	Nydia Westman
Mrs. Dumont	Nella Walker
Butler	Fritz Feld
The Maid	Greta Meyer
Vicar	Harry C. Bradley
Organist	Milton Parsons

Golden Boy

(Columbia)

Prize Ring Melodrama

Knockout is the completely appropriate word for this melodrama of the prize ring. It's a powerful story told in a straight sequence of punches, neither glorifying nor condemning the fight industry, but packing an entertainment wallop from bell to bell.

The top billing stars are Barbara Stanwyck and Adolph Menjou, both giving sparkling accounts of themselves, but the story puts the principal emphasis on William Holden, a newcomer, whose handling of the title role is something for fans to talk about. One Lee J. Cobb, likewise new to films, steals the picture repeatedly as the fighter's father. All the others listed added to their stature by their performances.

All that publicity about the search for the unknown actor to play Clifford Odet's "Golden Boy" and all those newspaper stories about the price the studio paid for the play are amply justified by the job the film producer, William Perlberg, the director, Rouben Mamoulian, and four distinguished screen playwrights have turned out. Copy reminding the public of all that fanfare is clearly indicated.

As brought to the screen, free of certain features, Mr. Odet's stage play might have been better without, the film takes an Italian boxer from his first fight to the rank of title contender. A girl, a manager, the boy's father, who wants him to be a violinist, and a gangster influence him this way and that, always logically and interestingly. The telling is skillful and the total effect is tremendous.

The place is New York, the time the present. Two or three incidents suggest discouraging juvenile attendance.

Previewed at the Pantages theatre, Hollywood, where it drew frequent applause and gave manifest satisfaction.—William R. Weaver.

Produced and distributed by Columbia. A Rouben Mamoulian production. Producer, William Perlberg. Director, Rouben Mamoulian. Screenplay by Lewis Meltzer, Daniel Taradash, Sarah Y. Mason, Victor Heerman. Based on the play by Clifford Odets. Director of photography, Nick Musuraca, A.S.C., and Karl Freund, A.S.C. Film editor, Otto Meyer. Art director, Lionel Banks. Musical director, M. W. Stoloff. Assistant director, Eugene Anderson. Sound director, George Cooper. Montage effects, Donald W. Sterling. Gowns by Kalloch. P.C.A. Certificate 5368. Running time, 100 minutes. Release date, August 31, 1939. Adult audience classification.

CAST

Lorna Moon	Barbara Stanwyck
Tom Moody	Adolphe Menjou
Joe Bonaparte	William Holden
Mr. Bonaparte	Lee C. Cobb
Eddie Fuseli	Joseph Calleia
Siggie	Sam Levene
Roxy Lewis	Edward S. Brophy
Anna	Beatrice Blinn
Mr. Carp	William H. Strauss
Borneo	Don Beddoe

Dust Be My Destiny

(Warners)

Melodrama

"Dust Be My Destiny" combines the entertainment and commercial qualities of a factual topical story with those of vividly imagined fiction. This and the sympathetic treatment of the sustaining love interest and the tension slackening comedy make the production meaty melodrama. It features sinister action. There are many things in it, performances of the lead and featured players, unexpected twists the story takes, and the character of settings and circumstance which exhibitors undoubtedly will be eager to call to patrons' attention. Likewise there are things which exhibitors may choose to ignore, trusting that patrons may not notice them too acutely.

John Garfield again is presented in a role of which he is rapidly becoming a type representative. Believing that the world is against him, that he hasn't a chance, he's an enemy of law and order with a chip on his shoulder. The girl is Priscilla Lane and the principal supporting players are Stanley Ridges, Charlie Grapewin, John Litel, Alan Hale, Billy Halop and Bobby Jordan. Using Jerome Odlum's crime-career novel as a basis, the screen play, developed by Robert Rossen with Lewis Seiler directing, covers a lot of territory in theme and counterplot as well as geography.

"Joe Bell," a wild boy of the road, arrested for a minor crime, lands in a work camp where "Mabel," stepdaughter of the superintendent, falls in love with him. The pair flee after "Joe" thinks he has killed "Charlie." Ensue long days of hitch-hiking and freight-hopping, during which the pair are married at a theatre wedding. Temporary sanctuary is found in employment with "Nick," but "Joe's" jail delivery of "Mabel" sends them on the lam again. In New York, trying to hock a camera, "Joe" photographs a bank robbery, sells his pictures to editor "Leonard" and they are instrumental in causing the arrest of the criminals. But the notoriety brings him to the attention of the state from which he fled and he is returned there to face a murder charge. "Mabel's" honest story, however, wins his acquittal.

To a great extent the picture is developed in a highly theatrical manner. So many implausible episodes are contained that it makes those that are logical hard to believe. Yet the picture is not supposed to be an expose or a preachment any more than "I Stole a Million" was. It's simply action melodrama and romance, the spirit of which tends toward the grim and bitter.

Previewed at the Warner Theatre, Hollywood. The audience was divided. Some were enthusiastic in their applause. Others demonstrated that they could take it or leave it alone. —Gus McCarthy.

Produced and distributed by Warner Bros. Hal B Wallis, executive producer. Louis F. Edelman, associate producer. Directed by Lewis Seiler. Screen play by Robert Rossen. Story by Jerome Odlum. William Kissell, assistant director. Warren Low, film editor Photographed by James Wong Howe. P. C. A. Certificate No. 5507. Running time, 85 minutes. Release date not determined. General audience classification.

Joe Bell	John Garfield
Mabel	Priscilla Lane
Mike Leonard	Alan Hale
Caruthers	Frank McHugh
Hank	Billy Halop
Jimmy	Bobby Jordan
Pop	Charley Grapewin
Nick	Henry Armetta
Charlie	Stanley Ridges
Prosecutor	John Litel
Slim Jones	Moroni Olsen
Doc Saunders	Victor Kilian
Ab Connors	Frank Jaquet
Delicatessen proprietress	Ferike Boros
Venetti	Marc Lawrence
Magistrate	Arthur Aylesworth
Warden	William Davidson
Judge	George Irving

Chicken Wagon Family

(20th Century-Fox)

Comedy Melodrama

Jane Withers is growing artistically as well as physically, and the lively young star's assignment in this is the kind a growing young woman of her peculiar ability feasts upon. She is the mainspring of the picture and always its focal point, despite the presence of such known players as Leo Carrillo, Spring Byington, Hobart Cavanaugh and Marjorie Weaver. That is what her fans want her to be and why they have placed her twice among the top ten Money Making Stars in MOTION PICTURE HERALD'S poll of exhibitors.

The Harry Benefield novel had a wide reading and much mention in the magazines. Additionally, it was one of the stories enacted via radio by Orson Welles shortly after he had stirred up the nation with that Mars broadcast and while, presumably, a large part of the listening public was acutely Welles-conscious. It is, therefore, a story of considerable ready-made acceptance.

Viola Brothers Shore wrote the screen play and Herbert L. Leeds directed the picture. Neither sought to make more of the story than there is in it. What's in it is an account of the adventures in New York City of an itinerant merchant and his family, who drive into the metropolis in the mule-drawn wagon in which they've been touring the back roads of the provinces these many years. These adventures are both comic and melodramatic, about 50-50, and could happen just about as they seem to. The result is pleasing entertainment.

Miss Withers is a little taller and a little leaner, perhaps a little less headlong and a deal more certain of her timing. There is no awkwardness and no embarrassment. There would seem to be no reason why her 'teens should hold terror for her, or disappointment for exhibitors, in material as well suited to her ripening talents as this one.

Previewed at the Uptown theatre, Los Angeles, where it seemed to give complete satisfaction.—W. R. W.

Produced and distributed by 20th Century-Fox. Directed by Herbert L. Leeds. Screen play by Viola Brothers Shore. Novel by Harry Benefield. Photographed by Edward Cronjager. Edited by Fred Allen P. C. A. certificate No. 5425. Release date, August 11, 1939. Running time, when seen in Los Angles, 65 minutes. General audience classification.

CAST

Addie Fippany.....Jane Withers
Jean Paul Batiste Fippany.....Leo Carrillo
Cecile Fippany.....Marjorie Weaver
Josephine Fippany.....Spring Byington
Matt Hibbard.....Kane Richmond
Henri Fippany.....Hobart Cavanaugh
Auctioneer.....Hamilton MacFadden
Mrs. Buzzi.....Inez Palange

Hawaiian Nights

(Universal)

Musical

Swing music and Hawaiian melodies blend in Universal's "Hawaiian Nights," a musical whose chief action takes place in and around the famed resort. Insouciantly entertaining, the story brings to Hawaii a young man interested in leading a swing band, but whose father insists upon his following the hotel business. He meets the daughter of a rival hotel proprietor and aids her in defeating his father's "grab" of the other hotel.

The romantic leads are Johnny Downs and Constance Moore, with Mary Carlisle, Eddie Quillan, Etienne Girardot, Thurston Hall, Samuel S. Hinds, Robert Emmett Keane and Willie Fung supporting. The music is provided by Matty Malneck and his orchestra, and Sol Hoopiis Hawaiian Band.

Albert S. Rogell directed, from a screenplay by Charles Grayson and Lee Loeb, who adapted the original story by John Grey. Max Golden produced.

Previewed at the Alexander theatre, Glendale, Cal., to a receptive audience.—V. K.

Produced and distributed by Universal. Associate producer, Max Golden. Director, Al Rogell. Original story by John Grey. Screenplay by Charles Grayson and Lee Loeb. Cameraman, Stanley Cortez, A.S.C. Original songs, Matty Melneck, Frank Loesser. Musical director, Charles Previn. Dance director, Jack Crosby. Sound supervisor, Bernard B. Brown. Technician, William Hedgcock. Art Director, Jack Otterson. Costumes, Vera West. Film editor, Otto Ludwig. Assistant director, Henry Spitz. P.C.A. Certificate 5555. Running time, 65 minutes. Release date, September 15, 1939. General audience classification.

CAST

Ted Hartley.....Johnny Downs
Lonnie Lane.....Constance Moore
Millie.....Mary Carlisle
Ray Peters.....Eddie Quillan
T. C. Hartley.....Thurston Hall
Lane.....Samuel S. Hinds
Alonzo Dilman.....Etienne Girardot
The Band.....Matty Melneck's Orchestra

These Glamour Girls

(MGM)

Glamour Stuff in College

Capitalizing upon reams of current newspaper space given to debutantes and glamor girls, self-made and otherwise, "These Glamour Girls" is a timely exploitation picture of adult nature. Based on college life and the allure of girls being rushed by men-in-the-best-fraternities, the plot has for contrast and motivation the actions of a taxi dance hall girl thrown helter skelter into what soon turns out to be trouble and more trouble.

The cast includes Lew Ayres, Lana Turner, Tom Brown, Richard Carlson, Jane Bryan, Anita Louise, Marsha Hunt, Ann Rutherford, Mary Beth Hughes, Owen Davis, Jr., Ernest Truex, Sumner Getchell, Peter Hayes, Don Castle, and Tom Collins, a sufficiency of marquee names. A. Sylvan Simon directed the Sam Zimbalist production. Jane Hall and Marion Parsonnett wrote the screen play from a *Cosmopolitan Magazine* story by Miss Hall.

Basically, the story is not new. "Phil Griswold," wealthy young man, meets "Jane," taxi dancer, while drunk, and invites her to a fraternity house party to which he also invites a girl whom he is supposed to marry. Complications develop, furthered by a display of cattiness by the girls when the identity of "Jane" is discovered. Romances are shattered, a "perennial Prom" girl commits suicide after being compromised, and "Phil" finds he loves "Jane."

Previewed at the Alexander theatre, Glendale, Cal., to genuine audience appreciation, indicated audibly and long.—V. K.

Produced and distributed by Metro-Goldwyn-Mayer. Producer, Sam Zimbalist. Director, S. Sylvan Simon. Screenplay by Jane Hall and Marion Parsonnet. From the Cosmopolitan magazine story by Jane Hall. Musical score by Edward Ward and David Snell. Lyrics by Bob Wright and Chet Forrest. Vocal and orchestral arrangements, Wally Heglin. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Set decorations, Edwin B. Willis. Wardrobe by Dolly Tree. Director of Photography, Alfred Gilks, ASC. Film editor, Harold F. Kress. P. C. A. Certificate 5524. Running time, 85 minutes. Release date, August 18, 1939. Adult audience classification.

CAST

Philip S. Griswold.....Lew Ayres
Jane Thomas.....Lana Turner
Homer Ten Eyck.....Tom Brown
Joe.....Richard Carlson
Carol Christy.....Jane Bryan
Daphne Graves.....Anita Louise
Betty Ainsbridge.....Marsha Hunt
Mary Rose Wilston.....Ann Rutherford
Ann.....Mary Beth Hughes
Greg Smith.....Owen Davis, Jr.
Alumnus.....Ernest Truex
"Blimpy".....Sumner Getchell
Skel.....Peter Hayes
Jack.....Don Castle
Tommy Torgler.....Tom Collins

New Frontier

(Republic)

Western

Confronted with another problem of the never static movie west, "The Three Mesquiteers" ride again. The solution is summarily attended to when the last reel draws alarmingly near its close.

The script has the Mesquiteers falter and bungle before that last fadeout, while their legion of fans squirm in their seats.

The roll call of the "Mesquiteers" finds John Wayne as "Stony Brooke," Ray Corrigan, the only remaining member of the original trio, in the role of "Tucson Smith," and Raymond Hatton as "Rusty Joslin," the names based on characters created by William Colt MacDonald.

William Berke was associate producer and the film was directed by George Sherman.

The settlement of New Hope is celebrating the 50th anniversary of its founding, when news arrives that the valley is to be converted into a reservoir for a nearby city. "The Mesquiteers" are taken in by a land grant swindle and it is through their efforts that the people agree to leave the settlement and settle on the new land. Too late the "Mesquiteers" discover that the promised land is a mirage. They try to warn the settlers but are captured and held prisoners. Escaping, they overcome "Gilbert," the heavy, and his cohorts. In the end the settlers move to the new land after the state has run an irrigation pipe into the barren country.

Action, as in all of this series, is the keynote.

Reviewed in a projection room in New York.
—PAUL C. MOONEY, JR.

Produced and distributed by Republic. Associate producer, William Berke. Directed by George Sherman. Original screen play by Betty Burbridge and Luci Ward. Based on characters created by William Colt McDonald. Production manager, Al Wilson. Photography, Reggie Lanning. Editor, Tony Martinelli. Musical score, William Lava. P. C. A. Certificate No. 5520. Running time, 57 minutes. Release date, August 10, 1939. General audience classification.

CAST

Stony Brooke.....John Wayne
Tucson Smith.....Ray Corrigan
Rusty Joslin.....Raymond Hatton
Celia.....Phylis Isley
Major Broderick.....Eddy Waller
Stevie.....Sammy McKim
Gilbert.....Leroy Mason
Proctor.....Harrison Greene
Judge Lawson.....Reginald Barlow
Doc Hall.....Burr Caruth
Jason.....Dave O'Brien
Sheriff.....Hal Price
Harmon.....Jack Ingram
Dickson.....Bud Osborne
Turner.....Charles Whitaker

Where's That Fire

(Twentieth Century-Fox British)

Firefighting

Indications that Will Hay's sponsors seem disinclined to widen his field of appeal, apparent in his more recent films, are again manifest in this latest creation by the Islington chefs. It is true that the bold determination on originality which had previously cast the schoolmaster comedian as a lawyer, as a railway porter and as a skipper of a scow, now dresses him in the habiliments of a fire brigade chief, but the slapstick mixture is very much as before, and the appeal of the unsophisticated comedy is neither to those who have been satiated nor to those who have not yet been converted. The aim is obviously and directly at that audience which wants neither subtlety nor novelty, which is set ready to laugh at Mr. Hay and his stooges before the film starts. Exhibitors booking the picture, on the other hand, are likely to be critical of its box office merits, and there would not seem to be much likelihood of an overseas market or one outside that of the star's devotees.

Hay's adventures as "Captain Viking," chief of the Bishops Wallop fire brigade, lead him into mishaps with his own apparatus, find him fighting a fire on to which his assistant, Moore Marriott, has hosed petrol, and ultimately capturing crooks after the Crown Jewels in the Tower of London, with the aid of a formula which buries them beneath an ocean of soap suds. In between whiles the trio—for Graham Moffatt, the cheeky boy, is again included—wrestle with a pole in a china shop and a gout-stricken invalid's bedroom, argue with the Mayor and have their fire engine stolen. It is rather the two-reel comedy brand of humor strung to feature length. That there is a public for it, there is of course no doubt. Whether that publice will increase by virtue of "Where's That Fire" is another matter.

Both script and dialogue are less effective

(*Continued on page* 54)

THIRD

RADIO

KEEP TIM

Sensation

Carole Lombard ★ Cary Grant ★ Kay Francis

"IN NAME ONLY"

with

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KATHARINE ALEXANDER

JONATHAN HALE • MAURICE MOSCOVICH

PANDRO S. BERMAN in charge of production • Directed by JOHN CROMWELL

Produced by GEORGE HAIGHT • Screen Play by Richard Sherman

WEEK

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on the picture that's pulling the most sensational summer business in years!—the attraction that gave the Music Hall its biggest opening day since 1937 on any RKO RADIO Picture—the show whose first week skyrocketed it into that charmed circle of $100,000-a-week-class attractions, and whose second week further proved its tremendous draw and amazing BUILDING POWER!...No wonder dozens of other pre-release runs are all excited! . . .They play it soon!

●

That's the kind we mean when we say

BIG ONES *from* RKO RADIO!

(Continuel from page 51)

than they have been in the Hay comedies, and the direction is unabashedly unsubtle. Technical qualities seem adequate to the type of comedy preferred.

Apart from the Hay-Marriott-Moffatt trio, Peter Gawthorne alone seems successful in instilling life into his characterization.

Shown to a trade audience in a small preview theatre, the film did provoke laughter at appropriate moments, but exhibitor reaction seemed, in general, to be that it would need stronger material to retain the comedian's public next time.—AUBREY FLANAGAN.

A Twentieth Century Production. Released through Twentieth Century-Fox. Produced by Edward Black. Directed by Marcel Varnel. Screen play, J. O. C. Orton, Val Guest and Marriott Edgar. Photographed by Arthur Crabtree. Running time, when seen in London, 74 minutes. General audience classification.

CAST

Captain Viking.....Will Hay
Harbottle .....Moore Marriott
Albert .....Graham Moffatt
Hank .....Eric Clavering
Jim .....Hugh McDermott
Youth .....Charles Hawtry
H. Q. Chief Officer.....Peter Gawthorne

Bad Lands

(RKO Radio)

Western

This is a western cut from a different mould. It tells the story of a posse of nine men and a sheriff marooned in the "Bad Lands," and surrounded by Apaches. The little band that, when starting out on the hunt for a half-breed killer resembles any posse in any western, develops into 10 distinctive character types under the imminence of death. It is a film not unlike "The Lost Patrol" in its study of men knowing they are about to die.

The posse's roll call starts with the sheriff (Robert Barrat), a man strong-willed and powerful but withal kind and understanding; "Mulford" (Douglas Walton), a tenderfoot who lacks confidence but is not without courage; "Cluff" (Andy Clyde) and "Garth" (Francis Ford), veterans of the Civil War and inseparable companions; "Eaton" (Robert Coote), a dishonorably discharged English Army officer who has covered up for a recalcitrant brother; "Sweet" (Guinn Williams), an easy going cowboy who wants to live but is not afraid to die; "Lyman" (Noah Berry, Jr.), a braggard who is found wanting; "Curley Tom" (Paul Hurst), dependable veteran of the west; "Lopez" (Francis McDonald), a half crazed groom whose murdered bride was the reason for the posse, and "Rayburn" (Addison Richards), who fears no man and asked no quarter.

"Eaton" is the first to die, followed by "Cluff." When "Cluff" went "Garth" cared no longer what happened and he and "Sweet" slipped out under cover of night to seek help, and both are killed. "Lopez" goes mad and rushes out into the night after knifing "Curley Tom". When the sheriff and "Mulford" are the only ones left they trick the Apaches into exposing themselves but a stray bullet finishes "Mulford". When the cavalry arrives the sheriff alone still lives.

Reviewed at the Rialto theatre, New York. An afternoon audience watched the story unroll intently and silently.—P. C. M., Jr.

Produced and distributed by RKO Radio. Producer, Robert Sisk. Directed by Lew Landers. Story and screen play by Clarence Upson Young. Production executive, Lee Marcus. Musical score by Roy Webb. Photography by Frank Redman. Sound, Earl A. Wolcott. Edited by George Hively. P. C. A. Certificate No. 5402. Running time, 70 minutes. Release date, August 11, 1939. General audience classification.

CAST

Sheriff Bill Cummings.....Robert Barrat
Mulford.....Douglas Walton
Eaton.....Robert Coote
Sweet.....Guinn Williams
Cluff.....Andy Clyde
Lyman.....Noah Berry, Jr.
Rayburn.....Addison Richards
Curley Tom.....Paul Hurst
Garth.....Francis Ford
Lopez.....Francis McDonald
Apache Jack.....Jack Payne

Dick Tracy's G-Men

(Republic)

Fifteen-Chapter Serial

"Dick Tracy" on the screen is slowly but surely acquiring the permanence of "Dick Tracy" of printers' ink. Coming on the heels of "Dick Tracy" and "Dick Tracy Returns," both serials, this continues to follow the ace detective as he grapples mentally and physically with the head of an international spy-ring by the name of "Zarnoff." Judging from what happens in the first chapter this serial appears likely to be as popular as its predecessors, replete with action, suspense and more action. Ralph Byrd continues in the "Tracy" role with Irving Pichel as "Zarnoff" and Ted Pearson, Phylis Isley, Walter Miller and many others in support. Based on the cartoon character created by Chester Gould the many angled story is an original concoction of Barry Shipman, Franklyn Adreon, Rex Taylor, Ronald Davidson and Sol Shor. William Witney and John English divided the directorial assignment. Running time, first episode, 29 minutes. General audience classification.

Watch Your Step

(Paramount)

Sportlight Study of Feet

Not concerned with the steps of a safety campaign but rather a pictorial study of human and animal walking and running techniques, this Grantland Rice Sportlight number offers an interesting variety of intriguing shots through the medium of regular and slow motion camera work. Running the gamut in its inspection of two and four legged ambulation and racing, the subject studies the uncertain, experimental toddling of a baby, a comparative shot of a giant and a midget pacing each other, the brisk military march, the shuffling gait of a Southern negro and the formulated step of a prison gang. Further examples include racing, both human, equine and canine, the waddle of a hippo, the bouncing travel method of a kangaroo, the characteristic gait of the duck and the stately step of the giraffe. Humor and human interest are combined with excellent camera reporting to produce a short whose material should educe interest and entertainment from any gathering composed of the genus erectus.—Running time, 10 minutes.

Wise Quack

(Vitaphone)

Looney Tune

A perfectly "ducky" miniature is this most recent pen and ink composition from the Looney Tune gallery. Peopled with Mr. and Mrs. Daffy Duck and Porky, as principal portraits, the subject concerns a blessed event that comes to the Daffy Ducks. The happy occasion almost turns into something tragic when a nasty natured hawk snatches away one of the brood. But daddy Daffy comes to the rescue of his offspring and the group is united into one not too happy family. Special sequences which will particularly delight audiences are those portions picturing Mrs. Daffy hatching her brood, papa's rescue of the young one and the finale with the pursuer and pursued forgetting the bitterness of the chase over a jug of potent beverage. The action and the pace of depiction match in speed the breezy rate of the gags.—Running time, seven minutes.

Screen Snapshots, Series 18, No. 12

(Columbia)

Eighteenth Anniversary

This is the 18th Anniversary issue. Noah Beery, "villain" of the old silent days, and even into the "talkie" era, explains to youngsters Freddie Bartholomew, Helen Parrish, Bonita Granville, Jackie Cooper, and Noah Beery, Jr., that they should know more about the stars of yesterday. Then follow flashes from old pictures, in which appear, in action and at play, Francis X. Bushman, Lew Cody, Mabel Normand, Clara Kimball Young, Bessie Love, Constance Talmadge, Norman Talmadge, Lillian and Dorothy Gish, Jack Dempsey, Estelle Taylor, Antonio Moreno, Rudolph Valentino, Buster Keaton, and others.—running time, 10 minutes.

French Answer on "Smuggling"

Transmission to the United States of motion picture films in diplomatic pouches, permitting them to enter the country without passing through the customs, will be guarded against in the future, the U. S. State Department was assured Monday by French Ambassador Count de Saint-Quentin at Washington.

In a formal note submitted to Acting Secretary of State Sumner Welles, the Ambassador expressed regret over the incident, which last week was the subject of a report by the Federal grand jury in New York.

The note, made public by the department August 15, revealed that the matter was brought to the attention of the Ambassador last March and, upon his representations, an investigation was immediately undertaken by the Paris government.

The grand jury report held that upon two occasions, in April, 1938, and January, 1939, films were brought into the United States in the French diplomatic pouches, without the payment of duties.

The investigation of his government, Count de Saint-Quentin said, has established "that there may have been ignorance of the American regulations or lack of surveillance on the part of certain of the French officials who handled the shipment by the pouch of the films in question."

"I express to you my regrets on this account," he said, "but I am pleased to be able to give you assurance that not one of the officials in question deliberately facilitated the usage of the diplomatic pouch by an American business man in order to permit him to defraud the Federal customs.

"Nor was that the intention, I am convinced, of the directors of the French Line who make it their duty to respect the laws in the United States as in France.

"I have no need to add that the French government has taken all measures necessary to correct the irregularities which may have been committed in the use of the diplomatic pouch and to prevent their recurrence," he concluded.

This petty tempest, in the eyes of those experienced in international relations pertaining to topical and news films, is in the nature of the absurd. For many years motion picture film has been traveling both ways across the Atlantic in diplomatic pouches, primarily for the sake of expediting its movement, mostly for newsreels, but also with tacit understanding of a courtesy relation. In no instance, including this one, have important revenues been involved. It is to be regretted that an eruption of personal controversy, which is in the background of this case, should impose red tape handicaps upon the international relations of the motion picture. Here the letter of the law is not its spirit.—TR.

Columbia Signs de La Varre

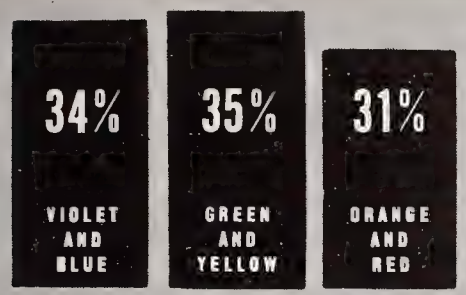
Andre de La Varre, world traveller and cameraman, has been signed by Columbia Pictures to produce six "Columbia Tours" for release in the 1939-'40 season.

HIGH INTENSITY PROJECTION VS. LOW INTENSITY PROJECTION



A GLANCE AT THE FIGURES BELOW WILL SHOW WHY MORE THAN ONE THIRD OF THE THEATERS IN THIS COUNTRY HAVE ADOPTED HIGH INTENSITY PROJECTION

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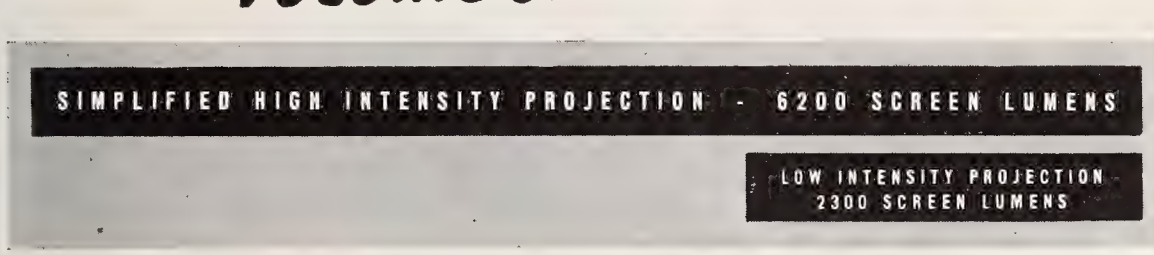


The even color balance of high intensity projection light gives natural and pleasing screen reproduction of color features.

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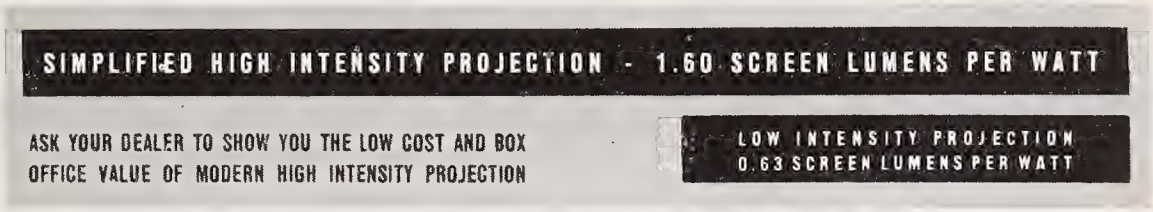
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BOOK REVIEW

MOTION PICTURE LAW DIGEST, Including All Court Decisions from 1900 to Date. By Dennis Hartman, L.L.B. 217 pages. D. Hartman, 501 Landfair Ave., Los Angeles, Cal. $10.00.

There has long been a crying need for a comprehensive text book or analysis, covering the law insofar as it touches upon the motion picture industry. Mr. Dennis Hartman of the California Bar has published a book, entitled "Motion Picture Law Digest." This book although exhaustive does not obviate the confusion that still exists in the law affecting the motion picture industry.

Mr. Hartman in his preface explains that in compiling his book he has utilized 350,000 decisions, of various courts of the United States. No doubt this fact is true. A tremendous amount of ground is covered from "Actors" through "Lotteries," "Copyright," even unto "Taxes, and Workman Compensation." However, the digestive method used is appropriate for lawyers, but it would seem that lay members of the industry would be little benefited by this book.

There is no doubt that Mr. Hartman has done a considerable amount of work. A compilation of so many court decisions must have required months of research. He has not completed his work. It is, however, a necessary and constructive beginning which should lead to other and further works on the subject of motion picture law.—RUDOLPH ALLEN, New York attorney.

MAKE YOUR OWN MOVIES, by Arthur L. Gale and King Pessels. Illustrated, indexed. 230 pages. Coward-McCann, Inc., New York. $3.50.

This volume on "Make Your Own Movies" tells the amateur just how to do just that, expertly. It is a part of that gradual development by which the art of the motion picture is beginning to acquire a background of amateur endeavor from which it will one day draw talent and probably technical contributions. It is also a part of that process by which the medium of the motion picture, so long exclusively concerned with entertainment, is beginning to enter the service of the whole field of expression and communication. The authors are authorities. Mr. Gale is the editor of Movie Makers, the organ of the Amateur Cinema League. Some important chapters reveal the already surprisingly wide application of the 16 mm. film to business, community movements and social causes. The movies are, one would gather, no longer a mystery, anywhere.

Acquires Hoffberg Franchise

Harry Lande, head of the Independent Film Service of Cleveland, has acquired the franchise for J. H. Hoffberg pictures for Ohio and Kentucky. The American premiere of "Living Dead," Gabriel Pascal production distributed in this country by Hoffberg, will be held at the World theatre, New York. The date has not been set.

Columbia plans an extensive campaign for "Golden Boy," to be released early in September. It will include space in newspapers, in fan magazines appearing between August 15th and September 10th, and in cooperative ads.

Awards Are Offered In Universal Drive

Exhibitors' support of Universal's booking dating drive as sponsored by exhibitors for the months of August, September and October gained momentum this week when several exhibitors offered awards to salesmen and exchanges. M. A. Lightman, head of the Malco circuit in Memphis, has offered a piece of luggage for the salesman with the best record for the drive.

John Nolan, of the Comerford circuit, has offered a cash award, while Bob O'Donnell, of the Interstate circuit, will also contribute an award. Charles Hayman, Buffalo exhibitor, has offered $200.

Disclose RFC $750,000 Loan to Walt Disney

The monthly report issued this week by the Reconstruction Finance Corporation discloses that Walt Disney was advanced $750,000 at about the same time that an advance of $400,000 was made to Educational Pictures by the RFC.

It was explained, however, that no information regarding the making of loans is made public other than in the monthly reports. The RFC participated in the Disney financing with the Bank of America and National Trust and Savings of Los Angeles.

Another Newsreel Theatre

The opening of the new Telenews theatre in San Francisco, operated by Pacific Coast Newsreel Theatre Corporation, has been scheduled for Sunday, according to Herbert Scheftel, president of the company, which is spending $200,000 to remodel the new theatre property downtown. Ellis Levy has been named manager.

Chesbrough Circuit Divided

Division of the neighborhood houses at Columbus and Dayton, Ohio, which comprised the Chesbrough circuit has been effected coincident with the separation of William and Ethel Chesbrough, owners. Under the terms of the settlement, Mrs. Chesbrough will continue operation of eight houses in Columbus and two in Dayton, while Mr. Chesbrough retains the Empress in Columbus and the Classic in Dayton.

McGuire Joins Co-op

Thomas McGuire has been appointed director of public relations for the Co-operative Theatres of Michigan. He will handle labor relations and legislative contacts. Mr. McGuire was formerly manager of the Hollywood theatre in Detroit, Mich.

Increased Rates

An attempt by the Cleveland "Press" to raise advertising rates in film theatres 25 per cent has aroused Cleveland exhibitors, who point out that business there won't stand increased advertising costs.

Wayne Christie has opened the fifth unit in the Premiere state rights circuit in Seattle, Wash. Other exchanges are in Los Angeles, San Francisco, Salt Lake City and Denver.

Clyde Eckhardt's Chicago Twentieth Century-Fox branch has won the company's total delivery championship of the 1938-'39 season.

IN NEWSREELS

MOVIETONE NEWS—No. 96, Vol. 21.—District Attorney Dewey talks on war against crime....Foreign correspondents see indications of Soviet-Japanese mystery war....New U. S "big gun" on way to Pacific coast....Family of 20 takes plane ride....Surplus cotton of south used in road making....Britain launches new type of warship....Mrs. Clyde Beatty follows in husband's footsteps....Mrs. Arlene Davis gets air transport license....Sandhogs at work on New York tunnel....Running of the Hambletonian....Ice skating at Lake Placid arena.

MOVIETONE NEWS—No. 97, Vol. 21.—Official pictures of Germany's "West Point"....King Emanuel watches Italian maneuvers on French border....Chungking bombed by Japanese....24 die in wreck of streamline train....Squalus is raised again....New Mauretania docks in London....Soap box derby....Alice Marble wins tennis title.

NEWS OF THE DAY—No. 294, Vol. 10.—District Attorney Dewey asks public cooperation in fight on crime....Japanese take Soviet prisoners....German "ghost warship" rises from the deep....U. S. Army tests first line tanks....Fashions in sleeping apparel....Diving stars train for Olympics....Peter Astra wins Hambletonian.

NEWS OF THE DAY—No. 295, vol. 10.—24 killed, 114 injured in wreck of train in Nevada canyon...."Iron lung" youth weds.... Navy raises Squalus from ocean grave....President sails on vacation cruise....Forest fires sweep Pacific northwest....Americans win English track meet title....Soap box derby.

PARAMOUNT NEWS—No. 107.—New forest fires threaten dry west....Rush completion of huge gun for Army use....Arsenal manufactures charge bags for big guns..Jade from China to be displayed at San Francisco Fair....Australian cruiser in New York Harbor....French give tiny republic to Turks ....U. S. pushes hunt for Louis Buchalter, alias Lepke....Hambletonian.

PARAMOUNT NEWS—No. 108.—Idaho forest fires ....Fred Snite marries Teresa Larkin....Freak tornado sweeps across Michigan....Celebrities stage baseball contest....20 killed in train wreck....National soapbox derby Midget racing....Start towing Squalus.

RKO PATHE NEWS—No. 7, Vol. 11.—Poland's air force put on war basis....Manhunt on for public enemy No. 1....Highway will link U. S. to Alaska ....Fall campus fashions....Lighthouse service ends 150th year....Peter Astra wins Hambletonian, famed race for harness horses.

RKO PATHE NEWS—No. 8, Vol. 11.—22 killed in wreck of streamliner....Squalus lifted and towed inshore....Siegfried line's west wall finished....President sails on fishing holiday....Mauretania docks in the Thames....New York boy wins soap box derby....Dinger crowned U. S. Skeet champion....150 mile national midget auto race.

UNIVERSAL NEWSREEL—No. 796, Vol. 11.—$30,000 reward offered for capture of "Lepke"....Save priceless jade relics....Lumberjacks have beauty contest ....Chicago police perform for benefit fund....Beautician launches class in charm....Hambletonian....Family of 20 take their first flight en masse....Grow beards for big rodeo....Tanks readied for war games....Animals cool off at New York Fair.

UNIVERSAL NEWSREEL—No. 797, Vol. 11.—22 dead in desert train wreck....Start towing Squalus 150 hurt in London gas main explosion....Dutch welcome new princess...."Iron lung" youth takes bride ....New admiral for Orient fleet....Baldwin arrives in New York...."Sub" escape device tested....Films stars at "When Tomorrow Comes" premiere ....Auto racing....Soap box derby.

William Cagney To Produce

William Cagney, brother of James, this week signed an associate producer contract with Warner Brothers. For a long time he has been James Cagney's manager. He will work under Hal Wallis, executive producer.

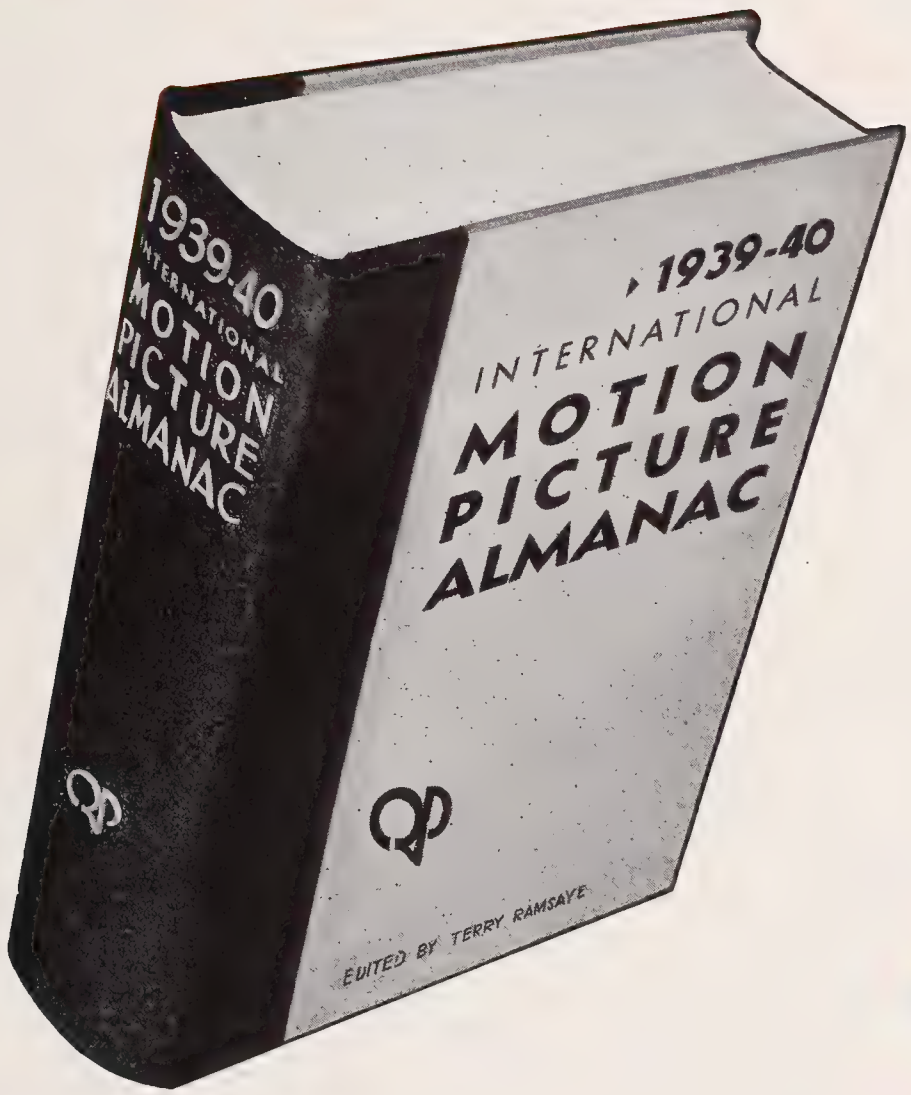
Odlum May Be Exhibitor

G. B. Odlum, who recently resigned from the Paramount home office theatre department, is considering resumption of independent exhibition.

Frank Z. Clemente, Spanish producer, arrived in New York last week from Hollywood en route to Buenos Aires, where he will make six films. He sails Sunday.

Leo Morrison and Jack Curtis have combined their New York offices. They represent artists for legitimate theatres, radio, vaudeville, television and the films.

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ROCKEFELLER CENTER, NEW YORK

INDECISION ON 'NON-FLAMMABLE' FILM DISAPPOINTS BRITISH INDUSTRY

Home Office Advisory Committee Finds No Reason for Special Safety Regulation or for Non-Theatrical Censorship

by AUBREY FLANAGAN
in London

Having long waited, with an optimism now seen to have been misplaced, the deliberations and finding of the Home Office Advisory Committee on the 1909 Act, the basis of all picture house legislation, the industry finds the position almost exactly unchanged. Dissatisfaction with the findings of the Committee, a dissatisfaction particularly with its inability, or at best refusal, to pass judgment on the applications of the Act to non-flammable films, is widespread and pronounced.

Committee Opposes Change

The Committee, which has been in operation for nearly a year, has issued its first report on "non-flam" film and the law. Its judgment is virtually that there shall be no change, that there is no call for special safety regulations, and no need for censorship of non-theatrical films. Its outstanding distinction, and the one which has provoked the sharpest trade criticism, is that it has not even expressed an opinion on whether the 1909 Act applies to "non-flam" film.

With the situation left unchanged and nothing contributed to the problem of the free show, British exhibitors must now seek a new method of tackling the problem and combating the competitive menace. It is certain the matter will be discussed at the next meeting of the General Council of the Cinematograph Exhibitors Association on September 27th.

Minor Stipulations

It was hoped that the Committee would give a sharp opinion on whether "slow burning" films were inside or outside the aegis of the Cinematograph Act. It was hoped they would pass stringent judgment on the whole question of safety precautions, and expected that they would do something in regard to the censorship of "non-flam" films. These matters are left almost exactly as before. The Committee has decided that there is no great danger of fire, as a general rule, but suggests minor stipulations regarding lighting and safety exits, most of which, with even the smallest halls, would not call for drastic alteration. They do not think there is need for censorship for the type of films screened at "non-flam" shows, leave responsibility for the character of films shown to those who show them.

Set Up Last Year

The dissatisfaction which is felt throughout the industry is not lessened by a retrospective glance at the history of the Committee and the purpose for which it was set up. Originally mooted several years back, it was set up last year to examine and advise upon the administration of the Cinematograph Films Act (1909), the legislative measure upon which is based the whole of picture theatre licensing, and the holding of cinema exhibitions. Under this Act come the whole questions of safety, censorship, management rules, building, and every detail of picture house operation as they relate to the legislature.

Pressure from Industry

Its first meeting was held a year ago, and on the advice of the Home Secretary, and as a result of pressure from the industry, as well as requests by the various local authorities administering the Act, its first operation was to consider and examine the subject of the "non-flam" film, which by reason of the fact that the Cinematograph Act, was explicitly designed to govern the conditions and the showing "of exhibitions of pictures . . . for the purpose of which *inflammable* films are used," did not seem to come within the purlieus of existing legislation.

The increasing menace of free film shows given on "non-flam" film, to which no rules of safety or censorship apparently applied, shows which have been held in every exhibitor area and to the detriment of local trade, made the problem acute. It was not considered necessarily equitable or constructive that the Committee should have been composed exclusively of representatives of those bodies administering the Act, that no trade point of view found expression.

Reason for Confusion

The Report, after a technical dissertation on the respective inflammability of films on a nitrate basis and films on an acetate basis, divides them into "highly inflammable" and "slow burning," and launches forth into a statistical analysis of the attitude of local authorities in England and Scotland on "slow burning" films as outside the Act. The confusion, in this matter, is amplified by the fact that, for instance, 68 English boroughs treat "slow burning" films as outside the Act, and 8 as within, that 184 delegated authorities say "without" and 86 "within," that 50 Scottish burghs passed judgment as "outside" and 37 "inside." On the crucial point, however, whether the Act should apply to "slow burning" films, or not, the Committee decline to pass comment, and have no suggestion either constructive or destructive to offer, on the very point which it was thought would be the hinge of their deliberations.

Fire risks of "slow burning" films, the Committee thinks, are negligible. "The risks of accidents are extremely small." They "see no grounds for discriminating between audiences assembled to see an exhibition of slow burning films and audiences assembled for other purposes which do not involve control by the local authorities."

In the matter of censorship they pass the buck back to local authorities, judging that where "slow burning" films are treated as outside the Act there is no power to exercise censorship. A clear distinction is to be drawn, they opine, as regards the need for censorship of films shown in the picture house and non-entertainment films shown elsewhere. "We do not think there is any need for censorship of what may be broadly described as the educative, informative and technical films normally shown at exhibitions, of slow burning films. . . . Those who are concerned with the production and exhibition of "slow burning" films, may in present circumstances be safely left with the responsibility for the contents of the films and may be relied upon not to produce or exhibit films distasteful or offensive to the public."

It is accepted in the trade that though many of the films shown on "non-flam" stock are contentious, and sometimes, with propagandist pictures, "horrific," the condition of their showing is often of a specialized nature, to audiences who know precisely what they are going to see. It is felt, however, that the Committee has done nothing to restrain the undue elasticity of legislation as it applies to such shows, that conditions being left as they are, there is likely to be considered irregularity, confusion and, ultimately, trouble.

Commons To Get Plea

An appeal for the lowering of the exhibitors' quota is to be made by Colonel Harry Day in a question which he is to put before the Government when the House of Commons meets again in October. Colonel Day's move is inspired by the difficulty he claims is being experienced by independent exhibitors in obtaining British films to comply with the Films Act.

GB Meeting Stormy

Despite efforts of a shareholders' committee to bring about the adjournment of the Gaumont British annual meeting last Thursday in London the stormy session passed the financial statement and balance sheet with only six dissenting votes.

The committee sought adjournment pending the receipt of the consolidated accounts and the report of the Board of Trade committee investigating the affairs of the company. They also sought a resolution opposing the reelection of the present board of directors.

British Venice Participation

British entries in the annual Film Festival at Venice, Italy, have been disclosed as "Four Feathers," "The Mikado" and "Young Man's Fancy." Short subjects include four Gaumont British instructional films and a GB newsreel.

It is believed the showing of the British features will be contingent upon the conclusion of trading guarantees by the Italians. The British walked out of last year's festival after expressing displeasure with the manner in which the awards were made.

Other Developments

Associated British Pictures Corporation, headed by John Maxwell, has assets of approximately $90,000,000, he reported at the annual meeting of the company held last Wednesday. An additional $20,000,000 was credited to reserves and undistributed profit balances. The general reserve was set at about $14,275,000. A final dividend of 20 per cent was declared.

Metro-Goldwyn-Mayer will build new premsises in London on a site in Shaftesbury Avenue, W. It will be ready for occupation in June, 1940, and will cover 50,000 feet of floor space on eight floors. There will be a theatre seating 400.

CITIZENS GROUP FIGHTS DRIVE-IN

A Citizens' Committee in Milford, Conn., has organized a war chest to fight the 800-car Drive-in theatre on the Milford Turnpike as a public nuisance and a source of excessive noise. The committee announced its intention to take the matter to court at a meeting in the Town Court building following a hearing at which sound experts retained by the Guarino-Meckelberg interests, operators of the venture, testified there were no grounds for complaints.

SCHINES TO SELL INDUSTRY AS AN INSTITUTION FOR "GOLDEN JUBILEE"

"Movie-Line" Project September 3 to 11 in 150 Theatre Circuit Calls for Replies on Films' Place as Entertainment

The Schine Circuit, one of the largest independents in the country, with 150 theatres in New York, Delaware, Maryland, Kentucky and Ohio, will put on a contest of its own for ten weeks, from September 3rd to November 11th, in behalf of the motion picture's "Golden Jubilee," designed to sell the institution of motion picture entertainment, the particular pictures to be played during the opening of the new show season, and the 50th anniversary itself.

The request of the brothers Schine, J. M. and L. W., for more effective methods of advertising, has brought out a plan that incorporates the suggestions and recommendations of their managers.

Scenes from "Jubilee" Films

Basically the plan is "Schine's Movie-Line Contest," to which all of the distributing companies have assured their cooperation. An outline of the idea was submitted to the advertising managers of the eight majors, and they endorsed the plan.

The contest itself is based on a series of scenes from "Golden Jubilee" pictures that the managers will be playing during September, October and November. Each of these scenes will be a still from one of the pictures. With each illustration there will appear some dialogue, not from the picture, but the kind of conversation a person might have with his family or friends.

A question mark imprinted on one of the characters indicates that there is to be a reply, and the hint is given that the best replies will have something to do with the advantages of the motion picture as an entertainment medium. Four suggested answers will be given for each scene, and there is also an opportunity to write a fifth original answer. Contestants are to indicate which reply, in their opinion, is the one best suited to the remark in the illustration.

Weekly and Final Awards

There are to be both weekly and final awards. Final awards will be made for the best complete set of answers, as fully explained in the rules of the contest. The final awards are for the complete series of answers over the ten weeks whether original or otherwise. In addition, each set of final entries must be accompanied by a letter of not more than 50 words on the subject: "Why I Like to Go to the Movies." The weekly awards are to be made for the best original answers each week. Any answer not printed in the various contest lines will be considered original. Contestants can win one or more weekly awards over the period and also be eligible for one of the final prizes.

In a special "Golden Jubilee" edition of the circuit's "Scoops," the management and the advertising-publicity department, headed by Gene Curtis, at the home office in Gloversville, N. Y., gives to the managers the complete layout for their individual city campaigns, the details of the contest, the form the plan is to take either in newspaper form, combination newspaper and heralds, or in herald form alone where no newspaper is available or where the publisher or editor refuses to participate by running the contest stills. Also included are various styles of contest exploitation, full description, with dialogue of a special "Golden Jubilee Trailer," "Golden Jubilee Newspaper Stories," and fall campaigns received from the field for the new show season.

The contest is so arranged that it can be run one, two or three times in each of the ten weeks, depending upon the number of show changes per week, upon how many Schine theatres there are in the city or town, and the ability of the manager to get the contest planted in his local newspaper or get cooperative ads on the heralds.

Illustrations Available

There will be illustrations available, from the distributors, on practically every picture that will play during the contest. The choice of the illustrations to be used is up to the manager or managers concerned and will naturally be on coming attractions which will play in the following week. Illustrations will be available for pictures playing "A" and "B" houses, second-runs, neighborhoods and in towns where the product is split.

In towns where the Schines have an "A" and "B" theatre, two illustrations are to be used weekly, one for each house. In cases where the "B" plays second-run after the "A," the "B" will get the additional benefit of the illustration advertising the picture of the "A."

To start the campaign, each house will be provided with the special trailer, also a special 40 by 60 lobby poster announcement.

The trailer combines the historical observance, the new season's product and the contest itself. Much of the copy is given over to the industry as an art and institution. Scenes are given from old films, starting with "The Kiss," with May Irwin and John Rice, as it was shown in Koster and Bial's Music Hall in New York in 1889, followed by shots from "The Soul Kiss," "McKinley's Inauguration," and on up to the product of the present day.

Special effort will be expended by each manager participating to reach those who could be regulars but are not.

Where there are two Schine houses in a town, each herald to be distributed will carry the imprint of the other house. Heralds are to be distributed on a blanket, house-to-house basis, and to all R.F.D. box holders in the surrounding countryside.

In selling the cooperative ads to the local merchants, thus assuring the cost of the heralds, the Schines point out to their managers that they should emphasize the angle that the heralds will be kept in the homes for the ten weeks.

In presenting the contest to the newspaper, the managers are told to explain that it is not a lottery or drawing, that there is no element of chance, and it therefore complies with rules and regulations.

A total of $150 in awards is authorized for each city. This allows $5.00 a week for ten weeks for weekly prizes, and $100.00 in final awards, as follows: $50.00, $25.00, $10.00, $5.00 and ten of $1.00 each. In addition, each manager is authorized to issue five pairs of tickets each week for weekly awards, and 25 pairs of guest tickets for final awards.

To augment the circuit's own cash awards at each theatre, and for which the company is putting up $22,500, the managers are advised to consider approaching local merchants on the question of their putting up awards.

Local Judges

Judges are to be appointed locally for each single contest. Each contest will be limited in scope, open only to the people of the city and surrounding territory.

Some of the added ideas to be used include, where possible, a "Golden Jubilee" stage show, presenting a "cavalcade" idea, depicting in scene and song, the events and typical music to show the passing of time from 1889 to 1939, with the cast appearing in costumes appropriate to the period. Celebrants of "Golden Jubilee" wedding anniversaries are to be sought through the newspapers and entertained as guests of the theatre management. "Golden Jubilee" dinners are to be staged, in tie-ins with local hotels and restaurants. Tieups will be made with products using "gold" in trade names.

In some cases, there will be a pageant of progress in citywide celebrations, with local businessmen cooperating.

WILL HAYS CITES ANNIVERSARY FILMS

"The pictures that will mark the screen's 50th anniversary, in October, during the new entertainment season will demonstrate the progress and significance of the art," stated Will H. Hays, MPPDA president, this week, in listing some 40 features which will for the most part be available for exhibitors for the industry's observance of its Golden Jubilee.

"History, biography, science, music, romance, comedy, adventure and contemporary subjects out of life will be among the vast variety of themes pictured," he said, adding: "The new pictures that will soon make the rounds of the theatres do not mark the closing of a period but the beginning of a new and greater era of universal entertainment."

The anniversary "marks the emergence of the screen as an increasingly significant social as well as entertainment force," he declared.

OBITUARIES

E. O. Miranda, Warners, Dies in Clipper Crash

Evaristo O. Miranda, manager of the Warner Brothers branch office in Recife, Brazil, was killed in the crash of the Pan-American Clipper at Rio de Janeiro August 13th. Mr. Miranda was on his way from Recife to Rio to attend a sales meeting, called by Sam E. Morris, vice-president in charge of foreign sales.

Lloyd Towns Dies

Lloyd Reid Towns, 51, theatre executive and a member of the city council of Selma, Ala., died at a hospital there August 7th after an illness of about a year. At the time of his death Mr. Towns was manager of the Wilby circuit theatre in Selma. He formerly held an executive position with the Wilby-Kincey Theatres.

The Committee on Motion Pictures of the National Education Association's Department of Secondary Education is conducting a series of 13 summer broadcasts entitled "Motion Picture Milestones" each Wednesday afternoon over the municipal broadcasting station, WNYC, in New York. The broadcast Wednesday was on "The Wizard of Oz."

Murray Silverstone, chief executive of United Artists, and Charles Schwartz, a board member, left New York on Friday for Hollywood.

...SAVE TIME...SAVE TROUBLE

—SHIP BY RAILWAY EXPRESS

. . . a complete, top-speed film shipping service for producers, distributors, exhibitors—movie-men in every line. Just arrange regular shipping and delivery schedules with your local RAILWAY EXPRESS agent in advance, or 'phone when you have anything to send. There's *no extra charge* for pick-up and delivery service in all cities and principal towns. Low economical rates also include double receipts and insurance up to $50. For 3-mile-a-minute deliveries use AIR EXPRESS — 2,500 miles overnight! Merely 'phone our nearest office for quick, convenient service right to your door.

See our exhibits at the two great Fairs.

RAILWAY EXPRESS AGENCY INC.

1839...A CENTURY OF SERVICE...1939

Judge Denies Bank Plea in Fox Suit

John C. Knox, federal judge, in New York this week, denied the application of the Trust Company of Georgia for the appointment of a temporary receiver for Fox Theatres Corporation and for an injunction restraining Milton C. Weisman and Kenneth P. Stenreich from carrying on transactions as trustees of the Fox theatres.

The court pointed out that, in denying the application due to lack of jurisdiction, no consideration was given to the merits of the petition.

Sues on Projectors

Radtke Patents Corporation has filed suit in the United States district court in New York asking an injunction against Willoughby Camera Stores, Inc., to restrain it from selling 16 mm. motion picture sound projectors which, it is claimed, infringe upon the plaintiff's patent called "Methods of and means for optically reproducing sound." The plaintiff as assignee of Albert A. Radtke also seeks an accounting and damages against the defendant.

Ukrafilm Files Petition

An involuntary petition in bankruptcy has been filed in the United States district court in New York against Ukrafilm Corporation of 747 Broadway, by three persons who claim they are creditors of the company. They are Alexander Koshitz, creditor for $700; Michael Zaroweny, $1,200, and John S. Sztogin, $200.

Leslie Howard Sued

Leslie Howard has been named in a suit filed in superior court in Los Angeles which seeks $91,128 damages by United Player Productions, Inc., instituted on behalf of the English company, United Player Productions, Ltd., claiming breach of contract. The suit claims Howard signed a contract in 1935 to produce and star in a film, "Bonnie Prince Charlie," and was to receive $75,000 for two months' work and a share in the profits. The plaintiff claims that large sums were spent for exploitation, but Howard never made the film.

Rowland Signs Ad Agency

Richard A. Rowland, president of Rowland Productions, Inc., has appointed Donahue and Coe, New York, to handle all advertising for the 1939-40 product which he will release through United Artists.

The first Rowland picture will be "Three Cheers for Miss Bishop," from the Bess Streeter Aldrich novel, "Miss Bishop," and will be directed by Archie Mayo and star Barbara Stanwyck.

Washer to Donahue & Coe

Ben Washer, New York advertising and publicity representative for Samuel Goldwyn, will join Donahue & Coe, advertising agency, shortly. A former newspaper man, Mr. Washer has headed the publicity division of United Artists and also been publicity chief for George Abbott, Broadway stage producer, in the past. He will devote his time at Donahue & Coe to the legitimate theatre advertising activities of the agency, which he is joining in an executive positon.

IN COURTS

Alperson Particulars Bill Filed by Grand National

Grand National Pictures, Inc., Educational Pictures, Inc., and E. W. Hammons, in federal court in New York Tuesday applied for an order directing Edward I. Alperson to file a bill of particulars.

Mr. Alperson is plaintiff in a suit claiming breach of contract in which he is asking for $100,000 damages against Educational and Mr. Hammons and $35,525 and 10,000 shares of stock against Grand National.

File Plagiarism Action

A plagiarism suit for injunction, accounting and damages has been filed in federal court in New York by Isabelle Knotter against Hal Roach Studios, Inc., Metro-Goldwyn Pictures Corporation, Metro-Goldwyn-Mayer Distributing Corporation, Loew's, Inc., and Culver Export Corporation. Plaintiff claims to have submitted her story "So Zwei Pechvogel" or "Two Down and Outs" to the Hal Roach Studios on July 16, 1937, which she claims was infringed in the film "Swiss Miss" and "Au Far West." Her manuscript had been returned in August, 1937, with a notation stating that it had been unread, the complaint said.

Paramount Suit Filed

A suit for $100,000 damages and an injunction was filed this week in New York supreme court against Paramount Pictures, Inc., by Opera Under the Stars, Inc. The plaintiff contends that it owns exclusive rights to a dramatic musical work called "Un Homme en Habit" (A Man in Dress Clothes) and that Paramount has either produced or is planning to produce a film adapted from the work.

Eastman Sues Agfa Ansco

Eastman Kodak Company has filed a suit in the United States district court in which it named Agfa Ansco Corporation as defendant and charged it with infringment of a patent No. 1,905,442 issued on April 25, 1933, and covering a method of producing motion picture film. The complaint that infringement was committed by the manufacture and sale of film embodying the plaintiff's patents. An injunction, accounting and damages are asked for in the complaint.

Dunn Sues Victory

James Dunn, actor, this week filed in superior court in Los Angeles a suit against Victory Pictures Corporation asking $20,000 damages and judicial determination of a contract under which he said he was to receive $2,000 per picture for a series of eight. The complaint claims the first picture was postponed from time to time and that none of the films have been made.

The New York State Labor Relations Board has dismissed the petition of Max Steinboch, formerly a clerical employee at the Paramount New York exchange. Mr. Steinboch claimed that he had been dismissed for union activity but the board ruled

WHAT THE PICTURE DID FOR ME

Columbia

GOOD GIRLS GO TO PARIS: Joan Blondell, Melvyn Douglas, Walter Connolly—Here is one that will stand alone in any spot, big or little. Running time, 78 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

First National

ANGELS WITH DIRTY FACES: James Cagney, Pat O'Brien, "Dead End Kids," Ann Sheridan, Humphrey Bogart—We consider this a very fine picture from every standpoint. Played this one to three days of good business. The weather was hot here but did a good business just the same. Running time, 97 minutes.—Edelstein Amusement Co., Homer Theatre, Hibbing, Minn. General patronage.

KID FROM KOKOMO, THE: Pat O'Brien, Wayne Morris, Joan Blondell, May Robson—Played this on a Sunday and was not disappointed. A good cast and plenty of laughs with May Robson a scream. Drew more than some of the so called big ones and pleased everyone. Played July 2-3.—Warren L. Weber, Ritz Theatre, Stafford, Kansas. General patronage.

Metro-Goldwyn-Mayer

BRIDAL SUITE: Robert Young, Annabella, Walter Connolly—A silly little inane comedy (?) that was terrible. It might have been good but as the female casting was done MGM gave us their poorest picture of the season. Running time, 70 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

BROADWAY SERENADE: Jeanette MacDonald, Lew Ayres, Ian Hunter, Frank Morgan—We can readily see why this picture did not click with the masses. It is too long and the length could be remedied to the benefit of the picture and the cost of production by the elimination of the "Madame Butterfly" number and the cutting at least in half of the finale. Otherwise it was a swell picture but drew very poor business. Running time, 113 minutes. Played July 30-31.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

BROADWAY SERENADE: Jeanette MacDonald, Lew Ayres, Ian Hunter, Frank Morgan—Definitely not a small town picture and no business for us. Running time, 113 minutes. Played July 28-29.—Beatty and Johnston, Capitol Theatre, Red Deer, Alberta, Canada. Small town and rural patronage.

BURN 'EM UP O'CONNOR: Dennis O'Keefe, Cecilia Parker, Harry Carey, Nat Pendleton—Can't say much for this one. In my opinion this should have been burnt up. Running time, 70 minutes. Played August 4-6.—O. W. Chapek, Annex Theatre, Anamoose, N. D. Rural and small town patronage.

FOUR GIRLS IN WHITE: Florence Rice, Kent Taylor, Ann Rutherford, Una Merkel, Alan Marshal, Buddy Ebsen—Fair picture that drew one of the biggest houses of the summer. This drew better than many a special. Running time, 74 minutes. Played July 28-30.—O. W. Chapek, Annex Theatre, Anamoose, N. D. Rural and small town patronage.

HONOLULU: Eleanor Powell, Robert Young, George Burns and Gracie Allen—Nice picture. Nice business. Running time, 83 minutes. Played July 12-13.—Beatty and Johnston, Capitol Theatre, Red Deer, Alberta, Canada. Small town and rural patronage.

MAISIE: Robert Young, Ann Sothern—Very good picture which pleased nice business. Is an outdoor story and fine fare for small town. Played July 30-31.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

ON BORROWED TIME: Lionel Barrymore, Bobs Watson, Beulah Bondi, Una Merkel, Sir Cedric Hardwicke, Henry Travers, Eily Malyon—A fantastic story and not the type to appeal to the masses, but will please if you can get them in. I think in every show I report on Lionel Barrymore I say "his best performance," and what a portrayal this veteran actor gives as "Gramps" and what a swell running mate he has in Bobs Watson, while Beulah Bondi, Una Merkel, Sir Cedri Hardwicke, Henry Travers and Eily Malyon form a perfect supporting cast. A grand picture and one that deserves your best playing time. Running time, 99 minutes. Played August 28-30.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

TARZAN FINDS A SON: Johnny Weismuller, Maureen O'Sullivan—The public was ready for another Tarzan and this one will get them in if ballyhooed right. The average exhibitor could use two or three of these a year from Metro instead of "The Great Waltz," "Dramatic School," "Broadway Serenade," and "The Citadel." Played July 7-8.—Warren L. Weber, Ritz Theatre, Stafford, Kansas. General patronage.

THREE COMRADES: Robert Taylor, Margaret Sullavan, Franchot Tone, Robert Young—Another box office disappointment. We are beginning to look for them from Metro.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Monogram

STREETS OF NEW YORK: Jackie Cooper, Marjorie Reynolds, Dick Purcell, Martin Spellman—Another big hit from Monogram. Did capacity business. Story, direction, acting and settings very good.. Jackie Cooper is a big draw in this theatre. Running time, 80 minutes. Played July 3-5.—Edelstein Amusement Co., Homer Theatre, Hibbing, Minn. General patronage.

Paramount

MAN ABOUT TOWN: Jack Benny, Dorothy Lamour, Edward Arnold, Binnie Barnes, Rochester (Eddie Anderson)—A positive honey in every sense of the word. Outdrew "Union Pacific" and pleased more than any picture I have played in months. Just the type picture for Benny, Rochester and Lamour. Paramount, how about three or four of these a year? A relief from the last six months of miserable business. Played July 27-28.—Warren L. Weber, Ritz Theatre, Stafford, Kansas. General patronage.

SING, YOU SINNERS: Bing Crosby, Fred MacMurray, Donald O'Connor, Ellen Drew, Elizabeth Patterson—The first Bing Crosby picture that I have played in some time and it is a good Bing Crosby picture. This was doubled with "Nancy Drew, Detective" to above average summer business. As to whom to credit with the special draw, I will know more when I play the next Bing Crosby picture.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

TIP-OFF GIRLS: Lloyd Nolan, Mary Carlisle—A racketeer drama with a different slant, plenty of peppy doings and suspense. Would class this as above average racketeer drama. It was a cool, rainy Sunday, so we did above average for this time of the year. While this has no special draw, it pleased those who came. This was doubled with "Tom Sawyer, Detective."—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

TOM SAWYER, DETECTIVE: Donald O'Connor, Billy Cook—This follows along the line of Tom Sawyer pictures with different plot and it is a welcome change from the usual run of pictures. While not a big picture in any way it can easily be classed as above average program picture. This was doubled with "Tip-Off Girls."—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

UNION PACIFIC: Joel McCrea, Barbara Stanwyck, Brian Donlevy, Robert Preston, Akim Tamiroff, Lynne Overman—Very fine. Business better than "Gunga Din." Lynne Overman and Robert Preston extra good. Entire cast excellent.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

Republic

BLUE MONTANA SKIES: Gene Autry, Smiley Burnette, June Storey—Gene scored again. Good story, good songs, was liked by all. We don't think this one was as good as "Mexicali Rose." Running time, 59 minutes.—Edelstein Amusement Co., Homer Theatre, Hibbing, Minn. General patronage.

FEDERAL MANHUNT: Robert Livingston, June Travis—Fair picture; fair business. This little action picture will please the cops and robber fans. Played August 1.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

FIGHTING THOROUGHBREDS: Mary Carlisle, Ralph Byrd, Robert Allen, George Hayes—Fair horse race story with good acting by entire cast. George Hayes fine as Gramp. O.K. for bargain or family night. Business zero! Running time, 65 minutes. Played July 18.—Don Bloxham, Palace Theatre, Exira, Iowa. General and rural patronage.

FRONTIER PONY EXPRESS: Rog Rogers, Mary Hart—Very good. Not the business we expected. Farmers busy and a little too hot yet for us.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SOUTHWARD HO! Roy Rogers, George Hayes, Mary Hart—Average western picture which pleased Friday-Saturday trade. No extra draw. Played August 4-5.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

RKO Radio

FISHERMAN'S WHARF: Bobby Breen, Leo Carrillo, Henry Armetta—Above average midweek business. Breen never has been popular here.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

FIT FOR A KING: Joe E. Brown, Helen Mack, Paul Kelly—This Joe E. Brown not so good. Failed to draw at BO. Played July 20.—Edelstein Amusement Co., Homer Theatre, Hibbing, Minn. General patronage.

FLYING IRISHMAN, THE: Douglas Corrigan, Paul Kelly, Robert Armstrong—Picture I was afraid of. Played double feature with "Peck's Bad Boy with the Circus" and had one of the best shows of the year. Very pleasing and interesting.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

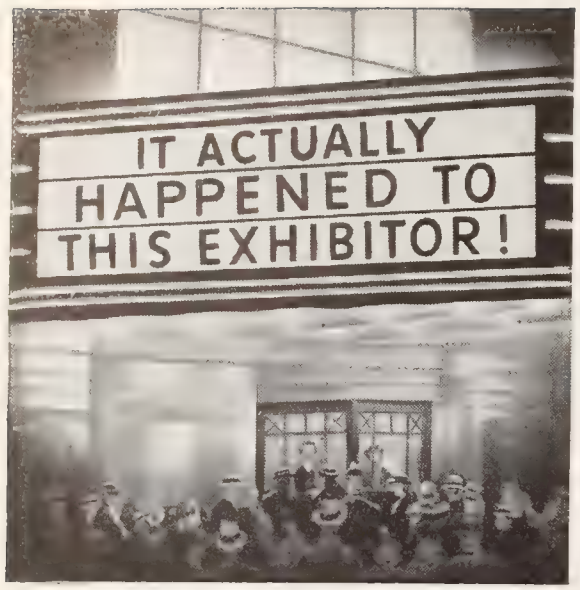
GUNGA DIN: Douglas Fairbanks, Jr., Cary Grant, Victor McLaglen, Joan Fontaine—Business nothing extra.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

PECK'S BAD BOY WITH THE CIRCUS: Tommy Kelly, Edgar Kennedy, Spanky MacFarland, Ann Gillis—Picture I was afraid of. Played double feature with "The Flying Irishman" and had one of the best shows of the year. Very pleasing and interesting.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

RACKETEERS OF THE RANGE: George O'Brien, Marjorie Reynolds, Ray Whitley, Chill Wills—Fine western. O'Brien's short dance brought the laughs. Chill Wills good. Let's see him more.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

SMASHING THE RACKETS: Chester Morris,
(*Continued on following page, column 2*)





TRUE STORIES FROM ALTEC FILES



WM. L. LYDSTON
Manager,
Bristol Theatre,
Bristol, N. H.

Finds Fan Turning Backward; Stops Patron Walkouts

BRISTOL, N. H.—"It was a hot midsummer night. Despite the fact that we have a modern pressure ventilator, the air in the theatre was stifling," said William L. Lydston, manager of the Bristol Theatre here. "I had eight walkouts during the evening and had called Boston for a ventilation engineer.

"When our Altec man, F. A. Brown, called at the theatre, I told him my troubles.

"After checking the ducts and dampers, Brown crawled into the fan room. A few minutes later, the cool air began pouring into the theatre, and the system has worked perfectly ever since.

"Brown explained that he found the fans turning in the wrong direction—someone must have changed the leads—and that he had our electrician reverse one leg of the 220 volt 3 phase supply, thus restoring proper rotation and blower speed.

"We were saved the expense of having a ventilation expert come up from Boston, and the theatre patrons were comfortable again. What our Altec man did was certainly 'service over and above the contract'."

• • •

Without obligation to yourself, let an Altec inspector explain to you how Altec can help in relieving you of many technical worries in your theatre operation.

ALTEC
SERVICE CORPORATION

250 West 57th Street, New York City

THE SERVICE ORGANIZATION
OF THE MOTION PICTURE INDUSTRY

(*Continued from preceding page*)

Frances Mercer, Rita Johnson, Bruce Cabot—Here is a picture that has plenty of action. Good story that pleased. Direction, acting, story good. Played with Three Stooges comedy, which resulted in a good BO attraction. Running time, 68 minutes. Played July 28. Edelstein Amusement Co., Homer Theatre, Hibbing, Minn. General patronage.

STORY OF VERNON AND IRENE CASTLE, THE: Fred Astaire, Ginger Rogers, Edna May Oliver, Walter Brennan—Satisfactory picture. Hot weather hurt. Running time, 98 minutes. Played July 18-19.—Beatty and Johnston, Capitol Theatre, Red Deer, Alberta, Canada. Small town and rural patronage.

Twentieth Century-Fox

GORILLA, THE: Ritz Brothers, Anita Louise, Patsy Kelly, Bela Lugosi—Played on a holiday and went over okay. The best picture yet from these boys, even if it was a "B" and they walked out on it, which proves that all nuts don't grow on trees. Outdrew many of Fox's misplaced upper bracketed pictures. Played July 4.—Warren L. Weber, Ritz Theatre, Stafford, Kansas. General patronage.

HOLD THAT CO-ED: John Barrymore, Marjorie Weaver, Jack Haley, George Murphy, Joan Davis—It's a very good picture but no draw at the BO. Joan Davis is outstanding in the comedy. Catchy songs, good story, but failed to draw at the BO. Running time, 79 minutes. Played July 9-10.—Edelstein Amusement Co., Homer Theatre, Hibbing, Minn. General patronage.

INSIDE STORY: Michael Whalen, Jean Rogers—Just another of those double bill fillers that we have had to use this year. Here's one exhibitor that is not going to do it another year. Running time, 61 minutes. Played July 26-27.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

JONES FAMILY IN HOLLYWOOD: Jed Prouty, Spring Byington—The same old thing. Just a picture. No picture can possibly click with same cast day in and day out. One of these a year would be plenty. As good as any has been. Running time, 63 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

LITTLE MISS BROADWAY: Shirley Temple, George Murphy, Edna May Oliver, Jimmy Durante—A good picture but failed to draw at B.O. Shirley is slipping fast. The poorest Sunday business in a long time. Running time, 71 minutes. Played July 2.—Edelstein Amusement Co., Homer Theatre, Hibbing, Minn. General patronage.

RETURN OF THE CISCO KID, THE: Warner Baxter, Lynn Bari, Henry Hull, Cesar Romero—Drew very well and seemed to please. No special comment, however. Running time, 71 minutes. Played July 28-29.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

SECOND FIDDLE: Sonja Henie, Tyrone Power, Rudy Vallee, Edna May Oliver—Good picture; good business. This musical show should please anywhere. Played August 2-3.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SPEED TO BURN: Henry Armetta, Michael Whalen, Lynn Bari—Henry Armetta steals the show. A real good racehorse programmer enjoyed by everyone. Business only average.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

STORY OF ALEXANDER GRAHAM BELL, THE: Don Ameche, Loretta Young, Henry Fonda, Young Sisters—Nice interesting picture but not for Saturday crowd. Business just fair. Running time, 97 minutes. Played July 21-22.—Beatty and Johnston, Capitol Theatre, Red Deer, Alberta, Canada. Small town and rural patronage.

STORY OF ALEXANDER GRAHAM BELL, THE: Don Ameche, Loretta Young, Henry Fonda, Young Sisters—Crashed with a sickening thud. A complete washout at the box office. Fox, it's been a helluva long time since "Jesse James." Played July 16-17.—Warren L. Weber, Ritz Theatre, Stafford, Kansas. General patronage.

THANKS FOR EVERYTHING: Adolphe Menjou, Arleen Whelan, Jack Haley, Jack Oakie, Tony Martin—A fair picture but failed to draw at B. O. A little silly in spots. The last few Fox pictures did not register at B. O. at this theatre. Running time, 73 minutes.—Edelstein Amusement Co., Homer Theatre, Hibbing, Minn. General patronage.

United Artists

GAIETY GIRLS, THE: Jack Hulbert, Patricia Ellis—This English made musical showed up better than I had expected. It has good production values and good story as musical comedy stories go. This will entertain nicely, especially on a double bill. This was doubled with "There Goes My Heart."—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

THERE GOES MY HEART: Fredric March, Virginia Bruce, Patsy Kelly, Alan Mowbray, Eugene Palette—What with the time of the year and warm weather, this did not make much of a showing at the box office, but the picture delivers good entertainment. Patsy Kelly does her share to help liven up things.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

Universal

BIG TOWN CZAR: Barton MacLane, Tom Brown, Ed Sullivan—A very good gangster picture but heaven deliver us from any more of such for the next six months. No draw as our public is fed up on such. Running time, 66 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

EAST SIDE OF HEAVEN: Bing Crosby, Joan Blondell, Mischa Auer, Baby Sandy—Six reels too long. Absolutely nothing to it. The biggest disappointment we have had in several months. If you must play it, bargain night would be the best booking. It was really laughable when they dubbed Bing's song the "Sly Old Gentleman" on the sound track as it was so much louder than the baby crying that even the audience could tell there was something wrong. Running time, 88 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

NEWSBOYS HOME: Jackie Cooper, Edmund Lowe, Wendy Barrie, "Little Tough Guys"—Other Jackie Cooper pictures drew above average and this is no exception. As our summer averages go, this showed up above average. The title of this did not help much. I can't imagine theatre goers getting very excited about a picture called "Newsboys Home," but the picture delivers its quota of thrills and heart interest and Jackie Cooper gives his usual excellent performance.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

PRAIRIE JUSTICE: Bob Baker—Poorest western in the past few weeks. Poor story; the direction and acting amateur. No action in this western. This western star has no drawing power here. Running time, 59 minutes. Played July 21-22.—Edelstein Amusement Co., Homer Theatre, Hibbing, Minn. General patronage.

Warner Brothers

BROTHER RAT: Priscilla Lane, Wayne Morris, Jane Bryan—A very good picture. Fair box office draw. Supporting cast very good, which kept the audiences in an unroar all through the picture. Running time, 88 minutes. Played July 16-17.—Edelstein Amusement Co., Homer Theatre, Hibbing, Minn. General patronage.

DAWN PATROL: Douglas Fairbanks, Jr., Errol Flynn, Basil Rathbone, David Niven, Donald Crisp—Good airplane picture. Didn't break even on it, though. —Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

JUAREZ: Paul Muni, Bette Davis, Brian Aherne, Claude Rains, John Garfield—No dice on this one. Drew well but had plenty of squawks. This should have been a knockout but the direction or something missed fire. About 30 minutes too lengthy. Played July 9-10.—Warren L. Weber, Ritz Theatre, Stafford, Kansas. General patronage.

NANCY DREW, DETECTIVE: Bonita Granville, John Litel, Frankie Thomas—I have read several good reports on this and can only confirm the good things that have been said about this so I am looking forward to the other Nancy Drew pictures. This was doubled with "Sing, You Sinners." This program behaved nicely for a hot Sunday and gave us an above average Monday.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

Willis Kent

PACE THAT KILLS: Dope picture played to good business and pleased generally. Little out of the beaten path. A good change from the major rot we have to run. Running time, 75 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

Short Features

Columbia

COMMUNITY SING SERIES: These shorts have a definite place on our program and are thoroughly appreciated.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

HAPPY BIRTHDAY: Scrappy Cartoons—So-so.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

MUTTS TO YOU: Three Stooges—Just fair.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

NIGHT IN A MUSIC HALL, A: Music Hall Vanities—Very good.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SCREEN SNAPSHOTS: No. 11—Not so good as some we have run but still this series pleases.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Metro-Goldwyn-Mayer

ALFALFA'S AUNT: Our Gang—One of the best Gang comedies we have had in a long time. Very good. Running time, nine minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

ART GALLERY, THE: Cartoons—Here is an extra good colored cartoon.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

BEAR THAT COULDN'T SLEEP: Cartoons. Excellent in all respects. Use it your best days. Running time, nine minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

FISTICUFFS: Max Baer—Good one reeler with Max Baer. Understand Grand National will make westerns with Max Baer. I sure would like to play them. Should be great box office for Saturdays.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

GIANT OF NORWAY: Passing Parade, No. 7—This historical short is excellent for its kind but too educational for the average small town fan. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

HELP WANTED: Tom Neal, Jo Ann Sayers—Very good two-reeler from "Crime Doesn't Pay" series, exposing crooked employment offices.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

ICE ANTICS: MGM Miniatures—Good short on ice skating and gives the Ice Follies a swell send off. Running time, nine minutes.—O. W. Chapek, Annex Theatre, Anamoose, N. D. Rural and small town patronage.

JOY SCOUTS: Our Gang—"Joy Scouts" is a good name for this hilarious comedy featuring these fine actors. Wish we had more of this type short. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

OPENING DAY: Robert Benchley—These Benchley shorts are plenty poor and don't think my patrons didn't let me know about it. Running time, nine minutes.—O. W. Chapek, Annex Theatre, Anamoose, N. D. Rural and small town patronage.

Paramount

RHYTHM ON THE RESERVATION: Betty Boop Cartoons—Average Betty Boop cartoon which pleased.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SWANS: Paragraphics—Just a filler.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

RKO Radio

BIRD DOGS: RKO Pathe Sportscope—Excellent.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

MARCH OF TIME, THE: No. 11—Suppose it was good for what it was trying to put over, but our patrons are getting very tired of all this war propaganda in this once very popular series. Let's have more of what we used to see in it.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

MOTH AND THE FLAME, THE: Walt Disney Cartoons—Considering prices, give me Warners' "Merrie Melodies" in place of these. Disneys all good though.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

PRAIRIE PAPPAS: Ray Whitley Comedies—Fine two-reeler. Perfect for Saturday or anytime. Let's have more.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

Twentieth Century-Fox

AFRICA SQUAWKS: Terry-Toons—Good black and white cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

INSIDE BASEBALL: Ed Thorgersen (Sports)—Exceptionally well liked sport subject. We believe a number of these devoted to one major league team per reel would be very popular.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

ONE GUN GARY IN THE NICK OF TIME: Terry-Toons—Very cheap cartoon material.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

Universal

GALS AND GALLONS: Rita Rio—The poorest Mentone Musical in weeks. Running time, 18 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

LITTLE TOUGH MICE: Lantz Cartunes—Fair cartoon for the kids but nothing to rave over. Just average. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Vitaphone

DEAN OF THE PASTEBOARD: Vitaphone Varieties—Excellent novelty reel which pleased our patrons immensely.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

GREAT LIBRARY MISERY, THE: Vitaphone Varieties—Very good.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

HOBO GADGET BAND: Merrie Melodies—Very good color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

QUIET PLEASE: Broadway Brevities—Worse than "Swing Time in the Movies." The poorest of this series. Running time, 18 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Serials

Columbia

GREAT ADVENTURES OF WILD BILL HICKOK: Gordon Elliott—This shouldn't have been over 10 or 12 chapters. Last few chapters not so good. Serial pretty fair. Nothing extra.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

Universal

SCOUTS TO THE RESCUE: Jackie Cooper, Vandell Darr—Only fair so far. On fifth chapter. Not as good as expected.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

Wilcox on Another

Herbert Wilcox, English producer affiliated with RKO, is preparing for a picture on the romance between "Bonnie Prince Charlie" and Flora MacDonald. The British star, Anna Neagle, will play the role of Flora.

Variety Club Award

The Variety Club of America, which last year instituted an award for the outstanding contribution to humanity, an award which went to Father Flanagan, of Boys Town, Nebraska, this year has created a nominating committee of eleven writers and editors.

Academy To Study Theatre Acoustics

The Academy Research Council Theatre Standardization Committee began an investigaton last week of theatre acoustics, under the direction of a subcommittee consisting of Jack Durst, Chairman, Fred Albin, Lloyd Goldsmith, Don Loye, and Michael Rettinger.

"At present there is a great lack of knowledge on the entire subject of motion picture theatre acoustics, and very little correlation between acoustical and electrical measurements of sound equipment," says the Academy, and "the committee will attempt to work out standard methods for making acoustical measurements, and will also consider the possibilities for correlating studio review room acoustics with theatre acoustics for the purpose of establishing a 'judgment factor' for evaluating review room listening tests with theatre listening tests."

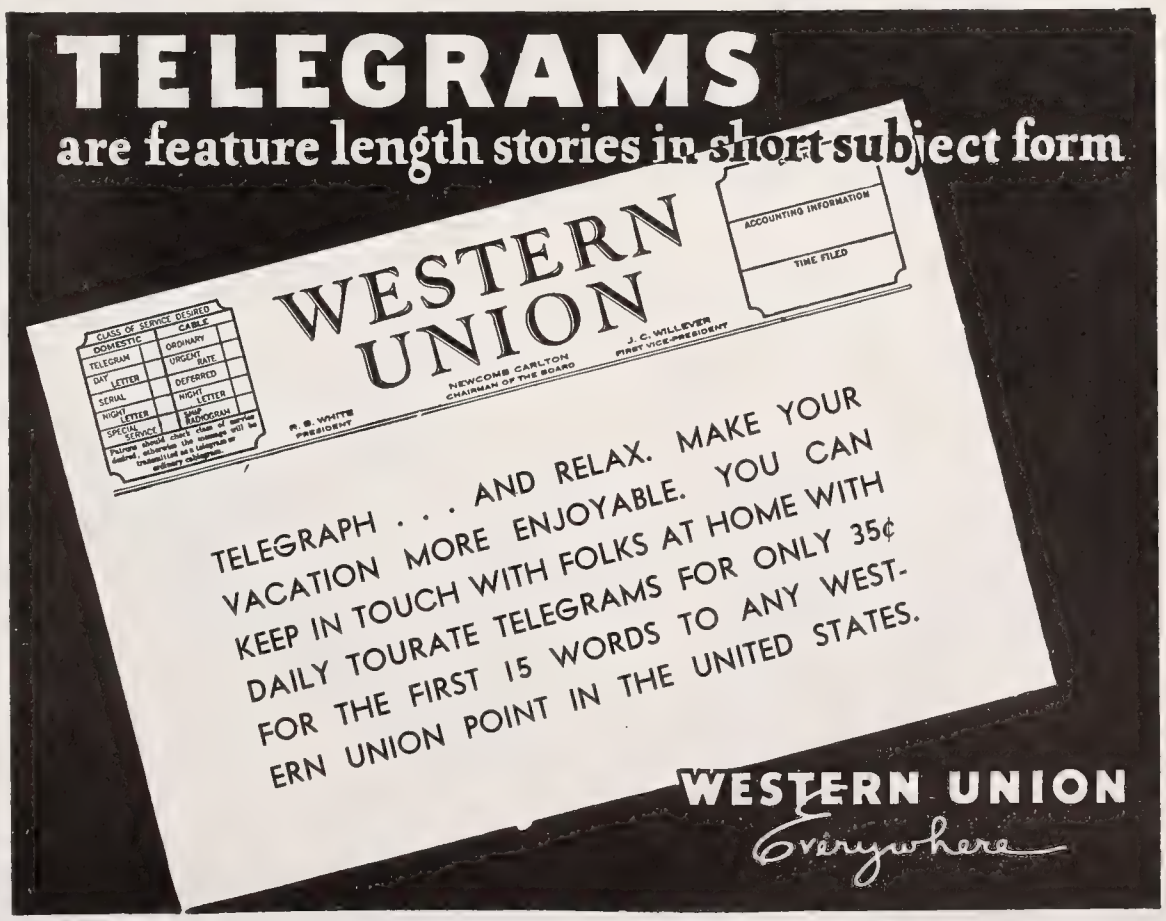
As a first step a series of acoustical measurement tests and experiments will be conducted in a review room being made available to the committee at Columbia's studio, Hollywood, for the next 60 days of these tests.

Theatre sound equipment and service companies which will cooperate with the Research Council in this acoustic investigation are Altec Service, Dominion Sound, Electrical Research, International Projector, Lansing Manufacturing, Northern Electric and RCA Manufacturing Company.

M. Switow and Sons Enterprises, Inc., of Louisville, Ky., capitalized at $250,000 has been granted a charter. The concern is a consolidation of M. Switow and Sons Enterprises and Lafayette Amusement Company, motion picture theatre organization.

Fewer Ohio Censor Cuts

The Ohio censors ordered nine eliminations in the 452 reels they reviewed in July. This is the smallest number of eliminations in any one month for three years.



'Ten-shun!

That's what you want in an advertisement... **ATTENTION-VALUE!**

And that's what you get more of in the **NATIONAL SCREEN TRAILER** than in any other form of theatre advertising you can buy.

Lowest cost per seat sold . . . lowest cost per person reached... greatest results per dollar spent.

NATIONAL SCREEN TRAILERS reaches them while they are in your theatre... **LOOKING** at your screen . . . **LISTENING** to your sales message . . . a 100% customer-audience in a buying mood.

Attention-Value . . . Seat-Selling . . .
Word-Of-Mouth Advertising . . .
BEST SELLER in the Business!



USE
NATIONAL SCREEN
Special Announcement
TRAILERS
BECAUSE YOUR SCREEN
DESERVES THE *BEST!*

NATIONAL *Screen* SERVICE
Prize Baby of the Industry!

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor GERTRUDE MERRIAM, Associate Editor

NEXT SEASON

We would pick one of the Summer's hottest days to talk about it, but since it is only a question of weeks before cold winds nip, it may be well for more of the membership to turn serious attention to the business of Fall and Winter grosses.

Farseeing theatremen for weeks have been doing a bit of sweating, and not exclusively because of the weather, to formulate money plans to pile up those September-October lines at the boxoffice. Immediately coming to mind is the circuit-wide project of the Schine Theatres, already in work, wherein a "Movie-Line Contest" is designed to sell the institutional advantages of motion picture entertainment, coming feature attractions and the Golden Jubilee. As analyzed before the recent convention by Gene Curtis, Schine advertising director, the plan has decided merit, since it was formulated from suggestions of the managers and home office executives. Distributor heads also have given it their blessing.

The Minnesota Amusement people are also preparing to break out shortly with a "Greater Movie Season" drive. Charlie Winchell, ad head, and others of the John Friedl personnel are laying great stress upon this promotion which promises to be outstanding in a circuit where the outstanding is not unusual. Guided by the Oscar Doob forces, various divisions of Loew's Theatres, as usual, are storing ammunition ready to touch off those giant Fall showmanship guns. Other sectors are mobilizing at the ticket window, many tieing-in with the Golden Jubilee through the comprehensive manual made available by the M.P.P.D.A. office for this purpose.

Your able theatreman rarely rests, and never does he rest on his laurels. So far as concerns his immediate interests, the Summer is gone. Crisp Fall and cold Winter advance with beckoning finger, and the lad who is going ahead needs no second invitation.

▽ ▽ ▽

CURE FOR JADED APPETITES

Happened at an Indiana theatre few weeks back. Picture was doing capacity with long lines outside waiting to get in. House staff was having a time of it trying to cope with the crowds. Came a vacationing district manager of another circuit, travelling through on his way East. Noting the throngs, he stopped, parked his car, found and addressed himself to the harassed manager, volunteering his services. Offer accepted, the visitor took tickets, handled ropes, worked aisles until things cooled off.

Gratefully thanked by the manager as he climbed into his car to continue the journey, the visitor replied:

"Think nothing of it. Enjoyed every minute. I have discovered that nothing will sharpen a jaded theatre appetite better than to battle with howling mobs breaking down the doors to get in to see a picture."

▽ ▽ ▽

Checking over the recent pressbook aids offered to exhibitors on United Artists pictures, Monroe Greenthal points to the conspicuous success enjoyed by the papier mache mask available on "The Man in the Iron Mask". Theatremen have been keeping the wires hot for extra supplies, says the exploitation chief, which is evident by the number of smart mask ideas reported to this department.

▽ ▽ ▽

THE SMILE BRINGS 'EM BACK

Over a cupa cawfee with one of the boys whose work takes him to a lot of key cities, the traveler had occasion to remark upon the failure of theatre cashiers to observe the usual box-office amenities. The taken-for-granted "Thank you" was noticeable by its absence, he said, in noting that managers in the larger cities opine that the greeting of patrons is neither necessary nor expected.

All wrong, we agreed. The "Howdy do" and "Come right in" atmosphere is as much a part of showmanship as anything else in the shop. No manager ever knew nor greeted every last patron by name. But the customer who gets the broad nod from the headman is liable to remember that long after he forgets the picture. And the chances are he will return because he does.

To be emphasized to the dissenters are the recent articles from managers in the series having to do with theatremen's representative days. In every instance, the authors stress being around prominently to greet the paying guests.

A-Mike Vogel

Round Table in Pictures





Above, left, is shown crowd-stopper street bally conceived by Bill Hollander and Ed Levin for the date on "Man in the Iron Mask" at the Roosevelt, in Chicago. Staff wearing papier mache masks and chest and back banners covered downtown districts. . . . Directly above is reproduced window display promoted by C. A. Skelly, New Arcade, Newark, Ohio, for "Only Angels Have Wings." Renting an electric flasher display, window was built up with model planes secured from local junior model builders through a contest stunt for which passes were awarded. As an outgrowth of the idea, Skelly has started a model plane builders club as a regular feature.



Here shown are one of the two large panels used by Ted Routson on the front of the Hippodrome Theatre, in Baltimore, to sell "Bachelor Mother." Panels are 13 feet high and 24 long, the head of Ginger Rogers measuring 10 feet high and six wide is hand painted. At right, Round Tabler Routson sells his stage show and Donald Duck.



As part of his campaign on "Andy Hardy Gets Spring Fever", Publicist Milt Harris for that picture's opening at Loew's State Theatre in Cleveland, Ohio, effected a tieup with the Cleveland News *whereby a handsome trophy was awarded to the winner of a special speed race prior to that paper's annual Soap Box Derby. Illustrated at right is Harris holding the trophy.*



Roulette wheel turning with a clicking noise attracted attention of passersby and formed basis of Spence Pierce's "Lucky Night" animated display at the Midwest in Oklahoma City. Stills were planted between numbers. The giant heads of Robert Taylor and Myrna Loy were stationary but, due to illusion, seemed to turn in the opposite direction as wheel revolved. The bottom of the display was cutout and illuminated, with spotlight used to light the top. To those correctly guessing on what color and number the wheel would stop guest tickets were awarded.

Reported as an effective ballyhoo was the sound truck used by Russ Bovim at the Ohio, Columbus, for "Tarzan Finds a Son". Live animation was provided by the entire Tarzan family in costume which rode on the truck as it toured the city. Newspaper publicity was secured through tieup with the Columbus Dispatch *whereby Tarzan club certificates and buttons were given to those making small contributions to the paper's fund for bringing a new baby elephant to the local zoo.*

Use of a moving panorama showing an African Safari was one of principal parts of the New York Roxy front created by Homer Harman, publicity chief for the run of "Stanley and Livingstone". Graphic maps of Africa showing the dangerous route followed by Henry M. Stanley in his search for Dr. Livingstone were also effectively portrayed as well as pictorial displays of African scenes and blowups of Spencer Tracy and cast. Also featured were photostats of old papers carrying stories of the search.



Two attractive girls in flashy ski regalia covered the downtown business districts of Seattle, Wash., as an advance and during-run publicity stunt on "Winter Carnival" at the Liberty Theatre. Girls carried ski sticks stuck through large cards bearing tiein copy. Slant was arranged by Manager C. C. Chellew and United Artists Exploiteer Sammy Siegel.







The Pinnacle of Premium Production

METROSE

Treasure Chest



MIUM CO. THEATRE DIVISION

TOMPKINS SELLS 'EM

Even in this day and age of high-power theatre promotion, there remain too many merchants sceptical of the ability of showmen to put over tieins that will sell merchandise as well as extra tickets at the boxoffice. Another convert to the cause, a jeweler, in the following letter to Chick Tompkins, makes known his reasons for now believing.

Mr. Chick Tompkins
Manager, Voge Theatre
East Chicago, Ind.
Dear Chick:

Perhaps I should say "Dear Houdini," as you sure pulled a few rabbits out of a hat last Thursday.

I have been in business in East Chicago for many years, but I have never seen as many people on our streets as you drew out with your stage coach.

When you made the boast that you could put on a sale and pull some stunts that would get more people into my store, I took it with a grain of salt and okayed the prize of some silverware to be given away.

That was several weeks ago, but now I salute you. They did everything but smash up my windows, but I did business and that's what counts.

Come again, we need more of this kind of thing in East Chicago, and I am for you.

Sincerely yours,
Bernard Friedman

Yell Contest at Theatre Sells "Tarzan" for Bell

Arrangements were made recently by Ray Bell, Publicist, Loew's Theatres, in Washington, for a yell contest to be held in front of Loew's Capitol in connection with "Tarzan Finds a Son." Station WJSV gave seven gratis spot announcements and broadcast the entire affair for 15 minutes including desirable plugs. Total cost to theatre was for medals awarded to winners.

Newspapers were generous with stories and art work and Bell also arranged with local department store to distribute "Tarzan" club buttons and promoted them for two co-op ads. Local dairy was sold on the idea of paying entire printing and distribution cost of four-page tinted heralds selling the picture, back cover of which carried the merchant's ad and stressing that anyone could be a "Tarzan" if they drank plenty of milk.

"LET'S HEAR FROM YOU"

Ford Accords Varsity Gala Hollywood Opening

For the opening of the new Varsity Theatre, in Peoria, Manager Willis Ford brought one of the WMBD portable units over to the theatre to broadcast the opening festivities and introduced local celebrities as they arrived. Entire business section around the theatre was decorated in gala attire for the occasion, merchants tied up for the distribution of ice cream, etc. Large lobby easel was erected containing congratulatory telegrams from local and Hollywood celebrities, followed up next day by ad in paper thanking everyone for their attentions.

Quite a ceremony was made in connection with the arrival of the first patron at the theatre opening night, the young lady's picture was taken and run in paper together with story. Also featured, was a special dedicatory ceremony for a mural which was painted by a local college student as a result of a contest in the art department.

U. S. Map Rug Promoted For "Stagecoach" Display

When visiting a department store recently, C. L. Hollister, at the Babcock in Wellsville, N. Y., discovered on display a congoleum rug, center of which depicted a map of the country with all state capitals and principal cities shown, also a pictorialization of each state's main industry. Around the border was an evolution of transportation from pony rider to sky clipper. The enterprising theatremen immediately went to work on the store owner to promote the rug for display in the theatre lobby in connection with his date of "Stage Coach." In exchange, Hollister gave a small credit card.

Planting an ad on the "help wanted" page of local daily four days in advance of opening of "Dark Victory," Holly asked for ideas on how to get outstanding business with the picture. An unprecedented number of replies were received, with guest tickets offered as prizes. Picture was sold with a money back guarantee and as a suspense builder the theatreman stressed that there would be no last 15-minute seating while the picture was on.

ARNOLD INVITES GIRLS TO COMPARE

For "Man About Town" at the Atlantic City Steel Pier, Franc Arnold, promotion director, tricked up a paper tape measure throwaway marked with various dimensions of Betty Grable, so that women could compare their own measurements with the star's.

Throwaway was folded for distribution so that only two catch lines were apparent, "How Do You Measure Up?" and "What Shape Are You In?" Unfolding revealed markings and copy on the picture.

Bathing Beauties Carry Baby Dolls In 'Mother' Tiein

In a situation where newspaper publicity breaks are reportedly few and far between, Don Cottrall of the Chief Theatre, in Colorado Springs, Colorado, and T. Bidwell McCormick, RKO exploiteer, recently put on a "Bachelor Mother" bathing beauty contest on the observation roof of the Hidden Inn, in the famed Garden of the Gods. In addition to the modelling of bathing suits, contestants were required to carry a doll representing the adopted baby which is the cause of all the merriment in the picture.

The idea of holding the contest in such a picturesque setting and the added novelty of the doll angle together with the fact that the contest was open to entry by tourists and residents alike, took on with the newspapers for good advance play.

Mayors Act as Judges

Mayors of both resort cities of Colorado Springs and nearby Manitou Springs acted as judges and were assisted in their task by two prominent society women and the manager of the local radio station which broadcast the entire proceedings from the judges' platform. Special luncheon was tendered the mayors at leading hotel prior to the contest and was attended by newspapermen, radio and theatre executives, a few prominent citizens, all of whom as well as the contestants, who assembled at the theatre, were taken in special bannered cars by police escort to the Garden of the Gods where an assembled crowd awaited the entourage. Motion pictures were made of the ceremonies, which were shown along with the screening of the picture starting the following day.

In addition to the bathing beauty contest which highlighted the campaign, there were numerous window displays, tieups with cafes and tourist camps for distribution of special pamphlets and window cards, numerous spot radio announcements and an increased newspaper advertising campaign.

"LET'S HEAR FROM YOU"

Seymour Reports Cortland Activities

Numerous stunts have been reported by Seymour Morris at Schine's State, in Cortland, N. Y., and among them was the merchants' cooperative ad page laid out for "Hardy's Ride High" and which was made in the form of a house with all the merchants being lumber dealers. Banner across roof read "Now is the time to think about remodeling or building a home like America's first family does in," etc. Contest angle was featured in that guest tickets were given to those submitting correct list of the misspelled words run in the ads.

For "Alexander Graham Bell," in addition to having a large telephone display in the lobby, Morris promoted the telephone company for a supply of almanacs and a book telling of the birth of the 'phone. Also furnished by the company were old telephone directories which were cut up and printed into heralds plugging the picture and opening.

Binstock Revives 'America' Contest to Smash Returns

From an initial four-line newspaper note to a series of full-columns and art layouts, over a period of eight weeks describes the progress of the Miss Connecticut and Miss Hartford contest put on aggressively by Manager Paul Binstock of the subsequent-run Warners' Lyric in Hartford, Conn. Previous local campaigns to discover entrants for the Atlantic City Miss America title were reported as less than successful. It remained for Binstock to revive the idea for new publicity and cooperative "highs", according to the evidence. Merchant tieins provided all the extra expense, the theatre cost coming to $12, approximately. Without newspaper sponsorship from the notably conservative Hartford press, Paul waged his own campaign in obtaining support, listing over 30 different tieups in his report, the highlights of which were as follows:

Civic Heads Attend Luncheon

Personal appearances of winning contestants night before Grand Finals at other Warner houses, presentation of awards to winners by Acting Mayor at the Lyric, parade on Main Street with Miss Connecticut and Miss Hartford in bannered promoted new model Packards headed by police motorcycle escort, testimonial luncheon tendered by the Bond Hotel after the parade, invited guests including representatives of the Governor and Mayor, civic and organization heads, chief of Hartford police, commissioner of state police, heads of radio stations, Warner district manager, Harry Needles and leading business men.

Promotions of gifts and cash prizes secured by Binstock were topped by contribution of leading food market which underwrote prizes for the six-week preliminaries and lobby display, trailer and windows. In exchange, market received lobby ad and announcements from stage by the Round Tabler. No screen credits were given. Silver trophies and loving cups were also secured from jeweler and leading restaurant.

Contest Tied to World's Fair

The World's Fair Beauty Pageant was tied in to accept the winner as Miss Connecticut and to receive a week's accommodations with chaperone at the Hotel Astor, in New York, with all expenses paid. For second winner, the Fair also arranged a week-end all-expense trip with chaperone at the Hotel Taft. Radios, beauty treatments, flowers and traveling make-up kits were other prizes. The judges for the Grand Finals included Julian Tuthill, drama editor, Hartford *Times,* M. Oakley Christoph, drama editor, Hartford *Courant,* Willard Rogers, president, Bond Hotel.

Actual procedure for the contest was a series of Wednesday evenings at the Lyric, starting July 5, entrants judged for beauty in bathing suits and talent. Three cash prizes were awarded weekly. Winners of the preliminaries then competed in the Grand Finals for the two main titles, at the Lyric, on August 9. Binstock officiated in all instances as master of ceremonies at the microphone, his participation contributing no little to the continuing high interest and entertainment.

In addition to the unusual publicity in the local press on behalf of the project, reported as a first-time contest of this type locally in years, much extra business was had during the preliminaries with a capacity house at the Lyric for the night of the Grand Finals.

"LET'S HEAR FROM YOU"

35 "APPOINTMENTS"

Results in the second preliminary period of the Third Quarter of the Quigley Awards, as shown below, indicate that theatremen are taking the summer months in stride. Thirty-five "Fortnight Appointments" distributed among 34 entries is the total listed, a number that compares favorably with previous listings.

FRANC ARNOLD
Steel Pier, Atlantic City

RAY BELL
Loew's, Washington, D. C.

PAUL BINSTOCK
Lyric, Hartford, Conn.

ROBERT C. BROWN
Ritz, New Kensington, Pa.

BEN COHN
Metro, Calcutta, India

JOE DI PESA
Loew's, Boston, Mass.

ED FITZPATRICK
Poli, Waterbury, Conn.

EDDIE FORESTER
Omaha, Omaha, Neb.

FRANCIS GOOCH
Uptown, Bath, Me.

DAVE GOODENOUGH
Chief, Steamboat Springs, Colo.

KEN GRIMES
Warner, Erie, Pa.

MELVIN GRUNDY
Rivoli, Muncie, Ind.

MILT HARRIS
Loew's, Cleveland, O.

SAMSON HERSHFIELD
Riviera, Chattanooga, Tenn.

C. L. HOLLISTER
Babcock, Wellsville, N. Y.

GEORGE A. HOWES
Picture House, Salisbury, Eng.

GEORGE IRWIN
Lyceum, Duluth, Minn.

BILL JOHNSON
Opera House, Millinocket, Me.

GUS LAMPE
Keith's, Syracuse, N. Y.

WILLIAM T. LANGDON
Paramount, Kankakee, Ill.

M. A. LIGHTMAN, JR.
Paramount, Jackson, Tenn.

AL LIPPE
Loew's State, Newark, N. J.

P. E. McCOY
Georgia, Athens, Ga.

J. E. MANUEL
Strand, Delaware, O.

ED MILLER
MANNY PEARLSTEIN
Hippodrome, Cleveland, O.

FRANK MILLSPAUGH
Strand, Muncie, Ind.

STAN POOLEY
Orpheum, Vancouver, B.C., Can.

HARRY ROSE
Poli, Bridgeport, Conn.

JOE SAMARTANO
Palace, Meriden, Conn.

WILLIAM SAXTON
Loew's Century, Baltimore, Md.

ROBERT SPARKS
Strand, Henderson, Tex.

NORMAN SPROWL
Utah, Salt Lake City, Utah

CHARLES TAYLOR
Buffalo, Buffalo, N. Y.

ERLE WRIGHT
Paramount, Syracuse, N. Y.

As usual, the current "Fortnighters" are divided among newcomers and repeaters, circuit men and independents. Prominent among the overseas entrants is Ben Cohn, now manager of Loew's Metro in Calcutta, India, and formerly at the College in New Haven under Harry Shaw.

Warners Launch "Old Maid" With Intensive Campaign

A large and intensive publicity and advertising campaign has been launched by Warner Bros. for its production of "The Old Maid" co-starring Bette Davis and Miriam Hopkins, which is scheduled for national release on September 2nd as the first release on the 1939-40 schedule.

Big gun in the campaign will be the appearance of full-page ads in the October issues of seven of the nation's most influential fan magazines. Over ten million fans will be reached by the ad campaign which has been designed to sell the stars and the Pulitzer Prize winning story.

The film has garnered a national series of publicity and picture breaks from the new dance designed by the Dancing Masters of America entitled "The Old Maid." In addition, five radio broadcasts have described the dance in detail, giving the film a tremendously effective plug.

The home office publicity department is making available to exhibitors a special advance sales manual, in addition to the regular press book on the picture. The manual will contain special stills and feature stories, cast and synopsis material, reprint of the fan ads and samples of the press book ads, exploitation ideas, and a special story entitled "Bette Davis' Story of 'The Old Maid'," told in the first person, and giving highlights of the making of the picture.

"LET'S HEAR FROM YOU"

Kalberer Aids Girl Scouts On Fund Raising Campaign

With the Girl Scouts of Washington, Indiana, endeavoring to raise funds to send their members to camp, and looking around for the proper means, Manager A. J. Kalberer of the Indiana stepped into the breach with an idea that netted him the goodwill of the entire organization.

Each day for four days, the theatreman engaged two of the Scouts to act as paid ushers, while his own staff vacationed. Entire earnings of the girls went toward the fund and the newspapers came through with abundant publicity in which the theatre was duly honored for its part in the fund raising campaign.

"Fortnight" Ideas In Last Period

Lucky Number Contest Held By Graefe for "Lucky Night"

In connection with the showing of "Lucky Night" at the Badger Theatre, in Merrill, Wis., Manager Herbert Graefe tied up local merchants on a lucky contest angle. Stores and boys on street properly bannered distributed small envelopes with card enclosed bearing picture copy and lucky numbers. To the winners, cash prizes and tickets were awarded, entire cost of which was met by the sponsoring stores. Merchants plugged the tieup storewide and in their ads, theatre also selling the stunt in its ads.

Shaffer Distributes Tabloids In Advance of "Four Daughters"

With the Auto Lite Spark Plug Company of Toledo issuing four-page colored tabloids called "Parade of Star News," Frank Shaffer, at the Dixie, in Staunton, Va., contacted them for a gratis supply of some thousand of these papers, front page of which featured cuts of the Lane sisters as they appeared in "Daughters Courageous." In advance of that picture's opening, the theatremen distributed hundreds of these to various factory employees, the balance being distributed by the dealers. Theatre and playdates were imprinted on the paper. Ad was run in paper advising that each woman patron attending opening matinee would be presented with an autographed tinted photo of Priscilla Lane. These were also distributed by the local Auto Lite dealers.

Newspaper Teaser Campaign Effected by Zinn on "Maisie"

Several days in advance of the "Maisie" opening at the Century, in Minneapolis, Minn., Charles A. Zinn ran teaser personals in the want ad section of the three daily newspapers. Government postcards with the simple announcement that "Maisie Is Coming" were sent to special mailing list as were scenic postcards to leading citizens in the suburban districts. Movie columnist ran item to the effect that the first 100 blondes attending the opening matinee would be admitted as guests of the management, daily for week ahead, each theatre employee called 25 subscribers and asked for "Maisie" and cooperating restaurant featured a "Maisie" sandwich and sundae.

Frederickson Uses Gag Monster In Advance of "Gorilla" Date

Man in bannered gorilla costume was led about town by chap dressed as one of the Ritz Brothers four days in advance of "The Gorilla" date at the Lawler Theatre, in Rochester, Minn., as part of Manager Don Frederickson's campaign on that picture. Chap carrying a pair of handcuffs and magnifying glass stopped at various points about town and made investigations of dirt spots, footprints, etc., on the sidewalks. As crowds gathered, cards carrying picture copy, cast and playdates were distributed. The Gorilla also worked from the stage.

Newspapers Cooperate With Skelly on "Wings"

Reported as a first time in the history of the *Newark Advocate,* was the feature "Angels" page promoted gratis by C. A. Skelly, manager of the New Arcade, in Newark, Ohio. Also promoted by the theatreman was a double truck spread, all ads for which were written and sold by him, and carried tiein copy on the picture. Banner across top read "Not Only Angels —money flies unless you're wise," followed by list of bargains offered by the cooperating merchants. Dowdle reports that with the newspaper having an ABC circulation of about 16,000 in a community of slightly over 30,000, a solid coverage was secured for his date.

"LET'S HEAR FROM YOU"

Brown Holds Contest on "King of the Underworld"

As an advance on "King of the Underworld," Bob Brown at the Ritz in New Kensington, Pa., planted a contest out front of his theatre. Easel board was erected containing scene stills of previous Humphrey Bogart films and to those correctly giving corresponding title names guest tickets were awarded. Ballot box was stationed in lobby for the occasion. Also out front and for his street bally was an electric chair in which a dummy was seated, appropriate tiein copy overall. Bookmarks were distributed, cost of which was met by jeweler's ad, announcements were made from stage in advance and costless heralds were distributed house-to-house.

"LET'S HEAR FROM YOU"

Mayor Leads Parade For "Dodge City"

With the cooperation of the Mayor of Pendleton, Oregon, who led a gala parade to the Rivoli Theatre, Manager Johnny Matlock recently staged an effective campaign on "Dodge City." The chief stunt was cowboys on horses, including covered wagons properly bannered and other paraphernalia of the West of 50 years ago. In addition, a large space ad campaign was taken in local papers with teaser ads reading "Lusty Life. Sudden Death. That's Dodge City." These ads were used several days before opening in addition to numerous newspaper stories and special art work which helped to ballyhoo the picture.

"LET'S HEAR FROM YOU"

Paper Gives "Dawn" Front Page Break

A neat tieup which is reported to have caused a lot of comment in Atlantic City was arranged by the Warner Theatre with the Atlantic City *Daily World* for the engagement of "Each Dawn I Die." The theatre arranged for the tabloid daily to print a large scene still of Cagney and Raft on the front page with a five-column, two-line streamer at the top of the front page reading "Daring Prison Break by Cagney and Raft." In addition line asked readers to see page 12, where a large publicity story was run.

The unusual stunt attracted a great deal of attention, and helped in giving the film a successful opening at the house.

Exploitation Briefs Here & There

A popularity contest conducted from among the staff of the Starland Theatre, in Winnipeg, Manitoba, was recently staged by Manager Harry Gray. Small orange tinted cards bearing copy "Courtesy, service and comfort are as essential to your entertainment as good pictures," etc., etc., were distributed to all patrons for a period of a week. Provided for at bottom was space for guests to check the names of the various members of the staff listed. On reverse side, Gray featured a list of his forthcoming attractions.

▽

Contacting local department store, distributors for the "Lone Ranger" merchandise, Theodore J. Friedman at the Strand in Suffern, N. Y., made arrangements for a large window display which was tied to his current showing of "The Lone Ranger Rides Again." In the store, a "Ranger" trading post was set up with cutouts and theatre copy conspicuously displayed. Friedman says the store reported active business on the merchandise and the publicity helped bring the children into the theatre.

▽

Another theatreman to start his own paper, is Bill McCollister, Chakeres Colony, Hillsboro, Ohio. Called the "Colony Theatre News," sheet is four pages, carries cuts and stories on forthcoming attractions and is paid for by merchants' ads. First run was 3,000 copies which were distributed by direct mail to the rural routes and house-to-house in the towns.

▽

Borrowing a regular chuck wagon from a nearby ranch, Dwight Seymour, Kermit Theatre, Kermit, Texas, stationed it in front of his house during run of "Dodge City" and had ranch boy in attendance dispensing promoted doughnuts and coffee which was made over a wood camp fire. Two horses tied to a hitching post completed the effect, while cans of tobacco, sacks of meal, two gallon coffee pots, etc., were placed around the wagon.

▽

Week ahead of "Calling Dr. Kildare" opening at the Virginia Theatre, Harrisonburg, publicist Jack W. Fretwell, set the cashiers to calling telephone subscribers about the picture. Also in advance the houselights were brought up before the trailer and usher's voice rang out with "Is Dr. Kildare in the house? Calling Dr. Kildare," etc., etc.

▽

Obtaining about 150 feet of net, Gordon Carson, Royal Theatre, Fort William, Ontario draped it around his marquee in advance and during run of "Fisherman's Wharf." Cutout title letters were appliqued to the net in such fashion as to make it appear they were caught in the net. Carson reports the front attracted plenty of attention.

N. Y. Loew-men Follow Thru for Summer Grosses

Following through on an "action" plan designed to speed up summer activities and inaugurated in June by C. C. Moskowitz, in charge of the Loew New York circuit, below are detailed some of the activities put over by the various Loewmen.

Special kiddie parties with advance sale of tickets to merchants, have been held in almost every in-town Loew house. Only expense attached to these parties is cost of lobby announcement card and heralds. Through contact with local mechants entire staffs promote ice cream, candy, toys and other gifts for their special matinees, the piece de resistance being two-wheel bicycles which retail for $50 each. Merchants find it good advertising to cooperate with the theatres and are pleased with the exchange advertising they receive. Loew's Theatres limit their cooperation with merchants to mention on the lobby cards and heralds. No screen advertising is a standing rule.

Sam Pearlstein, manager of Loew's Apollo and his assistant, Buddy Neustein, put on an unusual party in connection with the opening of their roof garden. A kid party was staged on the roof at 12 noon. Tickets were sold in advance, with Sam and Buddy acting as play leaders for two hours, entertaining the kids with all sorts of games. Ice cream and candy were also promoted and served after a number of prizes had been awarded.

Jitterbug Contests Held

Jitterbug contests have caught on with theatre patrons and show marked boxoffice increase on the nights they are held. Like the kiddie parties, the staff tied up local merchants for prizes and ballrooms or restaurants sent along their band to play the show in return for which they get advertising.

The old reliable bathing contests also go over. In order to interest local girls in these contests, the managers are tying up with merchants who sell bathing suits and other sporting goods. In addition to the three or four prizes for the winners, each girl who enters gets a bathing suit as a consolation prize. Loving cups and complete beach outfits are the main prizes.

"LET'S HEAR FROM YOU"

Brien Plants Contest In High School Paper

Conceived by Lige Brien, Prince Theatre, Ambridge, Pa., was a crossword puzzle idea on "Oklahoma Kid," scattered throughout were such keys as picture title, theatre name, stars, etc. Contest was planted in high school paper, with guest tickets going to winners. Also arranged by the theatreman was a tiein with local ice cream company whereby promoted cones were distributed to kids who told the most people about the show. A 40 by 60 "wanted" board was stationed in front of theatre, one sheets were placed in vacant store windows and costless heralds distributed.

Local Newsreel Returns Increase In Attendance

Round Tabler Describes Handling of 16mm. As Added Program Feature

by MALCOLM GILBERT
Manager, Ritz, West Point, Miss.

This small southern town has proven ideal for experiments with local picture making. Theatre patrons in our town and surrounding territory have proven their interest in our efforts by increased attendance and by cooperation in many other ways.

We have had fair success with our local newsreels and list here information as to how we handle them in our theatre. I find photography a perfect fill-in for spare moments and right in line with my job.

We use a Keystone A7 Camera with a 1.5 lens and a 750-Watt Keystone Projector at a throw of 75 feet. Naturally, our pictures are not as bright as our regular 35-mm. machines, but using a good grade of film we get very good results.

Loaded Camera Always Ready

Keeping a loaded camera ready at all times, we catch many subjects that prove interesting as newsreel subjects. Our schedule calls for a reel every other Friday. We usually have a feature subject that runs about 100 feet with from four to eight shorter items making an average newsreel run about ten minutes. Several rehearsals are required in perfecting the script, background music and sound effects. Using a dual turntable pick-up in our booth with a microphone and volume control in one unit, sound effects records can be played right along with another record of music with the commentator breaking in at any time by just turning down the volume of the turntable. We use Gennett Electrical Transcription Effects Records which can be supplied in anything from the click of an adding machine to the howling of the wind. As an example of the effectiveness of the records, we shot 250 feet on a large fire, shooting from the outbreak to the time the walls fell in, even using a plane for aerial shots. Sound effects included crowd yelling, fire truck aproaching, motors roaring, water from hose, glass breaking, second truck arriving, confusion of voices in the background. All of these sounds are recorded on one record. During the aerial shots a recording of an airplane motor was used, making the entire reel very realistic with many favorable comments from the largest crowd ever to attend our theatre.

Stress School Athletic Meet

After making a 400-foot reel in the local schools, showing actual school work from the first grade through High School, the reel was presented to the school superintendent after being shown in our theatre. Sixty-three members of the graduating class were filmed from the wings of the auditorium stage with photofloods for lighting. A short scene was made of each student as he received his diploma. This made an excellent feature subject for another reel, later being added to the school reel for future use by school or theatre.

School athletics make an outstanding subject. We have had excellent results at dances, especially costume affairs. Four photofloods are set up just inside the entrance and a short scene is made of each couple or group as they enter. Then as the dance gets started, the lights are turned on the dance floor and a few scenes made of the dancers, maybe including a couple in fast motion. They certainly turn out to see themselves.

Here are a few other subjects that we have found to be worth while: Street Construction, New Homes, National Guard Drills, Boy Scout Activities, Auto Accidents, Garden Parties, Special Church and Sunday School Programs, Parades, American Legion Activities, Contests and Winners, College Activities, Celebrations, etc.

Another idea in local movies used here with excellent results was a Summer Style Revue in color. This was an entire reel sponsored by four leading merchants and one beauty parlor. The merchants were signed up to furnish film and about six models were selected for each store. Approximately seventy-five feet of film was allotted for each sponsor. A main title in script, "Summer Styles," against a background of flowers, opened the reel with the sponsors listed on another title faded in on the same background.

Fashion Reel Favored Widely

The film was divided into five sections with the title of each store preceding their section, such as Pryor's Presents, Dell's Presents, etc. Each store showed street dresses, sports clothes, evening dresses and bathing suits. Shoes and accessories were given particular attention by using close-ups. As many different settings as possible were used, such as beautiful yards, swimming pool, tennis courts, railroad stations.

Filming the reel attracts considerable attention which helps right along on the exploitation angle. Preparations and shooting took about three weeks, with another week or so for editing and script. A woman commentator described the clothes and hairdress and we used a five-piece orchestra in the pit for background music. The merchants were more than pleased and are anxious to make a Fall Revue. While shooting, we made production stills which were used on display cards in the various store windows at least a week in advance of the playdate.

"LET'S HEAR FROM YOU"

Magazine Tieup Aids Smith

Clyde Smith, at the Paramount Theatre in Hot Springs, Arkansas, effectively tied in his run of "Juarez" with the feature article about the picture in the July issue of *Cosmopolitan Magazine*. Blow-ups of the magazine cover were placed in the lobby with blurb lines attached to point out the high praise given the picture in the magazine story. Stickers with "Juarez" selling copy tied in with the magazine article were placed on the Cosmopolitan broadsides at newsstands, and on the newspaper and magazine delivery trucks in Hot Springs and vicinity.

personalities

FRED A. CIROUX
of Bloomington, has been named manager of the Royal in New Castle, Ind.

▽

CHARLES LOW
will manage the remodeled Rex, in Oshkosh, Wis. House will be known as the Time Theatre.

▽

JAMES GARRITY
former assistant at the Fox Larchmont, in Los Angeles has been transferred to the Fox Paramount, Hollywood, replacing ELBERT TRAPP who went to the Fox Boulevard as assistant to Al Haynie.

▽

DAVE FRED
manager of the Fox, Los Angeles, moves to the Carthay Circle. ROB DUKE shifts from the Carlton to the Ritz and WESLEY McBREEN from the Melrose to the Carlton with JOHN ECHOLS upped to the Melrose management.

▽

HOMER SKILLION
is back with Fox West Coast as manager of the Strand, in Pasadena, Cal.

▽

JULES GREEN
has resigned as manager of Warner's Hollywood, in Pittsburgh to go to Hollywood. Other Warner changes include ERNEST LIEBERMAN from the Plaza to the Hollywood, JACK McHUGH from the Regal to the Plaza and ED SOLOMON promoted from assistant manager of the Arsenal to top position at the Regal.

▽

W. B. KNIGHT
who has been handling advertising and promotion at the Newman Theatre, Kansas City, resigned to return to Lincoln, Neb., where he will manage the Kiva.

▽

JIM CHAPMAN
has been shifted from the Linwood, Kansas City, to the Waldo, succeeding LOUIS SPONSLER, who, with JERRY BAKER of the Granada, Kansas City, Kan., are on temporary leaves of absence. CHARLEY BARNES, manager of the Linwood, goes to the Granada. HARRY BIEDERMAN, formerly Frank Ritter's assistant at the Uptown, goes to the Linwood.

▽

PHILIP DAVIDSON
former manager of the Grove, Beech Grove, Ind., has been transferred to the Irving, Indianapolis. Other Settos changes include RICHARD NIEMAN advanced to manager of the Ohio with HAROLD FLEMING succeeding him as assistant.

▽

NICK RAJACIC
former manager of the Peoples Theatre, Calumet, Mich., is now at the reins of the Fox Marinette, in Marinette, Wis. KENNETH ZURCHER succeeds Rajacic.

▽

E. R. BRENNAN
manager of the Standard Theatres' Orpheum, in Green Bay, Wis., has been named manager of the circuit's Kenosha, in Kenosha, succeeding FOSTER NORTON, who has been transferred to the Strand in Oshkosh.

Birthday Greetings

W. E. Adams
Herman Addison, Jr.
Harry W. Blackstone
Jack Campbell
Waldo Chandler
Steven Cokins
Morton Cole
Benjamin DeDeci
D. M. Dillenbeck
James W. Dooley
E. D. Dorrel
Hudson Edwards
Steve M. Farrar
Benjamin W. Feldman
Jack Fields
John T. Floore
C. Hays Foster
Jack Foster
Harold Friary
Allen E. Gardner
Samuel Goldman
Ralph Norman Goodall
Wilbur B. Grant
J. G. Haney
John Heggie
J. W. Hill
Harry Hirsch
Ben Jacobson
Walter E. Jancke
Albert T. Johnson
Forrest Justus
David Kaplan
Frederick D. King
Leonard A. Klafta
L. C. Lampo
Miss Jean LaRoe
Harold M. Lissner
E. R. Logan
Emerson Long
Verne E. McIntyre
John J. Madden
Harry Margolesky
James B. Mason
George C. Meeser
Martin Messinger
Frank S. Mickley
Edward E. O'Donnell
Frank J. Orlando
Robert Hicks Page
Peter Panagos
Les Pugsley
Arthur D. Rabe
Howard Ralston
Arthur L. Reuter
Foreman Rogers
David Schaefer
Francis Schlax
Gustav Schumann
William G. Serras
James Snyder
Bob Sprowl
Arthur C. Stock
C. Ervine Stone
George V. Sweeney
Howard Sweet
Kenneth Taylor
David A. Titleman
Ralph L. Tully
Byron W. Voorheis
Herman Weinberg
Nathan Wise
Barney Wiselman
Ralph C. Yale

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE

Rockefeller Center, N. Y.

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

Circuit .....

Absolutely No Dues or Fees!

A. M. JACOB
has taken over the management of the Majestic at Shreveport, replacing JOE GORDON transferred to manager of the Strand. MAURICE BARR, former Strand manager has taken leave of absence to recuperate from a recent illness.

▽

TRUMAN "BUD" MOULDER
is the manager of the newly remodeled Geneva Theatre, in Geneva, Ill.

▽

M. W. HUGHES
has purchased the Colonial Theatre, in Lewistown, Ill., from EARL WEBER.

▽

CHARLES BENINATI
replaces RANDOLPH PEDRUCCI as manager of the Roxy, Shelbyville, Ill. Pedrucci joined the Frisina Circuit in Springfield.

▽

LES SPROULE
has reentered showbusiness, resuming operation of the Lincoln, Clay Center, Kan.; Rialto, Marysville, Kan.; Rex, in Newton and the Ritz in Winfield.

▽

ORVILLE W. CROUCH
assistant manager of Loew's in Indianapolis has been transferred to the southern division and will spend the summer as relief manager beginning at Evansville and then going to Memphis. JOSEPH P. HOLLERAN succeeds him in Indianapolis.

▽

CARL HOODEMPYLE
formerly with Warner's is in charge of the poster department at the Columbia exchange, in Kansas City succeeding KEN LEVY, resigned. HAROLD HELLMAN, formerly at Detroit for Columbia, has been transferred to K. C. as assistant booker.

▽

ROBERT BROWN
is now managing the Vanity Theatre, Windsor, Ont., succeeding I. STEINHART, who is now at the Manor, a Toronto suburban house.

▽

GENE LUTES
of the Capitol, in Frankford, Ky., dropped into the office for a visit.

▽

WILLIAM LAUGHLIN
has been shifted from the Regent, Wellington, Kan., to the Crane, Carthage, Mo., and AL McCLURE house manager at the Palace, Wichita, to Wellington.

▽

LAWRENCE LEHMAN
formerly manager of the RKO Mainstreet, in Kansas City, has been transferred to the RKO Orpheum.

▽

LEW WENER
of the Russell Theatre, in Glace Bay, Nova Scotia, paid Round Table headquarters a visit.

▽

HARVEY COCKS
of Fort Wayne, Ind., was in on his annual visit.

THE RELEASE CHART

INDEX

On this and the following page appears an alphabetical index to the titles of all features listed in this week's Release Chart, with additional information for the exhibitor.

The number immediately following the title is the production number. Also given is information regarding the classification of the subject matter. A melodrama is denoted by the abbreviation Mel., Comedy by Com., Comedy-Melodrama by Com.-Mel., Musical by Mus., Musical Comedy by Mus.-Com., Western by West. If the production is made in color, the letter "C" appears in parenthesis after the classification. Thus: Com.-Mel. (C) denotes a Comedy-Melodrama in Color.

At the extreme right of the line containing the title of the production is the name of the distributor.

A

Abe Lincoln in Illinois, Mel.....RKO
Across the Plains, 3855, West.....Mono
Adventures of Huckleberry Finn, The, 923 Com.-Mel. .....MGM
Adventures of Jane Arden, 321, Mel.....WB
Adventures of Sherlock Holmes, The, Mel. 20th-Fox
Allegheny Frontier, 006, Mel.....RKO
All This and Heaven Too, Mel.....WB
Almost a Gentleman, 920, Mel.....RKO
Ambush, 3820, Mel.....Para
Andy Hardy Gets Spring Fever, 944, Com. MGM
Angels Wash Their Faces, The, 367, Mel..FN
Annie Laurie, Mel.....Foreign
Another Thin Man, Com.-Mel.....MGM
Arizona, Mel.....Col
Arizona Legion, 982, West.....RKO
Arizona Wildcat, 929, Com.....20th-Fox
Ask a Policeman, Com.....Foreign
At Your Age, Com.....GN

B

Babes in Arms, Mus.-Com.....MGM
Bachelor Mother, 932, Mel.....RKO
Back Door to Heaven, 3833, Mel.....Para
Bad Company, Mel.....Univ.
Bad Lands, 933, West.....RKO
Balalaika, Mus. .....MGM
Beachcomber, The, 3863, Mel.....Para
Beau Geste, Mel.....Para
Beauty for the Asking, 915, Com.....RKO
Behind the Facade, Mel.....Foreign
Behind Prison Gates.....Col
Beware Spooks, Com.....Col
Big Town Czar, 3018, Mel.....Univ
Bizarre Bizarre, Com.....Foreign
Billy the Kid Returns, 851, West.....Rep
Blackmail, Mel.....MGM
Blackwell's Island, 361, Mel.....FN
Blind Alley, Mel.....Col
Blondie Brings Up Baby, Com.....Col
Blondie Meets the Boss, Com.....Col
Blondie Takes a Vacation, Com.....Col
Blue Montana Skies, 844, West.....Rep
Bouquets from Nicholas, Com.....Foreign
Boy Friend, 943, Com.....20th-Fox
Boy's Reformatory, 3820, Mel.....Mono
Boy Slaves, 911, Mel.....RKO
Boy Trouble, 3824, Mel.....Para
Bridal Suite, 937, Com.-Mel.....MGM
Broadway Serenade, 931, Mus.....MGM
Bronze Buckaroo, Mel.....St. Rts.
Brother Orchid, Mel.....WB
Burn 'Em Up O'Connor, 919, Com.-Mel..MGM
Bulldog Drummond's Secret Police, 3831, Mel. .....Para
Bulldog Drummond's Bride, Mel.....Para

C

Cabira, Mel. .....Foreign
Cafe Society, 3826, Mel.....Para
Call a Messenger, Mel.....Univ
Calling All Marines, Mel.....Rep
Calling Dr. Kildare, 932, Mel.....MGM
Call of the Range, West. (C).....GN
Captain Fury, Mel.....UA
Captain Scorpiob, Com.....Foreign
Career, 930, Mel.....RKO
Career Man, Mel.....WB
Cat and the Canary, The, Mel.....Para
Charlie Chan at Treasure Island, Mel. 20th-Fox
Charlie Chan in Honolulu, 928, Mel..20th-Fox
Charlie Chan in Reno, 948, Mel.....20th-Fox
Chalked Out, Mel.....FN
Champ, The, Mel.....MGM
Champs Elysees, Com.-Mel.....Foreign
Chasing Danger, 941, Mel.....20th-Fox
Chicago Ben, Mel. .....GB
Chicken Wagon Family, Com.....20th-Fox
Child Is Born, A, Mel.....WB
Chip of the Flying U, West.....Univ
Chump at Oxford, Com.....UA
Cisco Kid, No. 1, Mel.....20th-Fox
City in Darkness, Mel.....20th-Fox
Climbing High, 8072, Com.....GB
Clouds Over Europe, Mel.....Col
Coast Guard, Mel.....Col
Code of the Cactus, West.....St. Rts.
Code of the Fearless, West.....St. Rts.
Code of the Secret Service, 374, Mel.....FN
Code of the Streets, 3019, Mel.....Univ
Colorado Sunset, 846, West.....Rep
Comet Over Broadway, 370, Mel.....FN
Conspiracy, 935, Mel.....RKO
Convict's Code, 3822, Mel.....Mono
Coral Rocks, The, Mel.....Foreign
Cowboy Quarterback, The, 366, Com.....WB
Crossroads, Mel.....Foreign
Curtain Rises, The, Mel.....Foreign

D

Dancing Co-ed, Com.....MGM
Dark Victory, 354, Mel.....FN
Daughters Courageous, 360, Mel.....WB
Day the Bookies Wept, The, 002, Com...RKO
Dead End Kids In Military School, Com.-Mel. .....WB
Dead Men Tell No Tales, Mel.....Foreign
Death of a Champion, Mel.....Para
Desperate Trails, The, West.....Univ
Devil's Island, 313, Mel.....WB
Diamonds Are Dangerous, Mel.....Para
Disbarred, 3818, Mel.....Para
Disputed Passage, Mel.....Para
Dock on the Havel, Mel.....Foreign
Dr. Cyclops, Mel.....Para
Dodge City, 304, Mel. (C).....WB
Double Crime in the Maginot Line, Mel. .....Foreign
Down on the Farm, 920, Com.....20th-Fox
Down Our Alley, Mus.-Com.....Foreign
Down the Wyoming Trail, 3864, West....Mono
Drifting Westward, 3853, West.....Mono
Drums Along the Mohawk, Mel.....20th-Fox
Duke of West Point, Mel.....UA
Dust Be My Destiny, Mel.....FN

E

Each Dawn I Die, Mel.....FN
East Side of Heaven, Mus-Com.....Univ
Elsa Maxwell's Hotel for Women, Mel.20th-Fox
Empty World, Mel.....GB
Escape, The, Mel.....20th-Fox
Eternally Yours, Mel.....20th-Fox
Everybody's Baby, 931, Com.....20th-Fox
Everything's on Ice, 946, Mel.....RKO
Ex Champ, 3010, Mel.....Univ
Exile Express, 301, Mel.....GN

F

Family Next Door, 3020, Com.....Univ
Fast and Furious, Mel.....MGM
Fast and Loose, 924, Mel.....MGM
Federal Offense, Mel.....Para
Feud of the Range, West.....St. Rts.
Fifth Avenue Girl, 934, Com.....RKO
Fighting Gringo, 986 West.....RKO
Fighting Thoroughbreds, 821, West.....Rep
First Love, Mus.....Univ
First Offenders, Mel.....Col
Fisherman's Wharf, 844, Mus.....RKO
Five Came Back, 927, Mel.....RKO
Five Little Peppers and How They Grew, Com. .....Col
Fixer Dugan, 922.....RKO
Flight at Midnight, Mel.....Rep
Flirting with Fate, 914, Com.-Mel....MGM
Flying Deuces, Com.....RKO
Flying Irishman, 919, Mel.....RKO
Forged Passport, 823, Mel.....Rep
Forgotten Woman, The, 3031, Mel.....Univ
For Love or Money, 3030, Mel.....Univ
40 Little Mothers, Mel.....Foreign
Four Feathers, Mel. (C).....UA
Four Girls in White, 921, Mel.....MGM
Four Wives, Mel.....WB
Frog, The, Mel..... GB
Frontier Marshal, West.....20th-Fox
Frontier Pony Express, West.....Rep
Frontiers of '49, West.....Col
Fugitive at Large.....Col
Full Confession, 003, Mel.....RKO
Full Speed Ahead, Mel.....GN

G

Gambling Ship, 3023, Mel.....Univ
Gang's All Here, The, Com.-Mel.....Foreign
Gang Smashers, Mel.....St. Rts.
Geronime, Mel. .....Para
Ghost Town Riders, 3054, West.....Univ
Girl and the Gambler, 926, Mel.....RKO
Girl Downstairs, The, 916, Com.Mel....MGM
Girl from Mexico, 928, Com.-Mel.....RKO
Girl from Rio, 3825, Mel.....Mono
Girl Must Live, Com.....20th-Fox
Going Places, 359, Com.-Mel.....FN
Golden Boy, Mel.....Col
Gold Is Where You Find It, Mel. (C)....FN
Goodbye, Mr. Chips, 945, Com.-Mel....MGM
Good Girls Go to Paris, Com.-Mel.....Col
Gorilla, The 944, Com.-Mel.....20th-Fox
Gracie Allen Murder Case, Com.-Mel...Para
Grand Jury's Secrets, Mel.....Para
Great Man Votes, 913, Com.....RKO
Gunga Din, 912, Mel.....RKO

H

Happy Ending, Mel.....Para
Hardys Ride High, 934, Com.-Mel.....MGM
Harlem Rides the Range, West.....St. Rts.
Harvest, Mel.....Foreign
Hatred, Mel.....Foreign
Hawaiian Nights, Mus.....Univ
Heart of the North, 362, Mel. (C).....FN
Heart of Paris, Mel.....Foreign
Heaven with a Barbed Wire Fence, Mel. 20th-Fox
Hell's Kitchen, 312, Mel.....WB
Henry Goes Arizona, Com.....MGM
Herbst-Manover, Com.....Foreign
Here I Am a Stranger, Mel.....20th-Fox
Heritage of the Desert, Mel.....Para
Hero for a Day, Mel.....Univ
Heroes of the Desert, 7118 West.....Rep
Heroes of the Marne, Mel.....Foreign
Hidden Power, Mel.....Col
High School, Com.....20th-Fox
Hitler—The Beast of Berlin, Mel.....St. Rts
Hobby Family, The, 376, Com.....FN
Hollywood Cavalcade, Mel. (C).....20th-Fox
Home from Home, Com.....Foreign
Home on the Prairie, 842, West.....Rep
Homicide Bureau, Mel.....Col
Honolulu, 922, Mus.-Com.....MGM
Honor of the West, 3055, West.....Univ
Hostages, The, Mel.....Foreign
Hotel Imperial, 3836, Mel.....Para
Hound of the Bakersville, 936, Med...20th-Fox
Housekeeper's Daughter, Com.....UA
Housemaster, Com.-Mel.....Foreign
House of Fear, The, 3038, Mel.....Univ
Human Beast, The, Mel.....Foreign
Hunchback of Notre Dame, Mel.....RKO

I

Ice Follies of 1939, 925, Com.-Mel.....MGM
Idiot's Delight, 920, Com.-Mel.....MGM
I'm From Missouri, 3830, Com.....Para
Incredible Mr. Williams, Com.-Mel.....Col
Indianapolis Speedway, The, 315, Mel....WB
Indiscretions, Mel.....Foreign
In Name Only, 936, Mel.....RKO
In Old Montana, 847, West.....St. Rts.
In Old Montana, West.....St. Rts.
In Old Moneterey, 847, West.....Rep
Inside Information, 3039, Mel.....Univ
Inside Story, 934, Mel.....20th-Fox
Inspector Hornleigh, 945, Mel.....20th-Fox
Intermezzo, Mel. .....UA
International Crime, Mel.....GN
Invitation to Happiness, Com.-Mel.....Para
Irish Luck, Mel.....Mono
I Stole a Million, 3007, Mel.....Para
Island of Lost Men, 3848, Mel.....Para
It Could Happen to You, 950, Mel...20th-Fox
It's a Wonderful World, 936, Mel.....MGM
Itto, Mel. .....Foreign
I Was Made a Convict, 824, Mel.....Rep

J

Jamaica Inn, Mel.....Para
Jesse James, 921, Mel. (C).....20th-Fox
Jones Family in Quick Millions, Com. 20th-Fox
Jones Family in Hollywood, 946, Com.20th-Fox
Jaurez, 301, Mel.....WB
Juarez and Maximillan, Mel.....St. Rts.

K

Kentucky, 923, Mel. (C).....20th-Fox
Kid from Kokomo, The, 363, Mel.....FN
Kid Nightingale, Mel.....WB
Kid from Texas, Mel.....MGM
King of Chinatown, 3827, Mel.....Para
King of the Turf, Mel.....UA
King of the Underworld, 317, Mel.....WB
Konga, The Wild Stallion, Mel.....Col
Kreutzer Sonata, Mel.....Foreign

L

Lady and the Knight, The, Mel. (C).....WB
Lady and the Mob, The, Com.....Col
Lady Dick, Mel.....WB
Lady of the Tropics, 947, Mel.....MGM
Lady's from Kentucky, The, 3834, Mel...Para
Lady Takes a Chance, The, Com.-Mel.....GN
Lady Vanishes, 8011, Mel.....GB
La Immaculada, Mel.....Foreign
Lambeth Walk, The, Mus.-Com.....Foreign
Last Express, 3028, Mel.....Univ
Law Comes to Texas, The, West.....Col

(Continued on following page)

[THE RELEASE CHART--INDEX CONT'D]

(*Continued from preceding page*)

Law of the Pampas, West.....Para
Law of the Texan, West.....Col
Legion of Lost Flyers, Mel.....Univ
Let Freedom Ring, 926, Mus.....MGM
Let Us Live, Mel.....Col
Light That Failed, The, Mel.....Para
Listen Kids, Mel.....Univ
Little Miss Broadway, Mus.....20th-Fox
Little Princess, The, 932, Mel. (C)..20th-Fox
Llamo Kid, Mus.....Para
Lone Star Pioneers, West.....Col
Lone Wolf Spy Hunt, The, Mel.....Col
Long Shot, The, 313, Mel.....GN
Lost Patrol, 991, Mel.....RKO
Lost Squadron, The, 994, Mel.....RKO
Love Affair, 916, Mel.....RKO
Lucky Night, 933, Com.....MGM

M

Made for Each Other, Mel.....UA
Magnificent Fraud, The, 3847.....Para
Maisie, 940, Com.-Mel.....MGM
Mamele, Com. .....Foreign
Man About Town, 3845, Com.....Para
Man and His Wife, A, Mel.....Foreign
Man from Sundown, The West.....Col
Man from Texas, 3865, West.....Mono
Man in the Iron Mask, Mel.....UA
Man of Conquest, 801, Mel.....Rep
Man They Could Not Hang, The, Mel.....Col
Man Who Dared, 375, Mel.....FN
Marseillaise, Mel. .....Foreign
Marx Brothers at the Circus, Com. Mus.-Com.
Medicine Show, West.....Para
Mexicali Kid, 3741, West.....Mono
Mickey the Kid, 814, Mel.....Rep
Midnight, 3828, Mel.....Para
Mikado, The, Mus. (C).....Univ
Million Dollar Legs, 3846, Mel.....Para
Mind of Mr. Reeder, The, Mel.....Foreign
Miracle on Main Street, Mel.....GN
Miracles for Sale, 946, Mel.....MGM
Missing Daughters, Mel.....Col
Missing Evidence, Mel.....Univ
Mr. Moto in Danger Island, 937, Mel.20th-Fox
Mr. Moto's Last Warning, 926, Mel..20th-Fox
Mr. Moto Takes a Vacation, 952, Mel.
20th-Fox
Mr. Smith Goes to Washington, Com.....Col
Mr. Wong at Headquarters, 3808. Mel...Mono
Mr. Wong in Chinatown, 3807, Mel.....Mono
Mothers of Today, Mel.....Foreign
Mountain Rhythm, 845, West.....Rep
Murder in the Big House, 3803, Mel.....Mono
Murder in Soho, Mel.....Foreign
Mutiny on the Blackhawk, Mel.....Univ
Mutiny on the Bounty, 536, Mel.....MGM
My Song of Love, Mel.....Foreign
My Son Is a Criminal, Mel.....Col
Mysterious Miss X, 809, Mel.....Rep
Mystery of Mr. Wong, The, 3806, Mel...Mono
Mystery of the White Room, 3037, Mel...Univ
Mystery Plane, 3809, Mel.....Mono
My Love for Yours, Com.....Para
My Wife's Relatives, 810, Com.-Mel....Rep

N

Nancy Drew and the Hidden Staircase,
Mel. .....WB
Nancy Drew, Reporter, 372, Mel.....FN
Nancy Drew, Trouble Shooter, 324, Mel..WB
Naughty But Nice, 311, Com.-Mel.....WB
Navy Secrets, 3805, Mel.....Mono
Never Mind the Guard.....GN
Never Say Die, 3832, Com.....Para
New Frontier, 868, West.....Rep
Newsboys Home, 3015, Mel.....Univ
News Is Made at Night, 953, Mel...20th-Fox
Next Time I Marry, 910, Com.....RKO
Night on the Danube, Com.-Mel.....Foreign
90 Degrees South, Mel.....Foreign
Night Work, Com.....Para
Ninotschka, Mel. .....MGM
No Place to Go, Mel.....FN
North of Shanghai, Mel.....Col
North of the Yukon, Mel.....Col
Northwest Passage, Mel.....MGM
Nurse Edith Cavell, 001, Mel.....RKO

O

Off the Record, 314, Com.-Mel.....WB
Of Human Bondage, 993, Mel.....RKO
Oklahoma Frontier, West.....Univ
Oklahoma Kid, 308, Mel.....WB
Oklahoma Terror, West.....Mono
Old Bones of the River, Com.....Foreign
Old Maid, The, Mel.....FN
On Borrowed Time, Com.-Mel.....MGM
On Your Toes, Mus.....WB
One Hour to Live, Mel.....Univ
One Third of a Nation, 3825, Mel.....Para
$1,000 a Touchdown, Com.....Para
One Wild Night, Mel.....20th-Fox
Only Angels Have Wings, Mel.....Col
On Trial, 323, Mel.....WB
Orage, Mel. .....Foreign
Our Leading Citizen, Com.....Para
Our Neighbors—the Carters, Com.....Para
Outpost of the Mounties.....Col
Outside These Walls, Mel.....Col
Outsider, The, Mel.....Foreign
Overland Mail, 3857, West.....Mono
Overland Stage Raiders, West.....Rep.
Over the Moon, Mel. (C).....UA

P

Pacific Liner, 914, Mel.....RKO
Panama Lady, 925, Mel.....RKO
Panama Patrol, 314, Mel.....GN
Pardon Our Nerve, 931, Mel.....20th-Fox
Parents on Trial, Mel.....Col
Paris Honeymoon, 3821, Mus.-Com.....Para
Peasant Wedding, Mel. (C).....Foreign
Persons in Hiding, 3823, Mel.....Para
Phantom Stage, 3056, West.....Univ
Philo Vance Returns, Mel.....WB
Pirates of the Skies, 3033, Mel.....Univ
Poisoned Pen, Mel.....Foreign
Port of Hate, Mel.....St. Rts.
Pride of the Navy, 822, Mel.....Rep
Prison Surgeon, Mel.....Col
Prison Without Bars, Mel.....UA
Pygmalion, 980, Com.-Mel.....MGM

Q

Queen of Destiny, 061, Mel. (C).....RKO
Queer Money, Mel.....WB

R

Racketeers of the Range, 984, West....RKO
Rains Came, The, Mel.....20th-Fox
Range War, West.....Para
Real Glory, The, Mel.....UA
Reform School, Mel.....St. Rts.
Remember, Mel.....MGM
Remember the Night, Mel.....Para
Renegade Trail, West.....Para
Return of Dr. X, Mel.....WB
Return of the Cisco Kid, Mel.....20th-Fox
Ride 'Em Cowgirl, W1-2, West.....GN
Riders of Black River, West.....Col
Riders of the Frontier, West.....Mono
Rio, Mel. .....Univ
Risky Business, 3029, Mel.....Univ
Road Demon, 918, Mel.....20th-Fox
Roaring Twenties, The, Mel.....WB
Rolling Westward, 3863, West.....Mono
Romance of the Redwoods, Mel.....Col
Rookie Cop, Mel.....RKO
Rose Marie, 643, Mus.....MGM
Rose of Washington Square, 942,
Mus.-Com. 20th-Fox
Rough Riders Round-up, 853, West.....Rep
Rulers of the Sea, Mel.....Para

S

Sagebrush Family Goes West, West...St. Rts
Saint in London, 929, Mel.....RKO
Saint Strikes Back, 918, Mel.....RKO
St. Louis Blues, 3822, Mel.....Para
Santa Fe Stampede, 863, West.....Rep
San Francisco, 636, Mel.....MGM
School for Husbands, Com.-Mel.....Foreign
Scouts of the Air, 3816, Mel.....Mono
Second Fiddle, 949, Com.-Mel.....20th-Fox
Secret Service of the Air, 320, Mel.....WB
Secrets of a Nurse, 3022, Mel.....Univ
Sergeant Madden, 927, Mel.....MGM
Seventeen, Com. .....Para
She Married a Cop, Mel.....Rep
Shine on Harvest Moon, 852, West.....Rep
Shipyard Sally, Com.....20th-Fox
Should a Girl Marry? 3830, Mel.....Mono
Should Husbands Work? 816, Com.....Rep
Silver on the Sage, 3858, Mel.....Para
Singing Charro, The, West.....Foreign
Singing Cowgirl, The, W1-3, West.....GN
Six-Gun Rhythm, W1-19, West.....GN
6,000 Enemies, 938, Mel.....MGM
Sky Patrol, 3815, Mel.....Mono
Slalom, Mel. .....Foreign
Smiling Along, 300, Com.....20th-Fox
Smuggled Cargo, 825, Mel.....Rep
Society Lawyer, 930, Mel.....MGM
Society Smugglers, 3024, Mel.....Univ
Some Like It Hot, 3837, Mus.....Para
Son of Frankenstein, 3004, Mel.....Univ
Sorority House, 924, Mel.....RKO
S.O.S.-Tidal Wave, 813, Mel.....Rep
So This Is London, Com.....Foreign
Southward Ho 855, West.....Rep
Spellbinder, The, 931, Mel.....RKO
Spies of the Air, Mel.....Foreign
Spirit of Culver, 3014, Mel.....Univ
Spoilers of the Range, West.....Col
Spy in Black, Mel.....Col
Stagecoach, Mel. .....UA
Stand Up and Fight, 918, Com.-Mel....MGM
Stanley and Livingstone, Mel.....20th-Fox
Star Maker, The, Mus.....Para
Star of Midnight, 990, Mel.....RKO
Star Reporter, 3821, Mel.....Mono
Steeplechase, Mel. .....WB
Stolen Life, 3864, Mel.....Para
Stop, Look and Love, Com.....20th-Fox
Story of Alexander Graham Bell, The,
938, Mel. 20th-Fox
Story of Vernon and Irene Castle, The,
838, Mus. .....RKO
Straight to Heaven, Mel.....St. Rts.
Strange Faces, 3035, Com.-Mel.....Univ
Street of Missing Men, 811, Mel.....Rep
Street Without a Name, Mel.....Foreign
Streets of New York, 3802, Mel.....Mono
Stronger Than Desire, Mel.....MGM
Student Nurse, Mel.....WB
Stunt Pilot, 3814, Mel.....Mono
Sudden Money, 3829, Com.-Mel.....Para
Sundown in Helldorado, West.....Col.
Sundown on the Prairie, 3862, West.....Mono
Sun Never Sets, Mel.....Univ
Sunset Trail, 3857, West.....Para
Susannah of the Mounties, 954, Com-Mel.
20th-Fox
Sweepstake Winner, Com.....FN
Swing, Sister, Swing, 3021, Mus.....Univ

T

Tail Spin, 925, Mel.....20th-Fox
Tarzan Finds a Son! 939, Mel.....MGM
Television Spy, Mel.....Para
Tell No Tales, 35, Mel.....MGM
Texas Stampede, West.....Col
Texas Wildcats, West.....St. Rts.
Thanks for Everything, 917, Mus.-Com.
20th-Fox
They All Come Out, 943, Mel.....MGM
These Glamour Girls, 948, Mel.....MGM
They Asked for It, 3040, Mel.....Univ
They Drive by Night, Mel.....Foreign
They Made Me a Spy, 921, Mel.....RKO
They Made Me a Criminal, 307, Mel.....WB
They Shall Have Music, Mel.....UA
This Man in Paris, 3865, Mel.....Para
Three Musketeers, 927, Mus.-Com...20th-Fox
3 Smart Girls Grow Up, 3001, Mus-Com.
Univ
Three Sons, 004, Mel.....RKO
Three Texas Steers, 866, West.....Rep
Three Waltzes, Mel.....Foreign
Thunder Afloat, Mel.....MGM
Thundering West, The, West.....Col
Timber Stampede, 985, West.....RKO
Tin Hats, Com.....20th-Fox
Titans of the Deep, 326, Mel.....GN
Too Busy to Work, Com.....20th-Fox
Topper Takes a Trip, Com.....UA
Torchy Blane in Chinatown, 371, Mel....FN
Torchy Plays with Dynamite, 326, Mel...WB
Torchy Runs for Mayor, 322, Mel.....WB
Torture Ship, Mel.....St. Rts
Tower of London, Mel.....Univ
Trade Winds, Com.-Mel.....UA
Trapped in the Sky, Mel.....Col
Trigger Pals, W1-13, West.....GN
Trigger Smith, 3854, West.....Mono
Tropic Fury, Mel.....Univ
Trouble Brewing, Com.....Foreign
Trouble in Sundown, 893, West.....RKO
Tumbleweeds, West. .....St. Rts.
12 Crowded Hours, 917, Mel.....RKO
20,000 Men a Year, Mel.....20th-Fox
20,000 Years in Sing Sing, Mel.....WB
Two Gun Troubador, West.....St. Rts.
Typhoon, Mel.....Para

U

Undercover Agent, 3824, Mel.....Mono
Undercover Doctor, Mel.....Para
Under-Pup, The, Mel.....Univ
Unexpected Father, 3008, Com.....Univ
Union Pacific, 3835, Mel.....Para
Unmarried .....Para
Untamed, Mel. .....Para
Up the River, 924, Com.....20th-Fox

V

Victor Herbert, Mus.....Para
Vigil in the Night, 007, Mel.....RKO

W

Wall Street Cowboy, West.....Rep
Wanted by Scotland Yard, 3829, Mel.....Mono
Wanted for Murder, Mel.....St. Rts
Ware Case, Mel.....20th-Fox
Waterfront, 325, Mel.....WB
Water Rustlers, W1-1, West.....GN
Way Down South, 947, Mus.....RKO
We Are Not Alone, Mel.....WB
Western Caravans, West.....Col
Western Jambouree, 841, West.....Rep
What a Man! Com.....Foreign
When the Husband Travels, Mus.-Com. Foreign
When Tomorrow Comes, 3003, Com.-Mel..Univ
While New York Sleeps, 922, Mel...20th-Fox
Whispering Enemies, Mel.....Col
Wife, Husband and Friend, 930, Com.20th-Fox
Wild Horse Canyon, 3852, West.....Mono
Wings of the Navy, 309, Mel.....WB
Wings Over the Pacific, Mel.....GN
Winner Take All, 939, Mus.-Com.....20th-Fox
Winter Carnival, Mel.....UA
Witch Night, Mel.....Foreign
With a Smile, Mus.-Com.....Foreign
Within the Law, 928, Mel.....MGM
Witness Vanishes, The, Mel.....Univ
Wizard of Oz, 949, Mus. (C).....MGM
Wolf Call, 3827, Mel.....Mono
Woman Doctor, 808, Mel.....Rep
Woman Is the Judge, A., Mel.....Col
Women, The, Com.-Mel.....MGM
Women in the Wind, 316, Mel.....WB
Wonder World, Mel.....GN
World Moves On, The, Mel.....WB
Wuthering Heights, Mel.....UA
Wyoming Outlaw, 867, West.....Rep

Y

Yes, My Darling Daughter, 357, Com.....FN
You Can't Cheat An Honest Man, 3005,
Com. .....Univ
You Can't Get Away with Murder, 364,
Mel. .....FN
Young Dr. Kildare, 907, Com.-Mel.....MGM
Young Mr. Lincoln, 947, Mel.....20th-Fox
Youth in Revolt, Mel.....Foreign

Z

Zaza, 3819, Mel.....Para
Zenobia, Com. .....UA
Zero Hour, The 812, Mel.....Rep

(THE RELEASE CHART--CONT'D)

THE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1939-40 season. Asterisk (*) after title of feature denotes first appearance of picture in Release Chart.

NOTE: The totals for running time are the official figures announced by the home offices of the distributing companies.

When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk (*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Behind Prison Gates	Brian Donlevy-Jacqueline Wells	July 28,'39	62	
Blind Alley (G)	Chester Morris-Ralph Bellamy-Joan Perry-Rose Stradner	May 11,'39	71	Apr. 29,'39
Blondie Meets the Boss (G)	P. Singleton-A. Lake-L. Simms	Mar. 8,'39	74	Feb. 25,'39
(Exploitation: May 13,'39, p. 66.)				
Blondie Takes a Vacation (G)	P. Singleton-A. Lake-L. Simms	July 20,'39	71	July 22,'39
Clouds Over Europe (G)	Laurence Olivier-Valerie Hobson	June 20,'39	79	Mar. 11,'39
(Reviewed under the title, "Q Planes"; exploitation: July 29,'39, p. 67.)				
Coast Guard	Randolph Scott-Ralph Bellamy-Frances Dee-Walter Connolly	Aug. 4,'39		
First Offenders	W. Abel-B. Roberts-J. Downs	Apr. 12,'39	62	
Frontiers of '49	Bill Elliott-Luana De Alcaniz	Jan. 19,'39	54	
(See "California Cavalcade," "In the Cutting Room," Nov. 19,'38.)				
Good Girls Go to Paris (G)	Joan Blondell-Melvyn Douglas-Walter Connolly	June 30,'39	78	June 24,'39
(Exploitation: July 29,'39, p. 66.)				
Homicide Bureau (G)	Bruce Cabot-Rita Hayworth	Jan. 5,'39	59	Feb. 11,'39
Lady and the Mob, The (G)	F. Bainter-I. Lupino-L. Bowman	Apr. 3,'39	66	Mar. 11,'39
Law Comes to Texas, The	Bill Elliott-Veda Ann Berg-Dorothy Faye	Apr. 16,'39	58	
Let Us Live (G)	Henry Fonda-Maureen O'Sullivan-Ralph Bellamy	Feb. 28,'39	69	Feb. 18,'39
Lone Star Pioneers	Bill Elliott-Dorothy Gulliver	Mar. 16,'39	56	
Lone Wolf Spy Hunt, The (G)	Warren William-Ida Lupino-Virginia Weidler	Jan. 27,'39	71	Jan. 28,'39
Man from Sundown, The	Chas. Starrett - Iris Meredith-Sons of the Pioneers	July 15,'39	59	
Man They Could Not Hang, The	B. Karloff-R. Pryor-R. Wilcox	Aug. 17,'39		
Missing Daughters (A)	R. Arlen-R. Hudson-M. Marsh	May 22,'39	59	June 24,'39
My Son Is a Criminal	Alan Baxter-Jacqueline Wells	Feb. 22,'39	59	
North of Shanghai	Betty Furness-James Craig	Feb. 10,'39	59	
(See "In the Cutting Room," Nov. 12,'38.)				
North of the Yukon	Chas. Starrett-Linda Winters	Mar. 30,'39	64	
Only Angels Have Wings (G)	Cary Grant - Jean Arthur - Richard Barthelmess - Thos. Mitchell	May 25,'39	121	May 20,'39
(Exploitation: June 24,'39; p. 75; July 15,'39, p. 62; July 29,'39, p. 69; Aug. 5,'39, pp. 100, 101, 102; Aug. 12,'39, p. 70.)				
Outside These Walls	Dolores Costello - M. Whalen - Virginia Weidler	June 29,'39	58	
Parents on Trial	Jean Parker - Johnny Downes - Noah Beery, Jr.	May 4,'39	59	
(See "In the Cutting Room," May 27,'39.)				
Romance of the Redwoods	Jean Parker-Chas. Bickford	Mar. 30,'39	67	
Spoilers of the Range	Charles Starrett-Iris Meredith	Apr. 27,'39	58	
Texas Stampede	Chas. Starrett-Iris Meredith	Feb. 9,'39	57	
Thundering West, The	Chas. Starrett - Iris Meredith - Sons of the Pioneers	Jan. 12,'39	57	
Trapped in the Sky (G)	Jack Holt-Katherine DeMille	June 1,'39	61	Feb. 18,'39
Western Caravans	Chas. Starrett - Iris Meredith - Sons of the Pioneers	June 15,'39	58	
Whispering Enemies (G)	Jack Holt-Dolores Costello	Mar. 24,'39	61	Feb. 18,'39
Woman Is the Judge, A	Frieda Inescort-Rochelle Hudson-Otto Kruger	July 10,'39	62	

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona	Jean Arthur			
Beware Spooks*	Joe E. Brown-Mary Carlisle			
Blondie Brings Up Baby*	P. Singleton-A. Lake-L. Simms			
Five Little Peppers and How They Grew	Edith Fellows-Dorothy Peterson	Aug. 22,'39		
Fugitive at Large (G)	Jack Holt-Patricia Ellis		*65	Aug. 5,'39
Golden Boy	Wm. Holden-Barbara Stanwyck-Adolphe Menjou-Jos. Calleia	Sept. 5,'39		
Hidden Power (G)	Jack Holt-Gertrude Michael		*60	May 27,'39
Incredible Mr. Williams, The	Joan Blondell-Melvyn Douglas			
Konga, the Wild Stallion	Fred Stone-Rochelle Hudson	Aug. 30,'39		
Mr. Smith Goes to Washington.	Jean Arthur-Jas. Stewart-Edw. Arnold - Claude Rains - Guy Kibbe-Eugene Pallette			
Outpost of the Mounties	Chas. Starrett-Iris Meredith			
Prison Surgeon	Walter Connolly-Iris Meredith			
Riders of Black River	Chas. Starrett - Iris Meredith - Sons of the Pioneers	Aug. 23,'39		
Spy in Black (G)	C. Veidt-S. Shaw-V. Hobson		82	Apr. 15,'39
Sundown in Helldorado	Bill Elliott-Iris Meredith			

FIRST NATIONAL
(See Warner Brothers)
GB PICTURES

(Distributed in part by 20th Century-Fox)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Climbing High (G) 8012	Jessie Matthews, Michael Redgrave-Noel Madison	Apr. 28,'39	71	Dec. 17,'38
Lady Vanishes, The (A) 8011	Margaret Lockwood-Paul Lukas-Michael Redgrave-Dame May Whitty	Jan. 6,'39	88	Sept. 3,'38
(Exploitation: June 10,'39, p. 60.)				

Coming Attractions

Title	Star
Chicago Ben	
Empty World	Nova Pilbeam
Frog, The	Noah Beery-Gordon Harker

GRAND NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Exile Express 301	Anna Sten-Alan Marshal	May 27,'39	71	
(See "In the Cutting Room," Dec. 10,'38.)				
Long Shot, The (G) 313	Marsha Hunt-Gordon Jones	Jan. 6,'39	60	Dec. 31,'38
Panama Patrol (G) 314	Leon Ames-Charlotte Wynters	May 20,'39	69	Feb. 25,'39
Ride 'Em Cowgirl (G) WI-2	Dorothy Page	Jan. 20,'39	53	Jan. 21,'39
Singing Cowgirl, The WI-3	Dorothy Page	May 31,'39	57	
Six-Gun Rhythm (G) WI-19	Tex Fletcher-Joan Barclay	May 13,'39	57	Feb. 18,'39
Titans of the Deep (G) 326	Dr. Wm. Beebe-O. Barton	Oct. 28,'38	47	Nov. 19,'38
(Short version—running time, 38 minutes.)				
Trigger Pals (G) WI-13	Art Jarrett-Lee Powell-Al St. John	Jan. 13,'39	55	Jan. 21,'39
Water Rustlers WI-1	Dave O'Brien-Dorothy Page	Jan. 6,'39	56	

Coming Attractions

Title	Star
At Your Age	
Call of the Range*	Joan Barclay-John King
Full Speed Ahead	
Isle of Destiny	W. Ford-J. Lang-W. Gargan
Lady Takes a Chance, The	Heather Angel-John King
(See "Everything Happens to Ann," "In the Cutting Room," Mar. 25,'39.)	
Miracle on Main Street	Margo-W. Abel-L. Talbot
Never Mind the Guard	
Wonder World	

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Huckleberry Finn, The (G) 923	Mickey Rooney - Walter Connolly - Lynne Carver - Rex Ingram	Feb. 10,'39	92	Feb. 11,'39
(Exploitation: Mar. 18,'39, p. 72; Apr. 7,'39, p. 73; Apr. 29,'39, pp. 74, 75; June 24,'39, p. 77; July 1,'39, p. 63.)				
Andy Hardy Gets Spring Fever (G) 944	M. Rooney-L. Stone-C. Parker-F. Holden-A. Rutherford	July 21,'39	85	July 15,'39
(Exploitation: July 8,'39, p. 52; Aug. 12,'39, pp. 68, 74.)				
Bridal Suite (G) 937	R. Young-Annabella-W. Connolly	May 26,'39	70	May 27,'39
Broadway Serenade (G) 931	Jeanette MacDonald-Lew Ayres-Ian Hunter-Frank Morgan	Apr. 7,'39	113	Apr. 8,'39
(Exploitation: Apr. 15,'39, p. 81.)				
Burn 'Em Up O'Connor (G) 919	Dennis O'Keefe-Cecilia Parker-Harry Carey-Nat Pendleton	Jan. 13,'39	86	Apr. 29,'39
Calling Dr. Kildare (G) 932	Lionel Barrymore-Lew Ayres	Apr. 28,'39	86	Apr. 29,'39
Champ, The (reissue) (G) 201	W. Berry-J. Cooper-I. Rich	June 2,'39	86	Oct. 17,'31
Fast and Loose (G) 924	Robt. Montgomery-R. Russell	Feb. 17,'39	79	Feb. 18,'39
Four Girls in White (G) 921	Florence Rice-Kent Taylor-Ann Rutherford	Jan. 27,'39	73	Feb. 4,'39
(Exploitation: Mar. 11,'39, p. 54; Apr. 22,'39, p. 61; May 13,'39, p. 66.)				
Girl Downstairs, The (G) 916	Franchot Tone-Franciska Gaal-R. Gardner-W. Connolly	Dec. 23,'38	77	Dec. 24,'38
(Exploitation: May 20,'39, p. 63.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Goodbye, Mr. Chips (G) 945	Robert Donat-Greer Garson	July 28,'39	114	May 20,'39
(Exploitation: July 1,'39, p. 59; July 22,'39, p. 80; July 29,'39, p. 67; Aug. 5,'39, pp. 101, 102; Aug. 12,'39, p. 74.)				
Hardys Ride High, The (G) 934	M. Rooney-L. Stone-F. Holden-C. Parker-A. Rutherford	Apr. 21,'39	81	Apr. 22,'39
(Exploitation: May 20,'39, p. 64; June 3,'39, p. 65; June 24,'39, p. 76.)				
Honolulu (G) 922	Eleanor Powell-Robert Young-Burns and Allen	Feb. 3,'39	83	Feb. 4,'39
(Exploitation: Mar. 25,'39, p. 82; Apr. 15,'39, p. 84; May 6,'39, pp. 61, 64; May 13,'39, p. 67; June 24,'39, pp. 74, 77; July 1,'39, p. 62; July 8,'39, p. 52; July 22,'39, p. 82; July 29,'39, p. 69; Aug. 12,'39, p. 70.)				
Ice Follies of 1939 (G) 925	Original Ice Follies Cast—Joan Crawford-James Stewart-Lew Ayres	Mar. 10,'39	82	Mar. 11,'39
(Exploitation: Apr. 29,'39, p. 76; May 20,'39, p. 61; June 10,'39, p. 60.)				
Idiot's Delight (A) 920	Norma Shearer - Clark Gable - Edw. Arnold-Burgess Meredith	Jan. 27,'39	109	Jan. 28,'39
It's a Wonderful World (G) 936	James Stewart-Claudette Colbert	May 19,'39	86	May 6,'39
(Exploitation: Mar. 11,'39, p. 56.)				
Kid from Texas, The (G) 929	Dennis O'Keefe-Florence Rice	Apr. 14,'39	71	Apr. 1,'39
Lady of the Tropics (A) 947	Robert Taylor-Hedy Lamarr	Aug. 11,'39	91	Aug. 12,'39
Let Freedom Ring (G) 926	N. Eddy-V. Bruce-L. Barrymore - E. Arnold - G. Kibbee-V. McLaglen	Feb. 24,'39	87	Feb. 18,'39
(Exploitation: Apr. 8,'39, p. 79; Apr. 29,'39, p. 74; May 27,'39, p. 68.)				
Lucky Night (G) 933	Robert Taylor-Myrna Loy	May 5,'39	81	Apr. 29,'39
Maisie (A) 940	R. Young-A. Sothern-R. Hussey	June 23,'39	74	July 1,'39
(Exploitation: July 1,'39, p. 61; July 8,'39, p. 51; July 15,'39, p. 61; July 22,'39, p. 89; Aug. 5,'39, p. 98; Aug. 12,'39, p. 74.)				
Miracles for Sale (G) 946	R. Young-F. Rice-H. Hull	Aug. 4,'39	71	Aug. 5,'39
Mutiny on the Bounty (reissue) (G) 536	C. Laughton-C. Gable-F. Tone	May 5,'39	133	Nov. 9,'35
On Borrowed Time (G) 942	Lionel Barrymore-Sir C. Hardwicke-B. Watson-U. Merkel-Beulah Bondi	July 7,'39	99	July 1,'39
Pygmalion (A) 980	Leslie Howard-Wendy Hiller	Mar. 3,'39	87	Sept. 10,'38
(Exploitation: Feb. 18,'39, pp. 68, 70; Feb. 25,'39, p. 67; Mar. 4,'39, p. 70; Mar. 25,'39, p. 83; Apr. 1,'39, p. 76; Apr. 22,'39, p. 64; May 6,'39, p. 62; May 13,'39, pp. 68, 70; July 8,'39, p. 51.)				
San Francisco (reissue) (G) 636	C. Gable-J. MacDonald-S. Tracy	May 27,'39	115	July 4,'36
Sergeant Madden (G) 927	Wallace Beery - Tom Brown - Alan Curtis - Laraine Day	Mar. 24,'39	83	Mar. 18,'39
(Exploitation: Apr. 22,'39, p. 60; Apr. 29,'39, p. 72; May 6,'39, p. 63; May 20,'39, p. 62; May 27,'39, p. 65; June 10,'39, p. 59; July 8,'39, p. 51.)				
6,000 Enemies (G) 938	Walter Pidgeon-Rita Johnson	June 9,'39	62	May 27,'39
Society Lawyer (A) 930	W. Pidgeon-V. Bruce-L. Carrillo	Mar. 31,'39	78	Apr. 1,'39
Stand Up and Fight (G) 918	Robert Taylor - Wallace Beery - Florence Rice - Helen Broderick - Barton MacLane	Jan. 6,'39	97	Jan. 7,'39
(Exploitation: Jan. 21,'39, p. 52; Jan. 28,'39, p. 60; Feb. 4,'39, p. 85; Feb. 18,'39, pp. 68, 70.)				
Stronger Than Desire (A) 941	Virginia Bruce-Walter Pidgeon	June 30,'39	78	June 4,'39
Tarzan Finds a Son! (G) 939	J. Weissmuller-M. O'Sullivan	June 16,'39	82	June 3,'39
(Exploitation: July 1,'39, p. 49; Aug. 5,'39, pp. 98, 100.)				
Tell No Tales (G) 935	Melvyn Douglas-Louise Platt	May 12,'39	69	May 13,'39
These Glamour Girls 948	L. Ayres-L. Turner-A. Louise	Aug. 18,'39	80	
(See "In the Cutting Room," July 1,'39.)				
They All Come Out (G) 943	Rita Johnson-Tom Neal	July 14,'39	70	July 8,'39
Within the Law (G) 928	Ruth Hussey-Paul Kelly	Mar. 17,'39	65	Mar. 18,'39
Young Dr. Kildare (G) 907	Lew Ayres-Lionel Barrymore	Oct. 14,'38	81	Oct. 15,'38
(Exploitation: July 1,'39, p. 60.)				

Coming Attractions

Another Thin Man	Myrna Loy - William Powell - Ruthy Hussey-Virginia Grey
Babes in Arms	Mickey Rooney-Judy Garland-Charles Winninger-Henry Hull
(See "In the Cutting Room," July 1,'39.)	
Balalaika	Nelson Eddy-Ilona Massey-Chas. Ruggles - Ray Bolger - Edna May Oliver
(See "In the Cutting Room," Aug. 12,'39.)	
Blackmail	Edw. G. Robinson-Ruth Hussey
(See "In the Cutting Room," July 22,'39.)	
Dancing Co-ed	Lana Turner-Richard Carlson—Sept. 15,'39†
Fast and Furious*	Ann Sothern-Franchot Tone—Sept. 29,'39†
Henry Goes Arizona	Frank Morgan-George Murphy-Ann Morriss—Sept. 8,'39†
(See "In the Cutting Room," Aug. 12,'39.)	
Marx Brothers at the Circus	Marx Bros.-F. Rice-K. Baker
(See "Day at the Circus," "In the Cutting Room," July 15,'39.)	
Ninotschka	G. Garbo-M. Douglas-I. Claire
(See "In the Cutting Room," July 8,'39.)	
Northwest Passage	S. Tracy-R. Young-W. Brennan
Remember	R. Taylor-G. Garson-L. Ayres
Rose Marie (reissue) (G) 643	Jeanette MacDonald - Nelson Eddy—112—Jan. 18,'35
Thunder Afloat	W. Beery-C. Morris-V. Grey—Sept. 22,'39†
(See "In the Cutting Room," July 1,'39.)	
Wizard of Oz 949 (G)	Judy Garland - Frank Morgan - R. Bolger-B. Lahr-B. Burke—Aug. 25,'39—101—Aug. 12,'39
Women, The	Norma Shearer-Joan Crawford-Rosalind Russell-Mary Boland—Sept. 1,'39†
(See "In the Cutting Room," June 10,'39.)	

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Across the Plains (G) 3655	Jack Randall	Apr. 30,'39	59	May 27,'39
Boy's Reformatory (G) 3820	Frankie Darro-Grant Withers	May 1,'39	61	May 13,'39
Convicts' Code (G) 3822	R. Kent-A. Nagel-S. Blackmer	Jan. 18,'39	62	Feb. 11,'39
Down the Wyoming Trail (G) 3864	Tex Ritter-Mary Brodell	May 18,'39	62	June 24,'39
Drifting Westward 3853	Jack Randall-Edna Duran	Jan. 25,'39	55	
Girl from the Rio 3825	Movita-Warren Hull	Aug. 7,'39	62	
(See "In the Cutting Room," July 15,'39.)				
Man from Texas 3865	Tex Ritter	July 21,'39	60	
Mr. Wong in Chinatown (G) 3807	Boris Karloff-Marjorie Reynolds	Aug. 1,'39	70	July 22,'39
Mystery of Mr. Wong, The (G) 3806	Boris Karloff-Dorothy Tree	Mar. 8,'39	66	Mar. 18,'39
Mystery Plane (G) 3809	John Trent-Marjorie Reynolds	Mar. 8,'39	60	Feb. 25,'39
(Reviewed under the title, "Sky Pirate"; exploitation: Apr. 29,'39, p. 72.)				
Navy Secrets (G) 3805	Fay Wray-Grant Withers	Feb. 8,'39	60	Feb. 18,'39
Riders of the Frontier 3866	Tex Ritter	Aug. 16,'39		
Rolling Westward (G) 3823	Tex Ritter	Mar. 1,'39	55	Apr. 1,'39
Should a Girl Marry? 3830	Anne Nagel-Warren Hull	June 10,'39	61	
(See "Girl from Nowhere," "In the Cutting Room," June 17,'39.)				
Star Reporter (G) 3821	Warren Hull-Marsha Hunt	Feb. 22,'39	62	Apr. 15,'39
Streets of New York (G) 3802	Jackie Cooper-Marjorie Reynolds-Dick Purcell-Martin Spellman	Apr. 12,'39	73	Apr. 8,'39
(Exploitation: Apr. 22,'39, p. 62.)				
Stunt Pilot (G) 3814	J. Trent-M. Reynolds-M. Stone	July 1,'39	61	July 1,'39
Sundown on the Prairie 3862	Tex Ritter	Feb. 8,'39	59	
Trigger Smith 3854	Jack Randall	Mar. 22,'39	60	
Undercover Agent 3824	Russell Gleason-Shirley Deane	Apr. 5,'39	64	
(See "In the Cutting Room," Apr. 8,'39.)				
Wanted by Scotland Yard 3829	James Stephenson-Betty Lynne	Apr. 19,'39	65	
Wild Horse Canyon (G) 3852	Jack Randall-Dorothy Short	Dec. 21,'38	50	Jan. 7,'39
Wolf Call (G) 3827	Movita-John Carroll	May 18,'39	67	May 20,'39

Coming Attractions

Irish Luck 3826	Frankie Darro-Dick Purcell—Aug. 29,'39
(See "In the Cutting Room," Aug. 5,'39.)	
Mr. Wong at Headquarters 3808	Boris Karloff—Nov. 10,'39
Murder in the Big House 3803	Chas. Bickford-Barton MacLane—Sept. 30,'39
Oklahoma Terror 3856	Jack Randall—Aug. 25,'39
Overland Mail 3857	Jack Randall—Oct. 6,'39
Scouts of the Air	J. Trent-M. Reynolds-M. Stone—Oct. 4,'39
Sky Patrol 3815	J. Trent-M. Reynolds-M. Stone—Sept. 12,'39
(See "In the Cutting Room," Aug. 12,'39.)	

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ambush (G) 3820	Gladys Swarthout-Lloyd Nolan	Jan. 20,'39	62	Jan. 21,'39
Back Door to Heaven (G) 3833	Patricia Ellis-Wallace Ford	Apr. 21,'39	85	Apr. 15,'39
Beachcomber, The (A) 3863	Chas. Laughton-Elsa Lanchester	Mar. 10,'39	88	Nov. 26,'38
(Exploitation: Jan. 14,'39, p. 65.)				
Boy Trouble 3824	Charles Ruggles-Mary Boland	Feb. 17,'39	74	Feb. 4,'39
Bulldog Drummond's Bride (G) 3844	John Howard-Heather Angel	June 30,'39	57	July 8,'39
Bulldog Drummond's Secret Police (G) 3831	John Howard-Heather Angel	Apr. 14,'39	55	Apr. 8,'39
Cafe Society (G) 3826	Fred MacMurray - Madeleine Carroll - Shirley Ross	Mar. 3,'39	76	Feb. 11,'39
(Exploitation: Mar. 11,'39, p. 57; Apr. 22,'39, p. 60.)				
Disbarred (G) 3818	Gail Patrick - Otto Kruger - Robert Preston	Jan. 1,'39	60	Jan. 14,'39
Gracie Allen Murder Case (G) 3839	Gracie Allen-Warren William-Kent Taylor-Ellen Drew	June 2,'39	74	May 20,'39
Grand Jury's Secrets (G) 3842	John Howard-Gail Patrick	June 23,'39	68	June 10,'39
Heritage of the Desert (G) 3843	Evelyn Venable-Donald Woods	June 23,'39	74	Mar. 18,'39
Hotel Imperial 3836	Isa Miranda-Ray Milland	May 12,'39	80	May 13,'39
I'm from Missouri (G) 3830	Bob Burns-Gladys George	Apr. 7,'39	80	Mar. 25,'39
(Exploitation: May 13,'39, p. 66; June 10,'39, p. 55; Aug. 5,'39, p. 99.)				
Invitation to Happiness (G) 3841	Irene Dunne-Fred MacMurray	June 16,'39	95	May 13,'39
Island of Lost Men (G) 3848	Anna May Wong-Anthony Quinn	July 28,'39	64	Aug. 5,'39
King of Chinatown (G) 3827	Anna May Wong-A. Tamiroff	Mar. 17,'39	57	Mar. 18,'39
Lady's from Kentucky, The (G) 3834	George Raft-Ellen Drew-Hugh Herbert-Zasu Pitts	Apr. 28,'39	77	Apr. 15,'39
Magnificent Fraud, The (A) 3847	A. Tamiroff-L. Nolan-P. Morison	July 21,'39	78	July 22,'39
Man About Town (G) 3845	J. Benny-D. Lamour-E. Arnold	July 7,'39	85	June 17,'39
(Exploitation: Aug. 12,'39, pp. 69, 72, 74.)				
Midnight (G) 3828	Claudette Colbert-Don Ameche-Francis Lederer - John Barrymore - Mary Astor	Mar. 24,'39	94	Mar. 18,'39
(Exploitation: May 27,'39, p. 68; June 3,'39, p. 66; July 1,'39, p. 58.)				
Million Dollar Legs (G) 3846	Betty Grable - John Hartley - Donald O'Connor-Jackie Coogan	July 14,'39	65	July 8,'39
Never Say Die (G) 3832	Bob Hope-Martha Raye	Apr. 14,'39	82	Mar. 11,'39
Night Work (G)	Mary Boland-Charles Ruggles	Aug. 4,'39	62	Aug. 12,'39
One Third of a Nation (A) 3825	Sylvia Sidney-Leif Erikson	Feb. 24,'39	76	Feb. 18,'39
Our Leading Citizen (G)	Bob Burns-Susan Hayward	Aug. 11,'39	88	Aug. 5,'39
Paris Honeymoon (G) 3821	Bing Crosby - Franciska Gaal - E. E. Horton - Shirley Ross - Akim Tamiroff	Jan. 27,'39	85	Dec. 17,'38
(Exploitation: Apr. 1,'39, p. 73.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Persons in Hiding (G) 3823	L. Overman-Patricia Morison	Feb.	10,'39	70.	Jan. 28,'39
Renegade Trail	W. Boyd-R. Hayden-G. Hayes.	Aug.	18,'39		
(See "Arizona Bracelets," "In the Cutting Room," Dec. 31,'38.)					
St. Louis Blues (G) 3822	L. Nolan-D. Lamour-T. Gulzar.	Feb.	3,'39	87.	Jan. 28,'39
(Exploitation: June 17,'39, p. 76.)					
Silver on the Sage (G) 3858	Wm. Boyd-Geo. Hayes	Mar.	31,'39	68.	Feb. 11,'39
(Exploitation: Jan. 7,'39, p. 53.)					
Some Like It Hot (G) 3837	Gene Krupa and Orch.-Shirley Ross-Bob Hope-Una Merkel.	May	19,'39	64.	May 13,'39
(Exploitation: June 10,'39, p. 54; June 17,'39, p. 77.)					
Stolen Life (A) 3864	Elisabeth Bergner - Michael Redgrave	May	26,'39	92.	Feb. 18,'39
Sudden Money (G) 3829	B. Lee-M. Rambeau-C. Ruggles.	Mar.	31,'39	62.	Mar. 25,'39
Sunset Trail (G) 3857	Wm. Boyd-R. Hayden-G. Hayes.	Feb.	24,'39	68.	Oct. 22,'38
This Man in Paris (A) 3865	Barry K. Barnes - Valerie Hobson	Aug.	18,'39	86.	July 8,'39
Undercover Doctor (G) 3840	L. Nolan-J. C. Naish-H. Angel.	June	9,'39	65.	June 3,'39
Union Pacific (G) 3835	Joel McCrea-Barbara Stanwyck-Akim Tamiroff-Robt. Preston.	May	5,'39	125.	Apr. 29,'39
(Exploitation: Feb. 18,'39, p. 72; Mar. 11,'39, p. 57; Mar. 18,'39, p. 73; May 27,'39, p. 64; June 3,'39, p. 65; June 10,'39, pp. 54, 59, 60; June 17,'39, p. 75; June 24,'39, p. 76; July 8,'39, pp. 50, 51; July 15,'39, p. 61; Aug. 5,'39, p. 102.)					
Unmarried (G) 3838	Buck Jones-Helen Twelvetrees	May	26,'39	65.	May 27,'39
Zaza (A) 3819	C. Colbert-H. Marshall-B. Lahr.	Jan.	13,'39	86.	Jan. 7,'39
(Exploitation: July 15,'39, p. 62.)					

Coming Attractions

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Beau Geste (G)	Gary Cooper - Ray Milland - Robert Preston-Brian Donlevy-Donald O'Connor	Sept.	15,'39†	114.	July 22,'39
Cat and the Canary, The	Bob Hope-Paulette Goddard	Nov.	10,'39†		
Death of a Champion	Lynne Overman-Susan Paley	Sept.	1,'39†		
(See "In the Cutting Room," Aug. 5,'39.)					
Diamonds Are Dangerous	Isa Miranda-George Brent				
Disputed Passage	Dorothy Lamour-Akim Tamiroff-John Howard	Oct.	27,'39†		
(See "In the Cutting Room," May 20,'39.)					
Dr. Cyclops	Albert Dekker-Janice Logan				
Federal Offense	William Henry-Virginia Dale				
Geronimo	P. Foster-A. Devine-E. Drew				
(See "In the Cutting Room," Apr. 15,'39.)					
Happy Ending	P. O'Brien-O. Bradna-R. Young				
(See "Heaven on a Shoestring," "In the Cutting Room," June 24,'39.)					
Jamaica Inn (A)	Charles Laughton-Leslie Banks-Maureen O'Hara - Emlyn Williams	Oct.	13,'39†	May	27,'39
Law of the Pampas	W. Boyd-R. Hayden-S. Duna	Nov.	3,'39†		
Light That Failed, The	R. Coleman-W. Huston-I. Lupino				
Llamo Kid	Tito Guizar-Gale Sondergaard*	Nov.	17,'39†		
Medicine Show	William Boyd-Russell Hayden				
My Love for Yours	Fred MacMurray-Madeline Carroll-Helen Broderick	Sept.	29,'39†		
$1,000 a Touchdown	Joe E. Brown-Martha Raye	Sept.	22,'39†		
(See "In the Cutting Room," July 22,'39.)					
Our Neighbors—the Carters	Fay Bainter-Frank Craven				
Range War (G)	William Boyd-Russell Hayden	Sept.	8,'39†	66.	Aug. 5,'39
Remember the Night	Barbara Stanwyck-Fred MacMurray-Beulah Bondi-Elizabeth Patterson				
Rulers of the Sea	Douglas Fairbanks, Jr. - Mar't Lockwood-Will Fyffe	Nov.	24,'39†		
(See "Ruler of the Seas," "In the Cutting Room," July 15,'39.)					
Seventeen	J. Cooper-B. Field-O. Kruger				
Star Maker, The	Bing Crosby-Louise Campbell-Ned Sparks	Aug.	25,'39		
(See "In the Cutting Room," June 17,'39.)					
Television Spy, The	William Henry-Judith Barrett	Oct.	20,'39†		
(See "In the Cutting Room," Aug. 5,'39.)					
Typhoon	Dorothy Lamour-Robert Preston				
Untamed	Ray Milland-Patricia Morison-Akim Tamiroff				
Victor Herbert*	A. Jones-M. Martin-W. Connolly				
What a Life	Jackie Cooper - Betty Field - Lionel Stander - John Howard	Oct.	6,'39†		
(See "In the Cutting Room," May 20,'39.)					

REPUBLIC

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Blue Montana Skies (G) 844	G. Autry-S. Burnette-J. Storey.	May	4,'39	56.	May 6,'39
Colorado Sunset (G) 846	Gene Autry-Smiley Burnette-June Storey-Buster Crabbe	July	31,'39	64.	Aug. 5,'39
Fighting Thoroughbreds (G) 821	R. Byrd-M. Carlisle-R. Allen	Jan.	6,'39	65.	Jan. 21,'39
Forged Passport (G) 823	P. Kelly-L. Talbot-J. Lang	Feb.	24,'39	61.	Feb. 11,'39
Frontier Pony Express (G) 854	Roy Rogers-Mary Hart	Apr.	19,'39	58.	Feb. 11,'39
Home on the Prairie (G) 842	Gene Autry-Smiley Burnette	Feb.	3,'39	58.	Apr. 15,'39
I Was a Convict (G) 824	Barton MacLane-Beverly Roberts.	Mar.	6,'39	65.	Feb. 25,'39
In Old Caliente (G) 856	R. Rogers-M. Hart-G. Hayes	June	19,'39	57.	July 22,'39
In Old Monterey (G) 847	G. Autry-S. Burnette-G. Hayes.	Aug.	14,'39	73.	Aug. 12,'39
Man of Conquest (G) 801	Richard Dix-Gail Patrick-Edward Ellis-Joan Fontaine	May	15,'39	97.	Apr. 15,'39
(Exploitation: May 27,'39, pp. 64, 68; July 15,'39, pp. 60, 66.)					
Mexicali Rose (G) 843	Gene Autry-Smiley Burnette	Mar.	27,'39	58.	Apr. 1,'39
Mickey the Kid (G) 814	Bruce Cabot-Ralph Byrd-Zasu Pitts-Tommy Ryan	July	3,'39	65.	July 1,'39
Mountain Rhythm (G) 845	G. Autry-S. Burnette-J. Storey	June	9,'39	59.	July 1,'39
Mysterious Miss X (G) 809	M. Whalen-M. Hart-C. Chandler.	Jan.	10,'39	65.	Jan. 14,'39
My Wife's Relatives (G) 810	Gleasons, Jas., Lucille, Russell.	Mar.	20,'39	65.	Mar. 4,'39
New Frontier 868	J. Wayne-R. Corrigan-R. Hatton.	Aug.	10,'39	57.	
Night Riders, The (G) 865	Three Mesquiteers-Ruth Rogers.	Apr.	12,'39	58.	Apr. 8,'39
Pride of the Navy (G) 822	J. Dunn-R. Hudson-G. Oliver	Jan.	23,'39	65.	Jan. 21,'39
Rough Riders' Round-up (G) 853	Roy Rogers-Mary Hart	Mar.	13,'39	58.	Mar. 25,'39
She Married a Cop (G) 815	Phil Regan-Jean Parker	July	12,'39	66.	June 24,'39
Shine On Harvest Moon 852	Roy Rogers-Mary Hart	Dec.	23,'38	57.	
(See "In the Cutting Room," Dec. 3,'38.)					
Should Husbands Work? (G) 816	Gleasons, James, Lucille, Russell - Marie Wilson - Tommy Ryan	July	26,'39	65.	July 15,'39
S.O.S.-Tidal Wave (G) 813	Ralph Byrd-Kay Sutton	June	2,'39	61.	June 3,'39
Southward Ho! (G) 855	Roy Rogers-Mary Hart	May	19,'39	58.	June 10,'39
Street of Missing Men (G) 811	Charles Bickford-Nana Bryant	Apr.	28,'39	65.	Apr. 29,'39
Three Texas Steers (G) 866	Three Mesquiteers-Carole Landis.	May	12,'39	57.	June 17,'39
Western Jamboree (G) 841	Gene Autry - Smiley Burnette - Jean Rouverol	Dec.	2,'38	56.	Dec. 24,'38
Woman Doctor (G) 808	Frieda Inescort-Henry Wilcoxon-Claire Dodd-Sybil Jason	Feb.	6,'39	65.	Feb. 4,'39
Wyoming Outlaw (G) 867	Three Mesquiteers	June	27,'39	56.	July 15,'39
Zero Hour, The (G) 812	Frieda Inescort-Otto Kruger	May	26,'39	65.	May 27,'39

Coming Attractions

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Calling All Marines	D. Barry-H. Mack-W. Hymer				
Flight at Midnight	Col. Roscoe Turner-Phil Regan-Jean Parker-Robt. Armstrong				
Smuggled Cargo 825	Rochelle Hudson-Barry MacKay.	Aug.	21,'39		
Wall St. Cowboy	R. Rogers-G. Hayes-R. Hatton				

RKO RADIO

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Almost a Gentleman (G) 920	James Ellison-Helen Wood	Mar.	31,'39	65.	Mar. 25,'39
Arizona Legion (G) 982	George O'Brien-Laraine Johnson.	Jan.	20,'39	58.	Jan. 14,'39
Bachelor Mother (A) 932	G. Rogers-D. Niven-C. Coburn	Aug.	4,'39	82.	July 1,'39
Bad Lands 933	Robert Barrat-Noah Berry, Jr.-Andy Clyde	Aug.	11,'39	70	
(Exploitation: June 3,'39, p. 66.)					
Beauty for the Asking (G) 915	L. Ball-D. Woods-P. Knowles	Feb.	24,'39	68.	Jan. 28,'39
Boy Slaves (G) 911	Anne Shirley-Roger Daniel	Feb.	10,'39	72.	Jan. 14,'39
Career (G) 930	Anne Shirley-Edward Ellis	July	7,'39	80.	July 8,'39
Fisherman's Wharf (G) 844	B. Breen-H. Armetta-L. Carrillo.	Feb.	3,'39	72.	Jan. 28,'39
Five Came Back (G) 927	C. Morris-W. Barrie-L. Ball	June	23,'39	75.	June 10,'39
Fixer Dugan (G) 922	Lee Tracy-Virginia Weidler	Apr.	21,'39	68.	Jan. 28,'39
Flying Irishman, The (G) 919	Douglas Corrigan - Paul Kelly - Robert Armstrong	Apr.	7,'39	72.	Mar. 4,'39
(Exploitation: May 20,'39, pp. 61, 62; June 24,'39, p. 72.)					
Girl and the Gambler (G) 926	S. Duna-L. Carrillo-T. Holt	June	16,'39	63.	June 10,'39
Girl from Mexico, The (G) 928	Lupe Velez-Leon Errol	June	2,'39	71.	May 20,'39
Great Man Votes, The (G) 913	John Barrymore - Katharine Alexander - Peter Holden - Virginia Weidler	Jan.	13,'39	72.	Jan. 14,'39
Gunga Din (G) 912	Cary Grant - Victor McLaglen - D Fairbanks, Jr.-J. Fontaine.	Feb.	17,'39	107.	Jan. 28,'39
(Exploitation: Feb. 18,'39, p. 72; Mar. 11,'39, p. 57; Mar. 25,'39, p. 84; Apr. 8,'39, p. 82; Apr. 15,'39, p. 80; Apr. 22,'39, p. 60; Apr. 29,'39, p. 77; May 6,'39, p. 61; May 13,'39, p. 65; May 27,'39, p. 66; June 3,'39, p. 68; June 10,'39, p. 60; July 1,'39, p. 62; July 22,'39, p. 80.)					
In Name Only (G) 936	C. Lombard-C. Grant-K. Francis.	Aug.	18,'39	94.	Aug. 5,'39
Lost Patrol (re-issue) (A) 991	V. McLaglen-B. Karloff-W. Ford.	Feb.	17,'39	73.	Feb. 3,'34
Lost Squadron, The (re-issue) (G) 994	J. McCrea-R. Dix-M. Astor	July	14,'39	79.	Mar. 5,'32
Love Affair (G) 916	I. Dunne-C. Boyer-L. Bowman.	Apr.	7,'39	89.	Mar. 18,'39
(Exploitation: Apr. 8,'39, p. 80; Apr. 15,'39, p. 82; Apr. 29,'39, pp. 72, 74; June 3,'39, p. 68.)					
Next Time I Marry (G) 910	Lucille Ball-James Ellison	Dec.	9,'38	75.	Dec. 31,'38
Of Human Bondage (re-issue) (A) 993	L. Howard-B. Davis-F. Dee	July	14,'39	83.	July 7,'34
Pacific Liner (G) 914	Victor McLaglen-Chester Morris-Wendy Barrie	Jan.	6,'39	59.	Aug. 6,'38
Panama Lady (G) 925	Lucille Ball-Allan Lane	May	12,'39	65.	May 13,'39
Racketeers of the Range (G) 984	George O'Brien - Marjorie Reynolds - Ray Whitley	May	26,'39	62.	June 3,'39
Rookie Cop (G) 923	T. Holt-V. Weidler-F. Thomas.	Apr.	28,'39	60.	May 13,'39
Saint in London (G) 929	George Sanders-S. Grey	June	30,'39	72.	July 1,'39
Saint Strikes Back, The (G) 918	George Sanders-Wendy Barrie	Mar.	10,'39	64.	Feb. 18,'39
Sorority House (G) 924	Anne Shirley-James Ellison	May	5,'39	64.	Apr. 22,'39
Spellbinder, The (G) 931	L. Tracy-B. Read-P. Knowles	July	28,'39	69.	July 29,'39
Star of Midnight (re-issue) (G) 990	Ginger Rogers-William Powell	Feb.	17,'39	90.	Apr. 6,'35
Story of Vernon and Irene Castle, The (G) 938	Fred Astaire - Ginger Rogers - Edna May Oliver - Walter Brennan	Apr.	28,'39	93.	Apr. 1,'39
(Exploitation: Apr. 8,'39, p. 81; May 13,'39, p. 68; June 17,'39, p. 76.)					
They Made Her a Spy (G) 921	Sally Eilers-Allan Lane	Apr.	14,'39	69.	Mar. 25,'39
Timber Stampede (G) 985	Geo. O'Brien-Marjorie Reynolds.	June	30,'39	59.	June 24,'39
Trouble in Sundown (G) 893	G. O'Brien-R. Keith-R. Whitley.	Mar.	24,'39	60.	Mar. 18,'39
Twelve Crowded Hours (A) 917	Richard Dix-Lucille Ball	Mar.	3,'39	64.	Feb. 18,'39
Way Down South (G) 947	B. Breen-S. Blane-A. Mowbray.	July	21,'39	63.	July 22,'39

Coming Attractions

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Abe Lincoln in Illinois*	R. Massey-R. Gordon-M. Howard				
Allegheny Frontier 006	John Wayne-Claire Trevor-Brian Donlevy-George Sanders	Oct.	27,'39†		

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Conspiracy 935	Allan Lane-Linda Hayes	Sept. 8,'39		
(See "In the Cutting Room," July 29,'39.)				
Day the Bookies Wept, The 002	Joe Penner-Betty Grable	Sept. 15,'39†		
(See "In the Cutting Room," July 22,'39.)				
Everything's on Ice 946	Irene Dare-Edgar Kennedy	Oct. 13,'39		
(See "In the Cutting Room," July 29,'39.)				
Fifth Avenue Girl 934	Ginger Rogers - James Ellison - Tim Holt-Walter Connolly	Sept. 22,'39	77	
Fighting Gringo 986	George O'Brien-Dick Lane	Sept. 8,'39		
(See "In the Cutting Room," Aug. 5,'39.)				
Flying Deuces*	Laurel and Hardy			
Full Confession 003	Victor McLaglen-Sally Eilers	Sept. 29,'39†		
(See "In the Cutting Room," July 22,'39.)				
Hunchback of Notre Dame, The	C. Laughton-M. O'Hara-Sir C. Hardwicke - W. Hampden - T. Mitchell - B. Rathbone			
Nurse Edith Cavell 001	Anna Neagle-Edna May Oliver-M. Robson-G. Sanders-Z. Pitts	Sept. 1,'39†		
(See "In the Cutting Room," June 17,'39.)				
Queen of Destiny (G) 061	Anna Neagle-Anton Walbrook-C. Aubrey Smith	Nov. 3,'39†	95.	Oct. 29,'38
(Reviewed under the title, "Sixty Glorious Years.")				
Three Sons 004	E. Ellis-W. Gargan-K. Taylor	Oct. 6,'39†		
Vigil in the Night 007	Carole Lombard-Anne Shirley-Brian Aherne	Nov. 10,'39†		

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona Wildcat, The (G) 929	Jane Withers - Leo Carrillo - Pauline Moore-H. Wilcoxon	Feb. 3,'39	69.	Nov. 19,'38
Boy Friend (G) 943	Jane Withers - Richard Bond-Arleen Whalen	May 19,'39	72.	May 13,'39
Charlie Chan in Honolulu (G) 928	Sidney Toler-Phyllis Brooks	Jan. 13,'39	68.	Dec. 24,'38
Charlie Chan in Reno (G) 948	S. Toler-P. Brooks-R. Cortez	June 16,'39	71.	June 3,'39
Chasing Danger (G) 941	Preston Foster-Lynn Bari	May 5,'39	60.	Jan. 14,'39
Chicken Wagon Family 002	Jane Withers - Leo Carrillo - Marjorie Weaver	Aug. 11,'39†	74	
(See "In the Cutting Room," July 15,'39.)				
Down on the Farm (G) 920	Jed Prouty - Spring Byington - Louise Fazenda	Dec. 16,'38	61.	Oct. 15,'38
Elsa Maxwell's Hotel for Women (G) 001	Linda Darnell - Jas. Ellison - Ann Sothern - Elsa Maxwell - Lynn Bari	Aug. 4,'39†	83.	Aug. 5,'39
Everybody's Baby (A) 935	J. Prouty-S. Byington-S. Deane	Mar. 24,'39	62.	Nov. 26,'38
Frontier Marshal, The (G) 951	Randolph Scott - Nancy Kelly - Cesar Romero-Binnie Barnes	July 28,'39	71.	July 29,'39
Gorilla, The (G) 944	Ritz Bros. - Anita Louise - Bela Lugosi - Patsy Kelly	May 26,'39	66.	May 27,'39
Hound of the Baskervilles, The (G) 936	Richard Greene-Basil Rathbone-Wendy Barrie-Nigel Bruce	Mar. 31,'39	80.	Apr. 1,'39
(Exploitation: June 17,'39, p. 75; July 1,'39, p. 60.)				
Inside Story (G) 934	Michael Whalan-Jean Rogers	Mar. 10,'39	61.	Oct. 22,'38
Inspector Hornleigh (A) 945	Gordon Harker-Alistair Sim	Apr. 21,'39	76.	Apr. 22,'39
It Could Happen to You (G) 950	Gloria Stuart-Stuart Erwin	June 30,'39	65.	June 17,'39
Jesse James (G) 921	Tyrone Power - Henry Fonda - Nancy Kelly-Randolph Scott	Jan. 27,'39	106.	Jan. 14,'39
(Exploitation: Jan. 14,'39, p. 63; Jan. 21,'39, pp. 52, 54; Feb. 4,'39, p. 83; Feb. 11,'39, pp. 58, 61; Feb. 25,'39, pp. 69, 70; Mar. 4,'39, p. 70; Mar. 11,'39, p. 56; Apr. 1,'39, p. 76; Apr. 29,'39. pp. 75, 76; May 6,'39, p. 65; June 24,'39, p. 74.)				
Jones Family "In Hollywood" (G) 946	Jed Prouty-Spring Byington	June 2,'39	60.	May 27,'39
Kentucky (G) 923	Loretta Young-Richard Greene-Walter Brennan	Dec. 30,'38	96.	Dec. 24,'38
(Exploitation: Dec. 17,'38, p. 75; Jan. 7,'39, p. 53; Feb. 11,'39, p. 58; Feb. 25,'39, p. 67; Mar. 18,'39, p. 76; Mar. 25,'38, p. 80, 85; Apr. 29,'39, p. 77; June 17,'39, p. 74; July 1,'39, p. 59.)				
Little Princess, The (G) 932	Shirley Temple-Richard Greene-Anita Louise - Ian Hunter - Cesar Romero-Arthur Treacher	Mar. 17,'39	93.	Feb. 25,'39
(Exploitation: Apr. 15,'39, pp. 84, 85.)				
Mr. Moto in Danger Island (G) 937	P. Lorre-J. Hersholt-A. Duff	Apr. 7,'39	70.	Mar. 18,'39
(Reviewed under the title, "Danger Island.")				
Mr. Moto's Last Warning 926	Peter Lorre - Geo. Sanders - R. Cortez - Virginia Field	Jan. 20,'39	71	
(See "In the Cutting Room," Dec. 24,'38.)				
Mr. Moto Takes a Vacation (G) 952	Peter Lorre - Virginia Field - John King-Joseph Schildkraut	July 7,'39	68.	Nov. 19,'38
News is Made at Night (G) 953	Preston Foster-Lynn Bari	July 21,'39	73.	July 15,'39
Pardon Our Nerve (G) 931	Michael Whalen-Lynn Bari		68.	Nov. 19,'38
Return of the Cisco Kid, The (G) 940	Warner Baxter-Lynn Bari-Henry Hull-Cesar Romero	Feb. 24,'39 Apr. 28,'39	71.	Apr. 22,'39
Road Demon (G) 918	Henry Arthur-Joan Valerie	Dec. 2,'38	70.	Aug. 27,'38
Rose of Washington Square (G) 942	T. Power-A. Faye-A. Jolson	May 12,'39	86.	May 13,'39
(Exploitation: Apr. 22,'39, p. 62; May 6,'39, p. 64; June 24,'39, p. 73.)				
Second Fiddle (G) 949	S. Henie-T. Power-R. Vallee	July 14,'39	87.	July 8,'39
Smiling Along (G) 933	Gracie Fields - Mary Maguire - Roger Livesey	Jan. 20,'39	83.	Oct. 22,'38
Stanley and Livingstone (G) 003	S. Tracy-R. Greene-N. Kelly-W. Brennan - C. Coburn - H. Hull - Sir C. Hardwicke	Aug. 18,'39†	101.	Aug. 5,'39
Story of Alexander Graham Bell, The (G) 938	Don Ameche - Henry Fonda - Loretta Young-Young Sisters	Apr. 14,'39	97.	Apr. 8,'39
(Exploitation: Apr. 22,'39, p. 60; May 6,'39, p. 60; May 13,'39, p. 64; May 27,'39, pp. 64, 68; June 17,'39, p. 75; July 1,'39, p. 59.)				
Susannah of the Mounties (G) 954	Shirley Temple-Randolph Scott	June 23,'39	78.	June 24,'39
(Exploitation: July 29,'39, p. 69.)				
Tail Spin (G) 925	A. Faye - C. Bennett - Nancy Kelly-J. Davis-Chas. Farrell	Feb. 10,'39	84.	Feb. 4,'39
(Exploitation: Feb. 18,'39, p. 69; Mar. 18,'39, pp. 73, 74; Apr. 1,'39, p. 76; Apr. 8,'39, pp. 80, 82.)				
Thanks for Everything (G) 917	J. Haley-A. Menjou-A. Whelan-J. Oakie-T. Martin	Dec. 23,'38	73.	Dec. 10,'38
(Exploitation: Dec. 17,'38, p. 75.)				
Three Musketeers, The (G) 927	Ritz Brothers - Don Ameche - G. Stuart-Binnie Barnes	Feb. 17,'39	73.	Feb. 11,'39
Up the River (G) 924	Preston Foster-Phyllis Brooks-Tony Martin-Arthur Treacher	Dec. 9,'38	77.	Nov. 5,'38
(Exploitation: Feb. 18,'39, p. 69.)				
Ware Case, The (A) 8014	Clive Brooks-Jane Baxter	July 21,'39	72.	Dec. 31,'38
While New York Sleeps (G) 922	Michael Whalen-Joan Woodbury	Jan. 6,'39	61.	Aug. 27,'38
Wife, Husband and Friend (G) 930	Loretta Young-Warner Baxter-Binnie Barnes-Cesar Romero	Mar. 3,'39	80.	Feb. 18,'39
Winner Take All (G) 939	Tony Martin-Gloria Stuart-Slim Summerville-Henry Armetta	Apr. 21,'39	62.	Feb. 25,'39
Young Mr. Lincoln (G) 947	Henry Fonda-Marjorie Weaver-Arleen Whelan-Alice Brady	June 9,'39	101.	June 3,'39
(Exploitation: July 29,'39, p. 67; Aug. 12,'39, p. 70.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Sherlock Holmes, The 005	B. Rathbone-I. Lupino-N. Bruce	Sept. 1,'39†		
(See "In the Cutting Room," July 29,'39.)				
Charlie Chan at Treasure Island 006	S. Toler-C. Romero-P. Moore	Sept. 8,'39†	74	
(See "In the Cutting Room," Aug. 5,'39.)				
Cisco Kid No. 1		Oct. 20,'39†		
City of Darkness	Sidney Toler			
Drums Along the Mohawk	Henry Fonda-Claudette Colbert-Dorris Bowden - Edna May Oliver			
Escape, The 010	Amanda Duff-Kane Richmond	Oct. 6,'39†		
(See "East Side, West Side," "In the Cutting Room," Apr. 22,'39.)				
Girl Must Live, A (A)	Lilli Palmer-Margaret Lockwood		92.	May 13,'39
Heaven with a Barbed Wire Fence	Jean Rogers-Glen Ford			
Here I Am a Stranger 009	Richard Greene-Brenda Joyce-R. Dix-R. Young-G. George	Oct. 27,'39†		
High School*	Jane Withers-Paul Harvey			
Hollywood Cavalcade 007	Alice Faye - Don Ameche - Stuart Erwin-Buster Keaton	Oct. 13,'39†		
(See "In the Cutting Room," Aug. 12,'39.)				
Jones Family in Quick Millions (G) 004	Jed Prouty-Spring Byington	Aug. 25,'39†	61.	Aug. 12,'39
Rains Came, The 011	T. Power-M. Loy-G. Brent	Sept. 15,'39†		
Shipyard Sally (G)	Gracie Fields-Sydney Howard		80.	July 29,'39
Stop, Look and Love	Jean Rogers-Robert Kellard			
Tin Hats	J. Withers-Ritz Brothers-Lynn Bari-Stanley Fields			
Too Busy to Work*	J. Prouty-S. Byington-J. Davis			
20,000 Men a Year		Sept. 29,'39†		

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Captain Fury (G)	Brian Aherne-Victor McLaglen-Paul Lukas-June Lang	May 26,'39	91.	May 6,'39
Duke of West Point (G)	Louis Hayward-Joan Fontaine-Richard Carlson	Dec. 29,'38	109.	Dec. 17,'38
Four Feathers (A)	John Clements - June Duprez-C. Aubrey Smith-Ralph Richardson	Aug. 4,'39†	115.	May 6,'39
(Exploitation: Jan. 14,'38, p. 64; Feb. 4,'39, pp. 82, 84; Feb. 11,'39, p. 59; Feb. 25,'39, p. 68; Mar. 4,'39, pp. 70, 72.)				
King of the Turf (G)	A. Menjou-R. Daniel-D. Costello	Feb. 17,'39	88.	Feb. 11,'39
Made for Each Other (G)	Carole Lombard-James Stewart-Lucille Watson-Chas. Coburn	Feb. 10,'39	94.	Feb. 4,'39
(Exploitation: May 6,'39, p. 60.)				
Man in the Iron Mask (G)	Louis Hayward - Joan Bennett - Warren William - Joseph Schildkraut - Alan Hale	Aug. 11,'39†	112.	July 1,'39
(Exploitation: July 1,'39, p. 59; July 22,'39, p. 80; Aug. 12,'39, p. 69.)				
Prison Without Bars (A)	Corinne Luchaire-Edna Best	Mar. 10,'39	79.	Apr. 15,'39
Stagecoach (G)	Claire Trevor - Andy Devine - John Wayne-George Bancroft	Mar. 3,'39	96.	Feb. 11,'39
(Exploitation: Mar. 25,'39, p. 81; Apr. 1,'39, pp. 72, 75; Apr. 15,'39, p. 80; May 13,'39, p. 67; May 20,'39, p. 60; July 15,'39, p. 60; July 22,'39, p. 82.)				
They Shall Have Music (G)	Jascha Heifetz - Andrea Leeds - Joel McCrea-Gene Reynolds	Aug. 18,'39†	101.	July 15,'39
(See musical analysis, July 22,'39, p. 54.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Topper Takes a Trip (G)	Constance Bennett-Roland Young-Billie Burke-Alan Mowbray	Jan. 12,'39	80.	Dec. 31,'38
(Exploitation: Feb. 4,'39, p. 82; Mar. 18,'39, p. 73.)				
Trade Winds (G)	Fredric March - Joan Bennett - Ralph Bellamy-Ann Sothern	Dec. 22,'38	95.	Dec. 24,'38
(Exploitation: Jan. 21,'39, p. 54; Feb. 18,'39, p. 69; Apr. 8,'39, p. 79.)				
Winter Carnival (G)	Ann Sheridan-Richard Carlson-Helen Parrish-R. Armstrong	July 28,'39†	100.	July 22,'39
(Exploitation: Aug. 5,'39, p. 98.)				
Wuthering Heights (A)	Merle Oberon-Laurence Oliver-Flora Robson-David Niven	Apr. 7,'39	104.	Apr. 1,'39
(Exploitation: Apr. 2,'39, p. 62; May 13,'39, p. 68; May 27,'39, p. 65.)				
Zenobia (G)	Oliver Hardy - Harry Langdon - Billie Burke - Alice Brady - James Ellison - June Lang - Jean Parker	Apr. 21,'39	73.	Mar. 18,'39

Coming Attractions

Chump at Oxford	Laurel and Hardy			
Eternally Yours	Loretta Young - David Niven - H. Herbert-B. Burke-Z. Pitts			
(Exploitation: July 22,'39, p. 81.)				
Housekeeper's Daughter	Joan Bennett-Adolphe Menjou			
Intermezzo	L. Howard-I. Bergman-E. Best			
Over the Moon	Merle Oberon - Rex Harrison - Louis Borell			
Real Glory, The	G. Cooper-A. Leeds-D. Niven			
(See "In the Cutting Room," July 1,'39.)				

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Time Czar (G) 3018	Barton McLane-Tom Brown-Ed. Sullivan	Apr. 21,'39	66.	Apr. 22,'39
Code of the Streets (G) 3019	Frankie Thomas - Harry Carey - "Little Tough Guys"	Apr. 14,'39	69.	Feb. 4,'39
East Side of Heaven (G) 3006	B. Crosby-J. Blondell-M. Auer	Apr. 7,'39	88.	Apr. 8,'39
(Exploitation: June 3,'39, p. 66.)				
Ex Champ (G) 3010	Victor McLaglen - Tom Brown - Nan Grey - Constance Moore	May 19,'39	72.	May 20,'39
Family Next Door (G) 3020	Hugh Herbert - Joy Hodges - Juanita Quigley-Eddie Quillan	Mar. 31,'39	61.	Apr. 15,'39
For Love or Money (G) 3030	June Lang-Robert Kent	Apr. 28,'39	67.	May 6,'39
Forgotten Woman, The (A) 3031	S. Gurie-D. Briggs-E. Arden	July 7,'39		July 1,'39
Gambling Ship (G) 3023	Robert Wilcox-Helen Mack	Jan. 20,'39	62.	Aug. 20,'38
Ghost Town Riders 3054	Bob Baker-Fay Shannon	Dec. 16,'38	54	
Honor of the West 3055	Bob Baker	Jan. 13,'39	58	
Inside Information (G) 3039	J. Lang-D. Foran-H. Carey	June 2,'39	62.	June 10,'39
I Stole a Million (G) 3007	George Raft - Claire Trevor - D. Foran-H. Armetta-V. Jory	July 21,'39	80.	July 22,'39
House of Fear, The (G) 3038	Irene Hervey-William Gargan	June 30,'39	66.	June 10,'39
Last Warning, The (G) 3027	P. Foster-F. Jenks-F. Robinson	Jan. 6,'39	63.	Dec. 10,'38
Mystery of the White Room 3037	B. Cabot-H. Mack-C. Worth	Mar. 17,'39	57	
(See "In the Cutting Room," Mar. 18,'39.)				
Newsboys Home 3015	Jackie Cooper - Wendy Barrie - Edmund Lowe - "Little Tough Guys"	Dec. 23,'38	73	
(See "In the Cutting Room," Dec. 17,'38.)				
Phantom Stage, The 3056	Bob Baker-Marjorie Reynolds	Feb. 10,'38	57	
Pirates of the Skies 3033	Kent Taylor-Rochelle Hudson	Feb. 3,'39	61	
(See "In the Cutting Room," Dec. 3,'38.)				
Risky Business (G) 3029	George Murphy-Dorothea Kent	Mar. 3,'39	67½.	Mar. 11,'39
Secrets of a Nurse (G) 3022	E. Lowe-D. Foran-H. Mack	Dec. 9,'38	75.	Nov. 16,'38
Society Smugglers (G) 3024	Preston Foster-Irene Hervey	Feb. 24,'39	70.	Mar. 4,'39
Son of Frankenstein, The 3004	Basil Rathbone - Boris Karloff - Bela Lugosi-Josephine Hutchinson	Jan. 13,'39	94.	Jan. 21,'39
(Exploitation: Feb. 25,'39, p. 67; Mar. 4,'39, pp. 72, 73; Mar. 25,'39, p. 80; Apr. 8,'39, p. 78; Apr. 29,'39, p. 76; May 6,'39, p. 64; June 24,'39, p. 73.)				
Spirit of Culver (G) 3014	Jackie Cooper-F. Bartholomew-A. Devine-H. Hull-J. Moran	Mar. 10,'39	90.	Mar. 4,'39
(Exploitation: Mar. 11,'39, p. 56.)				
Strange Faces 3035	D. Kent-F. Jenks-A. Devine	Dec. 2,'38	65.	Nov. 12,'38
Sun Never Sets, The (G) 3009	B. Rathbone-D. Fairbanks, Jr.	June 9,'39	96.	June 10,'39
Swing, Sister, Swing (G) 3021	Ken Murray - Ernest Truex - Kathryn Kane-Johnny Downs	Dec. 16,'38	67.	Dec. 17,'38
They Asked for It (G) 3040	Michael Whalen - Joy Hodges - William Lundigan	May 26,'39	61.	July 15,'39
Three Smart Girls Grow Up (G) 3001	D. Durbin-N. Grey-H. Parrish-William Lundigan - C. Winninger-R. Cummings-	Mar. 24,'39	87.	Mar. 25,'39
Unexpected Father (G) 3008	Baby Sandy-Mischa Auer	July 14,'39	78.	July 15,'39
(Exploitation: July 1,'39, p. 62.)				
When Tomorrow Comes 3003	Irene Dunn-Charles Boyer	Aug. 11,'39	91	
(See "In the Cutting Room," Aug. 12,'39.)				
You Can't Cheat an Honest Man (G) 3005	W. C. Fields - Edgar Bergen - "Charlie McCarthy"	Feb. 17,'39	79.	Feb. 18,'39
(Exploitation: May 6,'39, p. 60.)				

Coming Attractions

Bad Company	Jackie Cooper-F. Bartholomew	Sept. 8,'39		
(See "In the Cutting Room," Aug. 5,'39.)				
Call a Messenger*	Billy Hallop-Huntz Hall-Mary Carlisle-Larry Crabbe			
Chip of the Flying "U"	John Mack Brown-Bob Baker-Fuzzy Knight-Doris Weston	Nov. 24,'39†		
Desperate Trails, The	John Mack Brown - Bob Baker - F. Robinson - F. Knight	Sept. 8,'39†		
(See "In the Cutting Room," July 15,'39.)				
First Love	Deanna Durbin-Helen Parrish-R. Stack-E. Pallette-S. Byington	Sept. 29,'39		
Hero for a Day	Charles Grapewin-Anita Louise-Dick Foran	Oct. 13,'39†		
Hawaiian Nights	J. Downs-C. Moore-M. Carlisle	Sept. 15,'39†		
(See "In the Cutting Room," July 29,'39.)				
Legion of Lost Flyers	R. Arlen-A. Devine-A. Nagel			
Listen Kids*	C. Moore-J. Downs-E. Kennedy			
Mikado, The (G) 0904	Kenny Baker-Jean Colin		91.	May 20,'39
(Exploitation: July 22,'39, p. 82.)				
Missing Evidence	Preston Foster-Irene Hervey			
Mutiny on the Blackhawk (G)	R. Arlen-A. Devine-C. Moore	Sept. 1,'39	61.	Aug. 12,'39
Oklahoma Frontier	John Mack Brown-Bob Baker-Fuzzy Knight	Oct. 20,'39†		
One Hour to Live	C. Bickford-D. Nolan-J. Litel			
(See "In the Cutting Room," Aug. 12,'39.)				
Rio	Sigrid Gurie-Basil Rathbone-Victor McLaglen-Robert Cummings-Leo Carillo	Sept. 22,'39		
Tower of London*	Basil Rathbone-Boris Karloff-N. Grey-B. O'Neil-I. Hunter			
Tropic Fury	R. Arlen-A. Devine-B. Roberts			
(See "In the Cutting Room," July 29,'39.)				
Under-Pup, The	Gloria Jean-N. Grey-R. Cummings-V. Weidler-A. Gillis	Sept. 1,'39†		
(See "In the Cutting Room," June 17,'39.)				
Witness Vanishes, The	Edmund Lowe-Wendy Barrie			

WARNER BROTHERS-FIRST NATIONAL

First National Pictures

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blackwell's Island (G) 361	J. Garfield-R. Lane-D. Purcell	Mar. 25,'39	71.	Mar. 11,'39
Code of the Secret Service (G) 374	Ronald Reagan-Rosella Towne	May 27,'39	58.	May 20,'39
Comet Over Broadway (G) 370	Kay Francis-Ian Hunter	Dec. 3,'38	69.	Dec. 17,'38
Confessions of a Nazi Spy (G) 353	Edw. G. Robinson - Francis Lederer - Paul Lukas	May 6,'39	102.	Apr. 29,'38
(Exploitation: July 29,'39, p. 69.)				
Cowboy Quarterback, The 366	Bert Wheeler - Marie Wilson - Gloria Dickson	July 29,'39	56	
(See "In the Cutting Room," June 3,'39.)				
Dark Victory (G) 354	Bette Davis - George Brent - Geraldine Fitzgerald - Ronald Reagan - Humphrey Bogart	Apr. 22,'39	106.	Mar. 11,'39
(Exploitation: June 3,'39, p. 66; June 10,'39, p. 55; June 24,'39, pp. 75, 76; July 1,'39, pp. 61, 62; Aug. 5,'39, p. 102.)				
Daughters Courageous (G) 360	Lane Sisters - John Garfield - F. Bainter - C. Rains - G. Page - J. Lynn-F. McHugh-M. Robson-D. Foran	July 22,'39	107.	June 24,'39
Each Dawn I Die (G) 356	James Cagney - Jane Bryan - George Raft-George Bancroft	Aug. 19,'39	92.	July 22,'39
Going Places (G) 359	D. Powell-A. Louise-A. Jenkins	Dec. 31,'38	84.	Dec. 24,'38
Heart of the North (G) 362	D. Foran-Gale Page-G. Dickson-J. Chapman-A. Jenkins	Dec. 10,'38	85.	Dec. 17,'38
(Exploitation: Jan. 21,'39, p. 53; Feb. 4,'39, pp. 83, 84; Feb. 25,'39, p. 70.)				
Kid from Kokomo, The (G) 363	Wayne Morris - Pat O'Brien - Joan Blondell - May Robson	June 24,'39	92.	May 27,'39
Man Who Dared (G) 375	Chas. Grapewin-Jane Bryan	June 3,'39	60.	Apr. 8,'39
(Reviewed under the title, "I Am Not Afraid.")				
Nancy Drew, Reporter (G) 372	Bonita Granville-John Litel	Feb. 18,'39	68.	Feb. 4,'39
Sweepstakes Winner 373	M. Wilson-J. Davis-A. Jenkins	May 20,'39	59	
Torchy Blane in Chinatown (G) 371	Glenda Farrell-Barton MacLane	Feb. 4,'39	58.	Feb. 11,'39
Yes, My Darling Daughter (A) 357	Jeffrey Lynn - P. Lane - Fay Bainter-M. Robson-R. Young	Feb. 25,'39	86.	Feb. 11,'39
(Exploitation: Jan. 14,'39, p. 64; Apr. 15,'39, p. 80; Apr. 29,'39, p. 77.)				
You Can't Get Away with Murder (G) 364	Humphrey Bogart-Gale Page	May 20,'39	75.	Jan. 21,'39
(Exploitation: June 17,'39, p. 74.)				

Coming Attractions

Angels Wash Their Faces, The 367	Ronald Reagan - Ann Sheridan - "Dead End Kids"—B. Granville	Aug. 26,'39	86	
(See "Battle of City Hall," "In the Cutting Room," May 6,'39.)				
Dust Be My Destiny	John Garfield - Pat O'Brien - Priscilla Lane	Sept. 16,'39†		
(See "In the Cutting Room," June 10,'39.)				
Hobby Family, The 376	Henry O'Neill-Irene Rich	Aug. 26,'39		
No Place to Go	F. Stone-G. Dickson-D. Morgan	Sept. 23,'39†		
Old Maid (A)	Bette Davis-Miriam Hopkins-Geo. Brent-Jas. Stephenson	Sept. 1,'39†	*95.	Aug. 5,'39

Warner Brothers

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Jane Arden, The (G) 321	Rosella Towne-William Gargan	Mar. 18,'39	58.	Feb. 11,'39

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Devil's Island (G) 313	Boris Karloff-Nedda Harrigan	Jan. 7,'39	62	Jan. 7,'39
(Exploitation: Feb. 11,'39, p. 59; Feb. 25,'39, p. 69; Mar. 4,'39, p. 69.)				
Dodge City (G) 304	Erroll Flynn-Olivia de Havilland Ann Sheridan - Bruce Cabot - A. Hale-F. McHugh-V. Jory	Apr. 8,'39	104	Apr. 8,'39
(Exploitation: Mar. 25,'39, p. 82; Apr. 22,'39, p. 61; May 20,'39, p. 61; May 27,'39, pp. 65, 68; June 3,'39, p. 64; June 10,'39, p. 59; June 24,'39, p. 76, 77; July 8,'39, pp. 48, 50; July 15,'39, p. 61; July 22,'39, p. 81; Aug. 12,'39, p. 72.)				
Hell's Kitchen (G) 312	Margt. Lindsay-Ronald Reagan-"Dead End Kids"	July 8,'39	81	July 8,'39
Indianapolis Speedway (G) 315	Pat O'Brien - John Payne - Ann Sheridan-Gale Page	Aug. 5,'39	82	July 22,'39
Juarez (G) 301	Paul Muni - Bette Davis - B. Aherne-C. Rains-J. Garfield	June 10,'39	127	Apr. 29,'39
(Exploitation: May 13,'39, p. 64; July 1,'39, p. 58; July 15,'39, p. 66; July 22,'39, p. 81; Aug. 5,'39, p. 102.)				
King of the Underworld (A) 317	Kay Francis-Humphrey Bogart	Jan. 14,'39	69	Jan. 14,'39
Nancy Drew, Trouble Shooter 324	B. Granville-F. Thomas-J. Litel	June 17,'39	69	
Naughty But Nice (G) 311	Dick Powell-Gale Page-Ronald Reagan-Ann Sheridan	July 1,'39	90	July 1,'39
Off the Record (G) 314	Pat O'Brien-Joan Blondell	Jan. 21,'39	71	Jan. 28,'39
Oklahoma Kid (G) 308	J. Cagney-H. Bogart-R. Lane	Mar. 11,'39	80	Mar. 18,'39
(Exploitation: Mar. 11,'39, p. 57; Apr. 1,'39, pp. 74, 75; Apr. 29,'30, pp. 74, 75; May 13,'39, p. 67; June 10,'39, p. 60; July 15,'39, p. 66.)				
On Trial (G) 323	John Litel-Margaret Lindsay	Apr. 1,'39	61	Mar. 25,'39
Secret Service of the Air (G) 320	R. Reagan-I. Rhodes-J. Litel	Mar. 4,'39	61	Mar. 11,'39
They Made Me a Criminal (G) 307	John Garfield - Ann Sheridan - "Crime School Kids"-C. Rains	Jan. 28,'39	92	Jan. 7,'39
Torchy Plays with Dynamite 326	Jane Wyman-Allen Jenkins	Aug. 12,'39		
Torchy Runs for Mayor (G) 322	Glenda Farrell-Barton MacLane	May 13,'39	60	Apr. 1,'39
Waterfront (G) 325	G. Dickson-D. Morgan-M. Wilson	July 15,'39	59	July 22,'39
Wings of the Navy (G) 309	George Brent-O. de Havilland-John Payne-F. McHugh	Feb. 11,'39	89	Jan. 21,'39
(Exploitation: Jan. 14,'39, p. 64; Feb. 4,'39, p. 85; Feb. 11,'39, p. 61; Feb. 25,'39, p. 69; Apr. 25,'39, pp. 75, 77; May 20,'39, p. 64.)				
Women in the Wind (G) 316	K. Francis-W. Gargan-V. Joy	Apr. 15,'39	65	Feb. 4,'39

Coming Attractions

All This and Heaven Too	
And It All Came True	
Brother Orchid	Edward G. Robinson - Wayne Morris - Gale Page
Career Man	Joel McCrea - Brenda Marshall-Jeffrey Lynn-Frank McHugh
(See "In the Cutting Room," July 22,'39.)	
Child Is Born, A	Geraldine Fitzgerald - Jeffrey Lynn - Gladys George — Sept. 30,'39†
(See "Give Me a Child," "In the Cutting Room," May 6,'39.)	
Dead End Kids in Military School	Dead End Kids-John Litel
(See "In the Cutting Room," July 29,'39.)	
Enemy Agent	Boris Karloff-Margaret Lindsay
Four Wives*	Lane Sisters-G. Page-J. Garfield - E. Albert - C. Rains -J. Lynn-D. Foran-F. McHugh-M. Robson
Kid Nightingale	J. Payne-J. Wyman-W. Catlett
(See "In the Cutting Room," June 24,'39.)	
Lady and the Knight, The	Bette Davis - Erroll Flynn - O. de Havilland-Vincent Price
(See "In the Cutting Room," June 10,'39.)	
Lady Dick	Jane Wyman-Dick Foran
Nancy Drew and the Hidden Staircase	B. Granville-F. Thomas-J. Litel — Sept. 1,'39†
No Place to Go	F. Stone-G. Dickson-D. Morgan — Sept. 23,'39†
On Your Toes	Zorina-Eddie Albert-A. Hale-J. Gleason-G. Dickson
(See "In the Cutting Room," July 8,'39.)	
Philo Vance Returns*	J. Stephenson-Margot Stevenson
Queer Money	R. Reagan-Margot Stevenson
Return of Dr. X	Wayne Morris - H. Bogart - Lya Lys-Rosemary Lane
(See "In the Cutting Room," July 8,'39.)	
Roaring Twenties, The	Jas. Cagney-Humphrey Bogart-Priscilla Lane-Jeffrey Lynn
Steeplechase	Edith Fellows-James McCallion
Student Nurse	Marie Wilson-Marg't Lindsay-Rosella Towne
20,000 Years in Sing Sing	John Garfield - Pat O'Brien - Ann Sheridan
We Are Not Alone	Paul Muni - Dolly Haas - Flora Robson - Una O'Connor

STATE RIGHTS

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
Bronze Buckaroo, The	Negro Cast	Sack	Jan. 1,'39		
Code of the Cactus	Tim McCoy	Victory	Feb. 25,'39		
(See "In the Cutting Room," Jan. 14,'39.)					
Code of the Fearless (G)	Fred Scott	Record	Jan. 5,'39	56	Jan. 21,'39
Feud on the Range	Bob Steele	Webb	Jan. 15,'39		
Gang Smashers	Negro Cast	Popkin	Jan. 1,'39		
Harlem Rides the Range	Negro Cast	Sack	Feb. 1,'39		
In Old Montana	Fred Scott	Spectrum	Feb. 5,'39		
Port of Hate	Stock Cast	Webb	Jan. 15,'39		
Reform School (G)	Louise Beavers	Million	Apr. 27,'39	*80	May 6,'39
Texas Wildcats	Tim McCoy	Victory	Apr. 10,'39		
Tumbleweeds (G) (reissue)	William S. Hart	Astor	May 20,'39	88	May 13,'39
Two-Gun Troubador	Fred Scott	Spectrum	Mar. 5,'39		

Coming Attractions

Hitler—The Beast of Berlin*		Producers Dist.	Oct. 15,'39		
Juarez and Maximilian (G)	Conrad Nagel	Torres		*95	Apr. 22,'39
Lure of the Wasteland (G)	Grant Withers			*55	Mar. 18,'39
Sagebrush Family Goes West, The*	Bobby Clark	Producers Dist.	Oct. 8,'39		
Straight to Heaven (G)	Nine May McKinney	Domino		56	July 1,'39
Torture Ship*		Producers Dist.	Oct. 1,'39		
Wanted for Murder*		Producers Dist.	Oct. 22,'39		

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Annie Laurie	Will Fyffe	World	Apr. 15,'39		
Ask a Policeman (G)	Will Hay	MGM		83	Apr. 29,'39
Behind the Facade (Derriere la Facade) (A)	Lucien Baroux	Francinex		85	May 27,'39
Bizarre Bizarre (A)	Louis Jouvet	Lenauer-Int'l	Mar. 20,'39	85	Apr. 1,'39
Black Limelight (A)	Raymond Massey	Alliance	Sept. 15,'39	68	July 8,'39
Bouquets from Nicholas (G)	Noel-Noel	Walch		72	Mar. 11,'39
Boys' School	E. Von Stroheim	Columbia	June 5,'39	90	June 17,'39
Cabiria		Brodie	Feb. 3,'39	85	
Captain Scorpion	Ecunomou	Brodie	Apr. '39	85	
Champs Elysees (A)	Sascha Guitry	Tri-National	Feb. 27,'39	89	Mar. 4,'39
(Exploitation: Apr. 1,'39, p. 74.)					
Coral Rocks, The (Le Récif de Corail (A)	Jean Gabin	Alliance		100	Mar. 11,'39
Crisis (G)		Mayer-Burstyn	Mar. 13,'39	96	Mar. 25,'39
Crossroads (A)	Charles Vanel	Tri-National		80	Dec. 31,'38
Curtain Rises, The (G)	Louis Jouvet	Kassler	May 13,'39	85	Apr. 29,'39
Dead Men Tell No Tales (A)	Emlyn Williams	Alliance	Aug. 15,'39	70	July 29,'39
Double Crime in the Maginot Line (A)	Victor Francen	Tower		83	Apr. 22,'39
Down Our Alley* (G)	Hughie Green	British Screen		65	Aug. 12,'39
Four Just Men, The (A)	Hugh Sinclair	A.B.F.D.		85	June 24,'39
40 Little Mothers (A)	Lucien Baroux	National	May 2,'39	94	Dec. 31,'38
Gang's All Here, The (A)	Jack Buchanan	Assoc. British		78	Apr. 1,'39
Harvest* (A)	Gabriel Gabrio	French Film Center		80	Aug. 5,'39
Hatred	Harry Baur	World	Feb. 15,'39	80	Aug. 5,'39
Heart of Paris (A)	Raimu	Tri-National	Jan. 12,'39	85	Jan. 14,'39
Herbst-Manover (G)	Leo Slezak	Casino	Mar. 17,'39	87	Apr. 1,'39
Heroes of the Marne (A)	Raimu	Spectrum	Apr. 22,'39	88	Apr. 29,'39
Home from Home (G)	Sandy Powell	British Lion		73	June 3,'39
Hostages, The (Les Otages) (A)	Annie Vernay	Nero		90	Apr. 22,'39
Housemaster (G)	Otto Kruger	Alliance	Oct. 15,'39	83	Feb. 26,'38
Human Beast, The (A)	Simone Simon	Paris Film		110	Apr. 1,'39
Indiscretions (A)	Sacha Guitry	Tri-National	Apr. 29,'39	80	May 13,'39
Itto	Native Cast	World	Feb. 30,'39		
Kreutzer Sonata (A)	Gaby Morley	Foreign Cinema Arts	Feb. 1,'39	87	Jan. 7,'39
La Inmaculada (A)	Fortunio Bonanova	United Artists		95	July 22,'39
Lambeth Walk, The (G)	Lupino Lane	MGM		84	Apr. 22,'39
Mamele	Molly Picon	Sphinx	Jan. '39	102	
Man and His Wife, A (A)	Harry Baur	French Film Ex.	Mar. 27,'39	80	Apr. 15,'39
(Reviewed under the title, "A Man with His Wife.")					
Marsellaise	Pierre Renoir	World	Mar. 30,'39		
Mind of Mr. Reeder, The (G)	Will Fyffe	Grand National		77	Mar. 11,'39
Mothers of Today (G)	Esther Field	Apex	Feb. 27,'39	92	Mar. 11,'39
Murder in Soho (A)	Jack La Rue	Assoc. British		70	Mar. 4,'39
My Song of Love	Tito Schipa	World			
Ninety Degrees South	Scott Expedition	World	July 1,'39		
Old Bones of the River (G)	Will Hay	G. F. D.		90	Jan. 21,'39
Outside, The (A)	Mary Maguire	Assoc. British		91	Feb. 25,'39
Peasant Wedding		Amer. Trading			
Poisoned Pen (A)	Flora Robson	Assoc. British		78	July 15,'39
Puritan, The (A)	Jean-Louis Barrault	Lenaur-Int'l		85	Mar. 25,'39
School for Husbands (A)	Rex Harrison	Hoffberg	Feb. 6,'39	70	Feb. 18,'39
Singing Charro, The (Cu- and Canta La Ley) (G)	Tito Guizar	Paramount		77	June 3,'39
Slalom (G)	Hella Hartwich	World	Mar. 1,'39	66	Jan. 23,'37
Sonaderes de la Gloria	M. C. Torres	Atlas	Jan. 24,'39	108	
So This Is London (A)	Alfred Drayton	20th Cent.-Fox		85	Feb. 4,'39
Spain in Arms (A)		Film Facts		80	Mar. 18,'39
Spies of the Air (A)	Barry K. Barnes	Assoc. British		77	May 6,'39
Street Without a Name	Pola Illery	World	Mar. 15,'39		
There Ain't No Justice (A)	Jimmy Hanley	A.B.F.D.		83	June 24,'39
They Drive by Night (A)	Emlyn Williams	First National		84	Jan. 28,'39
Three Waltzes (G)	Yvonne Printemps	Vedis		90	May 13,'39
Trouble Brewing (G)	George Formby	Assoc. British		87	Mar. 11,'39
What a Man! (G)	Sydney Howard	British Lion		74	Feb. 18,'39
When the Husband Travels	M. Phillipides	Brodie	Mar. '39	95	
Witch Night	Gosta Ekman	World			
With a Smile (G)	Maurice Chevalier	Malmar	Feb. 4,'39	79	Feb. 18,'39
Youth in Revolt (A)	Jean-Louis Barrault	Columbia	May 15,'39	90	May 27,'39

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (8-5-39) August 5, 1939. Numerals following review dates are production numbers.]

COLUMBIA

BROADWAY COMEDIES

Title	Rel. Date	Min.
A-Ducking They Did Go (4-22-39) 9406 (3 Stooges)	Apr. 7,'39	16½..
Boom Goes the Groom 9431 Andy Clyde	Mar. 24,'39	17½..
Calling All Curs 1401 (3 Stooges)	Aug. 25,'39†	17½..
Chump Takes a Bump, The 9433 Charley Chase	May 5,'39	18....
Mooching Through Georgia 9438 (All Star)	Aug. 11,'39	2 rls.
Mutiny on the Body 9429 Smith & Dale	Feb. 10,'39	17½..
Now It Can Be Sold 9434 Andy Clyde	June 2,'39	17....
Oily to Bed, Oily to Rise 1402 (3 Stooges)	Oct. 6,'39†	18½..
Pest from the West (6-17-39) 9435 Buster Keaton	June 16,'39	19....
Rattling Romeo 9436 Charley Chase	July 14,'39	17....
Sap Takes a Wrap, The 9430 Charley Chase	Mar. 10,'39	15½..
Saved by the Bell (8-12-39) 9408 (3 Stooges)	June 30,'39	17....
Skinny the Moocher 1421 Charley Chase	Sept. 8,'39†	16½..
Star Is Shorn, A 9432 (All Star)	Apr. 21,'39	17....
Static in the Attic 1422 Walter Catlett	Sept. 22,'39†	19....
Swing, You Swingers 9428 Andy Clyde	Jan. 20,'39	18½..
Three Little Sew and Sews 9404 (3 Stooges)	Jan. 6,'39	16....
Trouble Finds Andy Clyde 9437	July 28,'39	18....
We Want Our Mummy 9045 (3 Stooges)	Feb. 24,'39	17....
Yes, We Have No Bonanza 9407 (3 Stooges)	May 19,'39	16....

COLOR RHAPSODIES

Crop Chasers 1502	Sept. 22,'39†	1 rl..
Gorilla Hunt, The 9507	Feb. 24,'39	18....
Happy Tots (4-22-39) 9508	Mar. 31,'39	17....
Hollywood Sweepstakes (8-12-39) 9512	July 28,'39	18....
House That Jack Built, The 9509	Apr. 14,'39	17....
Jitterbug Knights 1501	Aug. 11,'39†	17....
Little Match Girl (reissue) (11-27-37) 8502	Dec. 16,'38	18½..
Lucky Pigs (6-17-39) 9510	May 26,'39	17....
Neil's Yells 9511	June 30,'39	17....
Mountain Ears 1503	Oct. 20,'39†	1 rl..
Peaceful Neighbors (2-18-39) 9506	Jan. 16,'39	18....

COLUMBIA TOURS

Big Town Commuters (New York) 9553	Feb. 3,'39	19....
Holland 1551	Sept. 15,'39†	1 rl..
Man-Made Island (6-17-39) 9554 (Frisco Fair)	May 26,'39	19....
Morocco 9556	Aug. 11,'39	10½..
Sojourn in India 9555	July 7,'39	19½..

COMMUNITY SING

No. 5 (2-18-39) 9655 (Friendship Songs)	Jan. 27,'39	10....
No. 6 9656 (Moon Songs)	Feb. 24,'39	10½..
No. 7 9657 (Parade of Hits)	Mar. 24,'39	19½..
No. 8 (4-29-39) 9658 (Strauss Music)	Apr. 21,'39	18....
No. 9 9659 (Songs of the West)	May 19,'39	10....
No. 10 (6-17-39) 9660 (Romance Songs)	June 16,'39	10....
(New Series)		
No. 1 1651 (Crosby Hit Songs)	Aug. 4,'39†	19....
No. 2 1652 (Old Time Songs)	Sept. 8,'39†	19½..

FABLE CARTOONS

Little Lost Sheep 1751	Oct. 6,'39†	1 rl..

FOOL WHO MADE HISTORY

No. 1 (Charles Goodyear) 1601	Aug. 25,'39†	1 rl..
No. 2 (Elias Howe) 1602	Oct. 6,'39†	1 rl..

HAPPY HOUR

Know Your History
(Remakes from "March of Years")

No. 1 9471	Feb. 22,'39	10½..
No. 2 9472	Mar. 23,'39	10½..
No. 3 9473	Apr. 21,'39	11....

KRAZY KAT CARTOONS

29. Krazy's Bear Tale 9704	Feb. 17,'39	17½..
30. Golf Chumps 9705	Apr. 6,'39	17....
31. Krazy's Shoe Shop 9706	May 12,'39	16....

MUSIC HALL VANITIES

Montmartre Madness (6-3-39)	June 30,'39	10½..
Night in a Music Hall, A (2-18-39) 9961	Jan. 20,'39	10½..
Night at the Troc 9962	Mar. 2,'39	10½..
Yankee Doodle Home (5-27-39) 9964	May 19,'39	10....

PHANTASIES CARTOON

Charm Bracelet, The 1701	Sept. 1,'39†	1 rl..

PICTUREGRAPH

No. 1 9951	Feb. 10,'39	.....

SCRAPPY CARTOONS

Scrappy's Added Attraction 9753	Feb. 3,'39	16½..
Scrappy's Rodeo 9756	June 2,'39	16....
Scrappy's Sideshow 9754	Mar. 3,'39	17....
Worm's Eye View, A (5-20-39) 9755	Apr. 28,'39	17....

SCREEN SNAPSHOTS

No. 5 9855	Jan. 3,'39	19....
No. 6 9856	Feb. 17,'39	10½..
No. 7 9857	Mar. 17,'39	10....
No. 8 (4-29-39) 9858	Apr. 8,'39	19½..
No. 9 (5-20-39) 9859	May 12,'39	10....
No. 10 9860	May 26,'39	10....
No. 11 9861	June 15,'39	10....
No. 12 9862	July 28,'39	10....
(New Series)		
No. 1 1851	Sept. 15,'39†	1 rl..
No. 2 1852	Oct. 20,'39†	1 rl..

SPECIAL SPORT THRILLS

Big Fish 9810	Aug. 18,'39	10....
Bows and Arrows 1801	Sept. 29,'39†	1 rl..
Diving Rhythm (5-20-39) 9806	Apr. 21,'39	10....
Jockeys Up (6-17-39) 9807	June 2,'39	19½..
King Vulture (1-21-38) 9803	Jan. 6,'39	11....
Navy Champions (4-22-39) 9805	Mar. 17,'39	19½..
Odd Sports 9804	Feb. 10,'39	10½..
Technique of Tennis (6-17-39) 9808	June 30,'39	18½..
There Goes Rusty 9809	July 15,'39	10½..

WASHINGTON PARADE

No. 2 (2-18-39) 9902 (Inside the White House)	Feb. 21,'39	11....
No. 3 (5-27-39) 9903 (Inside the Capitol)	Apr. 28,'39	10....
No. 4 9904 (Library of Congress)	Aug. 4,'39	10....

EDUCATIONAL

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SONG AND COMEDY HITS

Cavalcade of Stuff, No. 1 E1-1	Jan. 6,'39	19....
Cavalcade of Stuff, No. 2 E1-2	Jan. 20,'39	19...

MGM

CAPTAIN AND THE KIDS

(In Sepia)

Captain's Christmas, The (12-24-38) W-692	Dec. 17,'38	18....
Mama's New Hat W-882	Feb. 11,'39	19....
Petunia Natural Park W-693 (Color)	Jan. 14,'39	19....
Seal Skinners W-881 (Sepia)	Jan. 28,'39	18....

CARTOONS

Art Gallery (6-3-39) W-886 (Color)	May 13,'39	19....
Bear That Couldn't Sleep (7-15-39) W-887 (Sepia)	June 10,'39	19....
Goldilocks and the Three Bears (7-22-39) W-888	July 15,'39	11....
Jitterbug Follies (3-25-39) W-883 (Sepia)	Feb. 25,'39	19....
Little Goldfish, The (4-22-39) W-86 (Color)	Apr. 15,'39	18....
Wanted: No Master W-884	Mar. 18,'39	18....

CRIME DOESN'T PAY

No. 20—"The Wrong Way Out" (1-21-39) Linda Terry-Kenneth Howell	Dec. 24,'38	17....
No. 21—Money to Loan (3-25-39) P-812 Alan Dinehart-Paul Guilfoyle	Mar. 11,'39	21....
No. 22—While America Sleeps (4-22-39) P-813 Dick Purcell	Apr. 15,'39	21....
No. 23—Help Wanted (7-1-39) P-814 Tom Neal-Jo Ann Sayers	June 10,'39	21....

FITZPATRICK TRAVEL TALKS

Ancient Egypt (3-4-39) T-856	Jan. 21,'39	19....
Colorful Curacao (7-29-39) T-862	May 27,'39	19....
Glimpses of Australia (5-27-39) T-859	Apr. 15,'39	19....
Imperial Delhi (4-1-39) T-857	Feb. 18,'39	18....
Java Journey (6-3-39) T-858	Mar. 18,'39	18....
Picturesque Udaipur (7-15-39) T-861	May 13,'39	18....
Rural Hungary (6-24-39) T-860	Apr. 29,'39	19....
Singapore and Jahore T-855	Dec. 31,'39	19....
Sydney, Pride of Australia (2-4-39) T-854	Dec. 3,'38	19....

MGM MINIATURES

Great Heart, The (2-4-39) M-875 Tom Neal	Dec. 31,'38	11....
Greener Hills, The (7-15-39) M-880 Emmett Vogan-Grace Stafford	May 27,'39	11....
Hollywood Hobbies (6-17-39) M-878 Sally Payne-Joyce Compton	May 13,'39	10....
Ice Antics (2-24-39) M-876 (Sepia)	Feb. 11,'39	19....
Love on Tap M-877 (Sepia) Mary Howard	Mar. 18,'39	11....
Miracle of Salt Lake (12-31-38) M-874 Holmes Herbert	Nov. 12,'38	11....
Prophet Without Honor (6-17-39) M-879 Tom Neal	May 20,'39	11....

MUSICAL COMEDIES

Dream of Love, A (3-4-39) R-803 (Sepia)	Jan. 28,'39	20....
Happily Buried (6-3-39) R-805 Anthony Allen-Rita Oehman	Apr. 15,'39	20....
Men of Steel (1-28-39) R-801 Doris Weston	Dec. 17,'38	21....
Once Over Lightly (2-4-39) R-802 Dixie Dunbar-Johnny Downs	Dec. 17,'38	19....
Somewhat Secret (4-22-39) R-804 Mary Howard-Tom Collins	Mar. 29,'39	21....

OUR GANG

Alfalfa's Aunt (2-4-39) C-935	Jan. 7,'39	11....
Auto Antics C-942	July 22,'39	10....
Clown Princess (6-3-39) C-938	Apr. 15,'39	10....
Cousin Wilbur (6-17-39) C-939	Apr. 29,'39	10....
Dog Daze (7-29-39) C-941	July 1,'39	11....
Duel Personalities (4-8-39) C-937	Mar. 11,'39	10....
Football Romeo (1-21-39) C-933	Nov. 12,'38	10....
Joy Scouts (7-29-39)	June 24,'39	10....
Party Fever (10-15-38) C-742	Aug. 27,'38	10....
Practical Jokers (2-18-39) C-934	Dec. 17,'38	19....
Tiny Trouble (3-25-39) C-936	Feb. 18,'39	10....

PASSING PARADE

(Sepia)

No. 2—(3-4-39) K-922 (New Roadways)	Jan. 28,'39	10....
No. 3—(2-25-38) K-923 (Story of Alfred Nobel)	Feb. 18,'39	11....
No. 4—(4-22-39) K-924 (Story of Dr. Jenner)	Mar. 18,'39	10....
No. 5—(6-17-39) K-925 (Angel of Mercy) (Sepia)	May 20,'39	10....
No. 6—(6-17-39) K-926 (Yankee Doodle Goes to Town)	June 17,'39	9....
No. 7—Giant of Norway (7-22-39) K-927	June 24,'39	11....
No. 8—Story That Couldn't Be Printed K-928	July 22,'39	11....

PETE SMITH SPECIALTIES

Culinary Carving (8-12-39) S-910	July 1,'39	9....
Double Diving (1-28-39) S-904 (Sepia)	Jan. 14,'39	8....
Heroes at Leisure (3-4-39) S-905	Feb. 11,'39	10....
Marine Circus (4-22-39) S-906 (Color)	Mar. 11,'39	9....
Penny's Picnic (1-14-39) S-906 (Color)	Dec. 17,'38	10....
Poetry of Nature (7-8-39) (Sepia)	May 20,'39	10....
Radio Hams (6-17-39) S-908	May 20,'39	10....
Take a Cue S-911 (Sepia)	Aug. 12,'39	9....
Weather Wizards (4-22-39) S-907	Apr. 8,'39	9....

ROBERT BENCHLEY

Dark Magic (5-27-39) F-956	May 13,'39	10...
Home Early (6-17-39) F-957	May 27,'39	9....
Hour For Lunch, An (4-22-39) F-955	Mar. 18,'39	9....
How to Eat (7-8-39) F-958	June 10,'39	10....
How to Sublet (2-4-39) F-954	Jan. 28,'39	8....
Mental Poise (2-4-39) F-953	Dec. 10,'38	7....
Opening Day (12-10-38) F-952	Nov. 12,'38	9....

PARAMOUNT

BETTY BOOP CARTOONS

Title	Rel. Date	Min.
Musical Mountaineers (5-27-39) T8-3	May 12,'39	7....
My Friend the Monkey (2-18-39) T8-6	Jan. 27,'38	7....
On With the New (12-17-38) T8-3	Dec. 2,'38	7....
Pudgy in Thrills and Chills (2-4-39) T8-5	Dec. 23,'38	7....
Rhythm on the Reservation (7-22-39) T8-10	July 7,'39	7....
Scared Crows, The (7-8-39) T8-9	June 9,'39	7....
So Does an Automobile T8-7	Mar. 31,'39	1 rl..
Yip Yip Yippy (7-29-39) J8-6	July 28,'39	7....

COLOR CLASSICS

Always Kickin' (2-25-39) C8-3	Jan. 27,'39	7....
Barnyard Brat (7-15-39) C8-5	June 30,'39	7....
Small Fry (5-6-38) C8-4	Apr. 21,'39	7....

COLOR CRUISES

Colombia (8-12-39) K8-7	July 21,'39	10....
Costa Rica (12-10-38) K8-3	Dec. 2,'38	10....
Jamaica (7-15-39) K8-6	May 26,'39	10....
Land of the Inca Memories (2-4-39) K8-4	Jan. 27,'39	10....

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Republic of Panama K8-5	Mar.	24,'39..1 rl..
HEADLINERS		
Champagne Music of Lawrence Welk (3-4-39) A-8	Mar.	3,'39.10....
Hal Kemp and His Orch. A8-5	Dec.	2,'38..1 rl..
Music Through the Years (2-25-39) A8-7	Feb.	3,'39.11....
Jan Garber and Orch.		
Orrin Tucker and Orch. A8-4	Nov.	4,'38..1 rl..
Paramount Presents Hoagy Carmichael (6-3-39) A8-10	May	5,'39.10....
Song Is Born, A (12-24-38) A8-6	Jan.	6,'39.10....
Larry Clinton and Orch.		
Sweet Moments A8-12	Aug.	11,'39..1 rl..
Russ Morgan and Orch.		
Tempo of Tomorrow (7-1-39) A8-11	June	2,'39.10....
Richard Himber and Orch.		
Three Kings and a Queen A8-9	Apr.	7,'39..1 rl..
Vincent Lopez and Orch.		
PARAGRAPHICS		
Circus Co-ed (3-11-39) V8-8	Mar.	10,'39.10....
Farewell Vienna (7-15-39) V8-11	June	23,'39.10....
Fisherman's Pluck V8-9	Apr.	14,'39..1 rl..
Oh Say, Can You Ski (2-4-39) V8-5	Dec.	16,'38.10....
Raising Canines (11-5-38) V8-4	Nov.	11,'38.10....
Schubert's Unfinished Symphony (11-26-38) V8-6	Jan.	13,'39.10....
Swans (5-27-39) V8-10	May	19,'39.10....
That's Africa (3-4-39) V8-7	Feb.	10,'39.10....
PARAMOUNT PICTORIAL		
(New Series)		
No. 4—P8-4	Nov.	4,'38..1 rl..
No. 5—(12-3-38) P8-5	Dec.	9,'38..1 rl..
No. 6—P8-6	Jan.	6,'39..1 rl..
No. 7—(2-11-39) P8-7	Feb.	3,'39..1 rl..
No. 8—(3-11-39) P8-8	Mar.	3,'39.10....
No. 9—(5-20-39) P8-9	Mar.	31,'39.10....
No. 10—P8-10	May	5,'39..1 rl..
No. 11—(6-24-39) P8-11	June	2,'39.10....
No. 12—(8-12-39) P8-12	July	7,'39.10....
POPEYE THE SAILOR		
Aladdin and His Wonderful Lamp (4-29-39) EE8-1 (special)	Apr.	7,'39.22....
Cops Is Always Right (1-21-39) E8-5	Dec.	30,'38..7....
Customers Wanted (2-18-39) E8-6	Jan.	27,'39..7....
Date to Skate, A (12-3-38) E8-4	Nov.	18,'38..7....
Ghost Is the Bunk (7-22-39) E8-9	June	16,'39..7....
Hello How Am I? (8-12-39) E8-10	July	14,'39..7....
It's the Natural Thing to Do E8-11	July	28,'39..1 rl..
Leave Well Enough Alone (5-13-39)	Feb.	24,'39..7....
Wotta Nitemare (7-15-39) T8-8	Mar.	24,'38..7....
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
POPULAR SCIENCE		
(In Color)		
(New Series)		
No. 2—J8-2	Nov.	4,'38..1 rl..
No. 3—J8-3	Jan.	6,'39..1 rl..
No. 4—J8-4	Mar.	10,'39..1 rl..
No. 5—(5-27-39) J8-5	May	12,'39.11....
No. 6—(7-29-39) J8-6	July	14,'39.11....
GRANTLAND RICE SPORTLIGHTS		
No. 57—Super Athletes (11-19-38) R8-5	Nov.	25,'38..1 rl..
No. 58—Frolicking Frogs R8-6	Dec.	23,'38..1 rl..
No. 59—Two Boys and a Dog (12-31-38) R8-7	Jan.	20,'39.10....
No. 60—Hold Your Breath (2-18-39) R8-8	Feb.	17,'39.10....
No. 61—The Sporting Irish (3-4-39) R8-9	Mar.	17,'39.10....
No. 62—Good Skates (5-6-39) R8-10	Apr.	14,'39.10....
No. 63—Diamond Dust (63-3-99) R8-11	May	12,'39.10....
No. 63—Death Valley Thrills (6-24-39) R8-12	June	9,'39.10....
No. 64—Watch Your Step R8-13	July	7,'39..1 rl..
UNUSUAL OCCUPATIONS		
(In Color)		
(New Series)		
No. 3—(2-4-39) L8-3	Dec.	2,'38.11....
No. 4—(1-28-39) L8-4	Feb.	3,'39.10....
No. 5—(5-6-39) L8-5	Apr.	14,'39,11....
No. 6—(7-29-39) L8-6	June	16,'39.10....

RKO RADIO

Title	Rel. Date	Min.
LEON ERROL COMEDIES		
Crime Rave 93,703	Jan.	13,'39.18....
Home Boner 93,704	Mar.	10,'39.20....
Moving Vanities (5-6-39) 93,705	May	5,'39.17....
Ring Madness 9370	June	30,'39.19....
HEADLINERS		
No. 2—Romancing Along 93,602	Dec.	30,'38.21....
No. 3—Swing Vacation 93,603	Feb.	24,'39.17....
No. 4—Sales Slips 93,604	June	2,'39.17....
EDGAR KENNEDY COMEDIES		
Baby Daze 93,405	May	19,'39.15....
Clean Sweep, A, 93,402	Dec.	2,'38.17....
Clock Wise (4-1-39) 93,404	Mar.	24,'39.18....
Feathered Pests 93,406	July	14,'39..2 rls.
Maid to Order 93,403	Jan.	27,'39.18....
MARCH OF TIME		
1938-39		
No. 4—Uncle Sam the Good Neighbor (11-26-38) 93,104	Nov.	25,'38.19....
No. 5—The Refugee—Today and Tomorrow (12-24-38) 93,105	Dec.	23,'38.18....
No. 6—State of the Nation (1-28-39) 93,106	Jan.	20,'39.18....
No. 7—Young America — Mexico's New Crisis (2-18-39) 93,107	Feb.	17,'39.19....
No. 8—Background for War: The Mediterranean (3-18-39) 93,108	Mar.	17,'39.18....
No. 9—Japan: Master of the Orient (4-15-39) 93,109	Apr.	14,'39.19....
No. 10—Dixie-U.S.A. (5-13-39) 93,110	May	12,'39.19....
No. 11—War, Peace and Propaganda (6-10-39) 93,111	June	9,'39.19....
No. 12—The Movies March On (7-8-39) 93,112	July	7,'39.22....
No. 13—Metropolis—1939 (8-5,'39) 93,113	Aug.	4,'39.18....
NU-ATLAS PRODUCTIONS		
Arcade Varieties (5-20-39) 94,210	May	12,'39.11....
Lillian Roth		
Cafe Rendezvous (12-3-38) 94,205	Dec.	23,'38.10....
Hello Mama (4-1-39) 94,209	Apr.	14,'39.11....
George Jessel		
Readin' Ritin' and Rhythm 94,207	Feb.	17,'39.10....
Lucky Millinder and Orch.		
Samovar Serenade 94,208	Mar.	17,'39..1 rl..
Luba Malina		
Tropical Topics 94,206	Jan.	20,'39.10....
Rosita Ortega		
PATHE NEWS		
Released twice a week		
PATHE REVIEWS		
Released once a month		
PATHE TOPICS		
Released seven times a year		
RADIO FLASH COMEDIES		
Marriage Go-Round 93,204	July	28,'39.18....
Plumb Crazy 93,202	Feb.	3,'39.16....
Dog-Gone 93,208	Apr.	21,'39.16....
RAY WHITLEY COMEDIES		
Prairie Pappas 93,502	Dec.	16,'38.18....
Ranch House Romeo (4-1-38) 93,503	Apr.	7,'39.17....
Sagebrush Serenade 93,504	June	6,'39.19....
REELISMS		
Air Waves (3-17-39) 94,607	Mar.	10,'39.10....
Dude Ranch (12-3-38) 94,603	Nov.	11,'38..9....
Gold 94,606	Feb.	10,'39..1 rl..
Kennel Kings 94,612	July	12,'39..1 rl..
Newsreel (12-31-38) 94,604	Dec.	9,'38.10....
Pack Trip 94,613	Aug.	18,'39..9....
Pilot Boat 94,605	Jan.	20,'39..9....
Soldiers of Sea 94,608	Apr.	7,'39..9....
Television (5-6-39) 94,609	May	5,'39..9....
Swinquet (7-15-39) 94,610	May	26,'39..8....
World of Tomorrow (7-15-39) 94,611	June	23,'39..9....
Zoo (8-12-39) 94,612	July	21,'39..9....
RKO PATHE SPORTSCOPE		
Big Leaguers (4-29-39) 64,309	Apr.	21,'39..9....
Bird Dogs (11-19-38) 94,303	Nov.	4,'38.10....
Blue Grass (12-17-38) 94,304	Dec.	2,'38.10....
Bow Strings 94,306	Jan.	27,'39..9....
Devil Drivers (7-15-39) 94,311	June	16,'39..9....
On the Wing 94,305	Dec.	30,'38.10....
Riding the Crest (7-8-39) 94,312	July	14,'39..9....
Smooth Approach (5-20-39) 94,310	May	19,'39..9½..
Snow Falls (3-18-39) 94,307	Feb.	24,'39..1 rl..
Sporting Wings (4-1-39) 94,308	Mar.	24,'39..9....
WALT DISNEY CARTOONS		
Autograph Hound 94,116	Sept.	1,'39..8....
Beach Picnic (5-27-39) 94,114	June	9,'39..8....
Donald's Cousin Gus (5-20-39) 94,113	May	19,'39..8....
Donald's Golf Game 94,103	Nov.	4,'38..8....
Donald's Lucky Day (10-1-38) 94,107	Jan.	13,'39..8....
Donald's Penguin (5-27-39) 94,117	Aug.	11,'39..8....
Ferdinand the Bull (10-1-38) 94,104	Nov.	25,'38..8....
(Exploitation: Jan. 7,'39, p. 50; Jan. 28,'39, pp. 59-60.)		
Goofy and Wilbur (10-1-38) 94,110	Mar.	17,'39..8....
Hockey Champ (5-20-39) 94,110	Mar.	17,'39..7....
Merbabies 94,105	Dec.	9,'38..8....
Mother Goose Goes Hollywood (10-38) 94,106	Dec.	23,'38..7½..
Practical Pig, The (10-1-38) 94,109	Feb.	24,'39.....
Sea Scout 94,115	June	30,'39..8....
Society Dog Show (11-12-38) 94,108	Feb.	3,'39..8....
Ugly Duckling, The (10-1-38) 94,111	Apr.	7,'39..8....

20TH CENTURY-FOX

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Conquering the Colorado 0201	Aug.	18,'39†11....
Daily Diet of Danger, A 9203	Dec.	9,'38..9....
Filming the Fleet 0202	Oct.	27,'39†.1 rl..
Sand Hogs 9205	May	12,'39.10....
FASHIONS (In Color)		
Fashion Forecast, No. 2 (12-31-38) 9602	Dec.	23,'38.10....
Fashion Forecast, No. 3 9603	Mar.	31,'39.10....
Fashion Forecast, No. 4 9604	July	7,'39..1 rl..
Fashion Forecasts, No. 5 0601	Sept.	15,'39†.1 rl..
FATHER HUBBARD'S ALASKAN ADVENTURES		
Birthplace of Icebergs 0101	Aug.	4,'39†11....
LEW LEHR		
Monkeys Is the Craziest People 0401	Sept.	29,'39†.1 rl..
Muscle Maulers (5-6-39) 9404	Apr.	14,'39.11....
What Every Girl Should Know (10-22-38) 9402	Nov.	25,'38.11....
What Every Inventor Should Know 9403	Jan.	20,'39.11....
MAGIC CARPET SERIES		
(Lowell Thomas)		
Evergreen Empire, The 0102	Oct.	13,'39†.1 rl..
Good Neighbors 9106	May	26,'39.11....
Isle of Pleasure (11-19-38) 9103	Feb.	3,'39.11....
Mystic Siam (5-6-39) 9105	Mar.	17,'39.10....
Tempest Over Tunis 9107	June	9,'39.11....
Viking Trail (12-31-38) 9104	Feb.	17,'39.10....
TERRY-TOONS		
Africa Squawks 9516	June	30,'39..7....
Barnyard Baseball 9517	July	14,'39..7....
Barnyard Egg-citement (5-6-39) 9528	May	5,'39..7....
(color)		
Cuckoo Bird, The 9511	Apr.	7,'39..7....
Frozen Feet 9509	Feb.	24,'39..7....
Gandy Goose in a Bully Romance 9515	June	16,'39..7....
Gandy Goose in G Man Jitters 9510	Mar.	10,'39..7....
Gandy the Goose in the Frame Up 9507	Dec.	30,'38..7....
Gandy Goose In Doomsday 9524	Dec.	16,'38..7....
(color)		
Golden West, The 0501	Aug.	25,'39†.7....
Hook Line and Sinker 0552	Sept.	8,'39†.1 rl..
Nick's Coffee Pot 9513	May	19,'39..7....
Nutty Network, The 9527	Mar.	24,'39..7....
(color)		
One Gun Gary in Nick of Time 9503	Jan.	27,'39..7....
Orphan Duck, The 0553	Oct.	6,'39†.1 rl..
Owl and Pussycat, The 9525	Jan.	13,'39..7....
(color)		
Prize Guest, The, 9514	June	2,'39..7....
Sheep in the Meadow 0502	Sept.	22,'39†.1 rl..
Their Last Bean (4-29-39) 9512	Apr.	21,'39..7....
Three Bears, The 9526	Feb.	10,'39..7....
(color)		
Two Headed Giant (8-12-39) 0551	Aug.	11,'39†.7....
Village Blacksmith 9506	Dec.	2,'38..7....
Wolf's Side of the Story 9503	Sept.	23,'38..7....
ED THORGERSEN (Sports)		
Big Game Fishing 0301	Sept.	1,'39†.1 rl..
Hunting Dogs (5-6-39) 9303	Mar.	3,'39.11....
Inside Baseball 9304	Apr.	28,'39.11....
Shooting for Par 9302	Jan.	6,'39.11....
Sports Immortals 9305	June	23,'39.11....

UNITED ARTISTS

Title	Rel. Date	Min.
WORLD WINDOWS		
(Color)		
Arabian Bazaar (12-31-38)	Sept.	1,'39.10....
Eternal Fire, The (1-28-39)	Sept.	21,'39.10....
Fox Hunting (1-21-39)	Jan.	3,'39.10....
Jerusalem (1-14-39)	May	1,'39.10....
Labanon Coast	Dec.	1,'39.10....
Petra (1-14-39)	Aug.	1,'39.10....
Rome Symphony (12-31-38)	Feb.	15,'39.10....
River Thames (4-15-39)	Nov.	1,'39.10....
Ruins of Palmyra	Oct.	1,'39.10....
Wanderers of the Desert	July	1,'39.10....

UNIVERSAL

Title	Rel. Date	Min.
GOING PLACES WITH GRAHAM McNAMEE		
No. 57—3355	Nov.	28,'38..1 rl..
No. 58—(2-11-39) 3356	Dec.	26,'38..9....
No. 59—(2-25-39) 3357	Jan.	30,'39..9....
No. 60—(3-11-39) 3358	Feb.	20,'39..9½..
No. 61—(4-15-39) 3359	Mar.	13,'39..9....
No. 62—(5-20-39) 3360	Apr.	10,'39..9....
(Reviewed under title, "America Takes to Skies.")		
No. 63—(6-3-39) 3361	May	15,'39..9½..
(Reviewed under the title, "Theatre of the Sky.")		
No. 64—(7-15-39) 3362	June	26,'39..9½..
No. 65—(7-29-39) 3363	July	17,'39..9....
LANTZ CARTUNES		
A-Haunting We Will Go (7-15-39)		7½..
Arabs with Dirty Fezzes 3259	July	31,'39..7....
Baby Kittens (12-3-38) 3245	Dec.	19,'38..1 rl..
Bird on Nellie's Hat (7-8-39) 3257	June	19,'39..7....
Birth of a Toothpick 3250	Feb.	27,'39..7½..
Bola Mola Land (5-27-39) 3256	May	26,'39..7....
Charlie Cucukoo (5-13-39) 3254	Apr.	24,'39..7....
Crack Pot Cruise 3253	Apr.	10,'39..8½..
Disobedient Mouse (12-3-38) 3244	Nov.	28,'38..8½..
I'm Just a Jitterbug (1-21-39) 3248	Jan.	23,'39..7....

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Little Blue Blackbird (12-10-38) 3246	Dec.	26,'38..7....
Little Tough Mice (4-15-39) 3251	Mar.	13,'39..7....
Magic Beans (3-11-39) 3249	Feb.	13,'39..7½..
Nellie of the Circus (5-20-39) 3255	May	8,'39..7....
One Armed Bandit (4-8-39) 3252	Mar.	27,'38..7....
Snuffy Skunk's Party 3260	Aug.	7,'39..1 rl..
Soup to Mutts (2-4-39) 3247	Jan.	9,'39..7....
Stubborn Mule (8-12-39) 3258	July	3,'39..7....
MENTONE MUSICAL COMEDIES		
Bank Notes (3-11-39) 3228. Gus Van	Mar.	15,'39.19....
Boy Meets Joy. Pinky Tomlin-Joy Hodges	Sept.	6,'39.17....
Cafe Boheme (4-1-39) 3229. Ray Smeck & Islanders	Apr.	12,'39.17....
Down on the Barn (2-26-38) 2167. Billy Jones-Ernie Hare	Feb.	23,'38.17....
Gals and Gallons (6-3-39) 3232. East and Dumke	July	12,'39.17½..
Music and Models (12-3-38) 3225. Jack Arthur	Dec.	14,'38.18....
Nautical Knights (1-28-39) 3226. Arthur & Morton Havel	Jan.	11,'39.19....
Patio Serenade (11-12-38) 3224. Titol Coral-Armida	Nov.	16,'38.17....
Pharmacy Frolics (5-20-39) 3230. Three Playboys	May	17,'39.18½..
Stars and Stripes (7-2-38) 2172. Ed East-Ralph Dumke	Feb.	15,'39..2 rls.
Swing Sanatorium (5-20-39) 3241. Dorothy Stone-Chas. Collins	June	14,'39.18....
Wild and Bully (2-18-39) 3227. J. Harold Murray	Feb.	15,'39.19....
With Best Dishes (6-3-39) 3233. Charles Kemper	Aug.	9,'39.17....
SPECIAL		
March of Freedom (5-20-39) 4110	Sept.	6,'39†20....
STRANGER THAN FICTION SERIES		
No. 56—Novelty (12-3-38) 3367	Nov.	21,'38..9....
No. 57—Novelty (12-17-38) 3368	Dec.	5,'38..9....
No. 58—Novelty (1-28-39) 3369	Jan.	2,'39..9½..
No. 59—Novelty (3-4-39) 3370	Feb.	6,'39..9....
No. 60—Novelty (3-4-39) 3371	Mar.	6,'39..9....
No. 61—Novelty (4-22-39) 3372	Apr.	3,'39..9....
No. 62—Novelty (5-20-39) 3373	May	1,'39..9....
No. 63—Novelty (6-3-39) 3374	June	5,'39..9....
No. 64—Novelty 3375	July	3,'39..1 rl..
No. 65—Novelty (7-15-39) 3376	Aug.	7,'39..9½..

VITAPHONE

Title	Rel. Date	Min.
BROADWAY BREVITIES		
Star Dust (12-3-38) 4015. Benny Davis	Dec.	12,'38.22....
Boarder Trouble 4016	Dec.	17,'38..2 rls.
Joe and Asbestos		
Swing Time in the Movies (1-7-39) 4003. Fritz Feld (color)	Jan.	7,'39.20....
Hats and Dogs 4017	Dec.	31,'38.20....
Wini Shaw		
Sophomore Swing (2-4-39) 4021. Harvest Moon Dancers	Jan.	21,'39.20....
Sundae Serenade 4020. Rosie Moran	Feb.	25,'39..2 rls.
Projection Room 4022. Arthur and Case	Mar.	4,'39..2 rls.
Small Town Idol, A (3-11-39). Ben Turpin	Feb.	11,'39.20....
Home Cheap Home 4023. Henry Armetta	Mar.	18,'39..2 rls.
A Fat Chance 4024. Johnny Perkins	Mar.	25,'39..2 rls.
Rollin' in Rhythm 4025	Apr.	15,'39..2 rls.
Seeing Spots 4026. Duke McHale	Apr.	29,'39..2 rls.
You're Next to Closing 4027. Cross and Dunn	May	13,'39..2 rls.
Broadway Buckaroo (6-17-39) 4028. Red Skelton	June	3,'39.20....
Quiet Please (5-27-39) 4006. Fritz Feld (color)	July	1,'39.20....
Wardrobe Girl 4029. Ginger Manners	June	17,'39.....
A Swing Opera 4030. Tess Gardella	July	22,'39..2 rls.
COLOR PARADE		
Nature's Mimics (2-4-39) 4604	Dec.	3,'38.10....
Points on Pointers 4606	Jan.	28,'39..1 rl..
Mechanix Illustrated, No. 3 (3-4-39) 4607	Feb.	25,'39.10....
The Roaming Camera (4-15-39) 4608	Mar.	25,'39.11....
Mechanix Illustrated, No. 4 (5-27-39) 4609	Apr.	22,'39.10....
For Your Convenience (6-17-39) 4610	May	20,'39.10....
Mechanix Illustrated, No. 5 4612	June	17,'39..1 rl.
Modern Methods (8-12-39) 4611	July	15,'39.10....
FLOYD GIBBONS' "YOUR TRUE ADVENTURE"		
Treacherous Waters (12-17-38) 4304	Dec.	10,'38.10....
The Human Bomb (1-28-39) 4305	Jan.	7,'39.12....
High Peril (3-4-39) 4306	Feb.	18,'39.12....
A Minute from Death 4307	Mar.	4,'39..1 rl..
Chained (4-15-39) 4308	Apr.	1,'39.12....
Voodoo Fires (5-27-39) 4309	May	6,'39.12....
Haunted House (6-24-39)	June	3,'39.12....
Lives in Peril 4311	July	1,'39.....
Three Minute Fuse 4312	July	29,'39..1 rl..
HISTORICAL TECHNICOLOR FEATURETTES		
Declaration of Independence, The (10-15-38) 4002. John Litel (color)	Nov.	28,'38.19....
Lincoln in the White House (1-14-39) 4004. Frank McGlynn (color) (Exploitation: Feb. 25,'39, p. 68; May 20,'39, p. 61.)	Feb.	11,'39.20....
Sons of Liberty (3-25-39) 4005. Claude Rains	May	20,'39.20....
Bill of Rights 4007	Aug.	19,'39†.2 rls.
LOONEY TUNES		
No. 62—Porky the Gob (12-31-38) 4805	Dec.	17,'38..7....
No. 63—The Lone Stranger and Porky 4806	Jan.	7,'39..7....
No. 64—It's an Ill Wind 4807	Jan.	28,'39..1 rl..
No. 65—Porky's Tire Trouble 4808	Feb.	18,'39..1 rl..
No. 66—Porky's Movie Mystery (3-24-39) 4809	Mar.	11,'39..7....
No. 67—Chicken Jitters (4-1-39) 4810	Apr.	22,'39..1 rl..
No. 68—Porky and Teabiscuit (5-20-39) 4811	Apr.	1,'39..7....
No. 69—Kristopher Kolumbus, Jr. 4812	May	13,'39..1 rl..
No. 70—Polar Pals (6-17-39) 4813	June	3,'39..7....
No. 71—Scalp Trouble 4814	June	24,'39..1 rl..
No. 72—Porky's Picnic 4815	July	15,'39..1 rl..
No. 73—Wise Quack 4816	Aug.	5,'39..1 rl..
MELODY MASTERS		
Music With a Smile (7-30-38) 4705	Dec.	3,'38.10....
Dave Apollon and Orch. (12-17-38) 4706	Dec.	24,'38.11....
Clyde Lucas and Orch. (1-21-39) 4707	Jan.	7,'39.10....
Blue Barron and Orch. 4708	Jan.	21,'39..1 rl..
Jerry Livingston and Orch. 4709	Feb.	4,'39..1 rl..
Russ Morgan and Orch. (3-4-39) 4710	Feb.	25,'39.10....
Dave Apollon and Orch. 4711	Apr.	22,'39..1 rl..
Clyde McCoy and Orch. (5-27-39) 4712	Mar.	18,'39.10....
Artie Shaw and Orch. (1-8-39) 4713	Apr.	29,'39.10....
Larry Clinton and Orch. 4714	May	20,'39..1 rl..
Leith Stevens and Orch. (6-17-39) 4715	June	10,'39.10....
Rita Rio and Orch. 4716	July	1,'39..1 rl..
Will Osborne and Orch. (8-5-39) 4717	July	22,'39†10....
Eddie Delange and Orch. 4718	Aug.	12,'39..1 rl..
MERRIE MELODIES (In Color)		
No. 70—Daffy Duck in Hollywood 4506	Nov.	5,'38..7....
No. 71—Count Me Out (12-31-38) 4507	Dec.	17,'38..7....
No. 72—The Mice Will Play 4508	Dec.	31,'38..7....
No. 73—Dog Gone Modern (1-21-39) 4509	Jan.	14,'39..7....
No. 74—Ham-ateur Night 4510	Jan.	28,'39..7....
No. 75—Robin Hood Makes Good (3-4-39) 4511	Feb.	11,'39..7....
No. 76—Gold Rush Daze 4512	Feb.	25,'39..1 rl..
No. 77—A Day at the Zoo 4513	Mar.	11,'39..1 rl..
No. 78—Presto Chango 4514	Mar.	25,'39..1 rl..
No. 79—Bars and Stripes Forever 4515	Apr.	8,'39..1 rl..
No. 80—Daffy Duck and Dinosaur (4-22-39) 4516	Apr.	22,'39..7....
No. 81—Thugs with Dirty Mugs 4517	May	6,'39..1 rl..
No. 82—Naughty But Mice 4519	May	10,'39..1 rl..
No. 83—Believe It or Else 4520	June	3,'39..1 rl..
No. 84—Hobo Gadget Band (6-17-39) 4518	June	17,'39..7....
No. 85—Old Glory (6-17-39) 4521	July	1,'39.10....
No. 86—Dangerous Dan McFoo 4522	July	15,'39..1 rl..
No. 86—Snow Man's Land 4523	July	29,'39..1 rl..
No. 87—Hare-Um Scare-Um (8-12-39) 4524	Aug.	12,'39..7....
TECHNICOLOR SPECIALS		
Immortal Brush (10-22-38) 4402	Nov.	19,'38..9....
The Master's Touch 4408	Feb.	18,'39..1 rl..
SPECIAL		
Nine Million, The (2-18-39)		9....
VITAPHONE VARIETIES		
Robbin' Good (12-3-38) 4904. Luis Zingone	Dec.	19,'38.10....
Ski Girl (1-28-39) 4905	Jan.	14,'39.10....
"Gadgeteers" 4906	Feb.	18,'39..1 rl..
Tax Trouble 4907. Grouch Club	Mar.	18,'39..1 rl..
The Crawfords "at Home" 4909	Apr.	15,'39..1 rl..
Dean of the Pasteboard (5-27-39) 4910. Luis Zingone	May	27,'39.10....
Right Way, The (6-17-39) 4908. Irene Rich	July	1,'39..9....
Witness Trouble 4911. Grouch Club	July	29,'39..1 rl..
One Day Stand 4912	Aug.	19,'39..1 rl..

OTHER PRODUCT

Title	Rel. Date	Min.
ABPC		
Come Back to Erin (5-20-39)		33....
ALLIANCE		
Birth of the Movies	Sept.	1,'39.22....
Warning, The (4-1-39)	Aug.	1,'39.32....
AMERICAN RED CROSS		
Footsteps (5-27-39)		11....
AMERICAN TRADING		
La Traviata		
Little Journeys to Distant Lands		
Travel Talks		
ASSOC. OF SCHOOL FILM LIBRARIES		
New World for Old (6-3-39)		25....
BRITISH		
Border Collie (8-12-39)		
Londoners, The (4-29-39)		35....
Reporter Investigates Liberty (5-6-39)		17....
CENTRAL		
Chinook's Children (6-3-39)		10....
CIVIC		
City, The (5-20-39)		44....
ENNIS		
Memory Lingers On, The (8-5-39)		10....
FRENCH FILM EXCHANGE		
Ave Maria (7-15-39)		
Rembrandt (7-15-39)		
Trip to the Sky (7-1-39)		10....
G. P. O.		
Health for the Nation (7-15-39)		
Spare Time (6-17-39)		
Men in Danger (6-17-39)		
LENAUER		
Frosty Frolics (12-24-38)		11....
Getting Your Money's Worth (12-31-38)		11....
MOTION PICTURE INDUSTRY		
For Auld Lang Syne (4-22-39)		10....
PATHE COMMERCIAL		
Miracles of Modernization (7-8-39)		8....
SANDERS FILM		
Fishing in the Fjords (11-12-38)		10....
Dalecarlia, The Heart of Sweden (11-19-38)		10....
SPECTATOR-DENNING		
Point of View (6-3-39)		
WORLD		
Andante et Dondo		
Ave Marie		
Children's Corner		
Jeune Fille Au Jardin		
Les Berceuses		
Song of Ceylon		
Valse Brilliante		
WPA		
Shock Troop of Disaster (2-25-39)		10....

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Title	Rel. Date	Min.
Flying G-Men (2-18-39). James Craig-Lorna Gray	Jan.	28,'39.18....
Mandrake, the Magician (5-13-39). Warren Hull-Doris Weston (1st episode 27 min.)	May	6,'39.....
Overland with Kit Carson. Bill Elliott-Iris Meredith	July	21,'39.....
Shadow, The 1140. (15 episodes)	Oct.	27,'39†.....

REPUBLIC

Title	Rel. Date	Min.
Daredevils of the Red Circle (6-10-39). Charles Quigley-Herman Brix (each)	June	10,'39.18....
Dick Tracy's G-Men. Ralph Byrd (15 episodes) (1st episode 29 min.)	Sept.	2,'39.....
Lone Ranger Rides Again. Robert Livingston-Chief Thunder Cloud (each) (15 episodes) (1st episode 30 min.) (Exploitation: Nov. 11,'39, p. 55.)	Feb.	25,'39..2 rls.

UNIVERSAL

Title	Rel. Date	Min.
Buck Rogers (2-11-39) 3881-92. Buster Crabbe	Apr.	11,'39.....
Oregon Trail, The (5-20-39) 4581. John Mack Brown-Louise Stanley (each) (15 episodes)	July	4,'39.21....
Phantom Creeps, The. Bela Lugosi-Dorothy Arnold	Oct.	17,'39.....
Scouts to the Rescue (12-31-38) 3781-92. Jackie Cooper-Vandell Darr (Exploitation: Jan. 14,'39, p. 65.)	Jan.	17,'39.....

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Better Theatres

EQUIPMENT • FURNISHINGS • OPERATION • DESIGN

AUGUST 19, 1939

GENERAL FEATURES

PAGE

A Theatre of Today in Bombay 4
A Finer Theatre for the Workers of an Industrial Suburb . . . 7
The Guiding Idea Behind the Law of Liability for Injury in Theatres 10
Auditorium Design to Serve Both Sound and Decoration . . . 11

PLANNING AND FURNISHING THE THEATRE

Classic Art as Decorative Devices in Theatres Today 17
Schlanger on Theatre Form; Potwin on Acoustics 22
Effective Uses for Patent-Back Carpet 23

EQUIPMENT AND OPERATION

Making Light Play a Leading Role in Low-Cost Remodeling . . 26
Seating the Auditorium 28
Air Movement Control in the Theatre Ventilating System . . . 30

MODERN PROJECTION

What Price Projection Inefficiency? 36
F. H. Richardson's Comment 39

SECTION TWO



MONITOR automatic electric motor control was recognized as the best available control for the heating and air conditioning of the new Kentucky. The F & Y Building Service of Columbus, Ohio, co-operating with Mr. Louis Wiethe, owner, in designing and building this up-to-date theatre, took full account of the importance of perfect, unfailing, dependable motor control.

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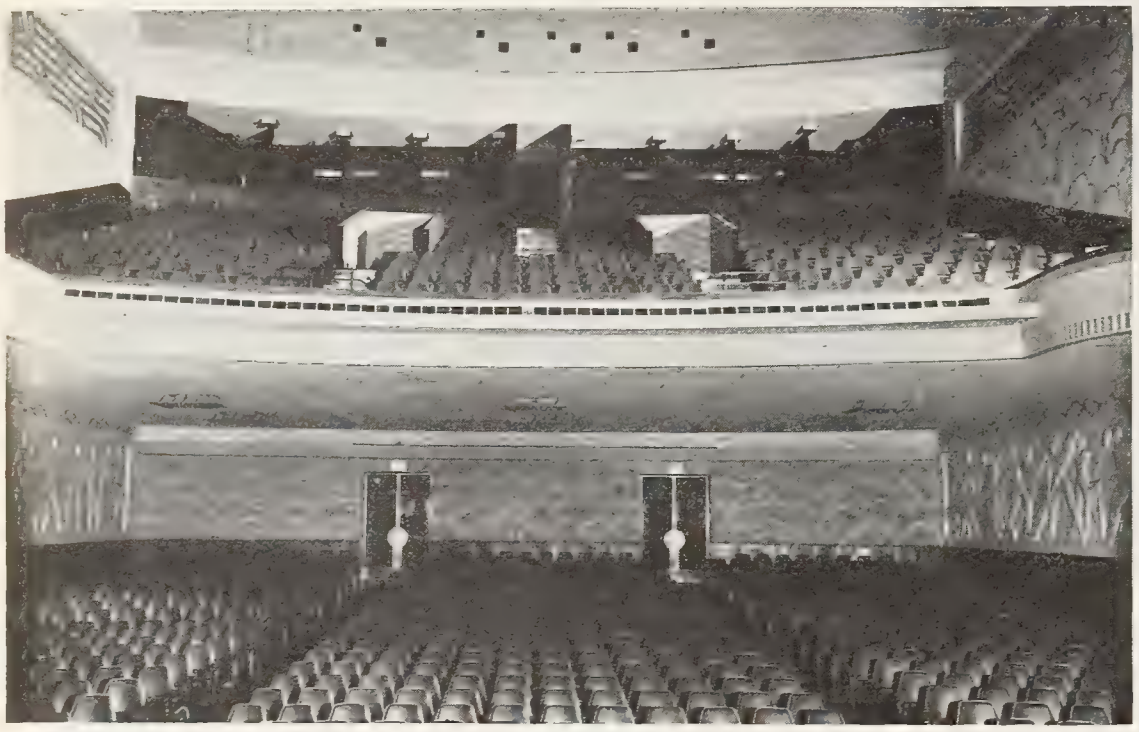
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Two views of the auditorium. Note chair backs below.



A THEATRE OF TODAY IN BOMBAY





A THEATRE combining indirect lighting and bright color schemes in the latest American and European decorative manner is the new Eros, just completed at Bombay, India. Built and operated by Mr. S. C. Cambata of that city, the Eros is housed in a large, combination office, apartment and theatre structure under a tower reaching 140 feet high. . . . The prominently located corner entrance gives directly on a large, circular foyer floored with marble and elaborately decorated with murals. Elevators carry patrons from this foyer both to the balcony and to soda fountain, cocktail bar and restaurant dance-hall which are parts of this theatre, and are equipped with loud speakers through which patrons can hear musical portions of the picture while waiting to take their places in the auditorium. . . . Marble and teakwood are the most prominent auditorium materials. Walls and ceiling are painted sky blue; side walls on the lower floor and the area above the proscentum are decorated by life-size marble friezes. Balcony walls are decorated with two large, oblong panels with silhouette design in silver and blue. Large electric clocks of two different face designs located above the front exits are surmounted by tall, ornamental grilles. Tableau curtains are of blue silk velour carrying an elaborate design in silk of many colors. Auditorium lighting is entirely indirect, and is designed to provide a constantly changing play of colors. . . . Chairs were specially made to order by American Seating Company according to a design specified by Mr. Cambata, with ventilated spring construction, enclosed hat holder and foot rest. . . . Sound equipment, by RCA, includes hearing aid attachments in different parts of the theatre. Epuipment incluudes Simplex E-7 projectors.

Better Theatres

AUGUST 19, 1939
Vol. 136 No. 8

. . . a section of Motion Picture Herald devoted to the physical theatre, published by the Quigley Publishing Company, Inc., Rockefeller Center, New York, every fourth week. Martin Quigley, publisher and editor-in-chief. George Schutz, editor. Colvin Brown, general manager. Ray Gallo, advertising manager. C. B. O'Neill, Western advertising manager, 624 S. Michigan Ave., Chicago. London Bureau: No. 4, Golden Square, W1. Consultants: J. T. Knight, Jr., physical operation; Ben Schlanger, architectural form; C. C. Potwin, acoustic design and treatment.

No Real Change Seen In Net Building Costs

THEATRE BUILDING costs today are just about the same as a year ago, according to the building trade and representative theatre architects. Changes in some costs have been offset by contrary fluctuations in others. Figures of the Dow Service Daily Building Reports show an overall variation, as compared with last year, of only ½ of 1 per cent.

While those figures are based predominantly on conditions in the New York metropolitan area, they are, according to Myron L. Matthews of the Dow Service, representative of conditions in the country as a whole. Theatre architects in other sections are of the same opinion. Thus H. F. Pettigrew of Pettigrew and Worley, Dallas, Texas, has "not noticed any change in the cost of theatre construction this last year." Mark D. Kalischer of Chicago, citing some increases and some reductions, concludes that "the net result has been no change in cost."

New Materials Effect Balance

A particularly interesting point is that there has been comparatively small change in construction expenditure per theatre for many years past. New materials, however, had to be developed to keep costs down in an era of rising taxes and, to some extent, of increased labor charges. Robert Boller, Kansas City architect, points out that "if today we were using the materials widely used ten years ago, such as bronze, marble, terra cotta, ornamental plaster, etc., and if taxes had not advanced, the total cost of theatre construction would probably be about the same now as at that time." The newly developed materials have, however, more than offset the effect of increased taxes. The long trend in overall construction costs has been slightly downward; according to the Dow Service this year's cost index figure is 94.5 as against 100 for 1926.

Skilled Men at Premium

Stating that he did not feel that labor costs have risen excessively in most crafts, Mr. Boller went on to say, "The greatest criticism of labor at present appears to be that in numerous lines of work the unions have formed closed corporations and are refusing to take in apprentices, nor have they done so to any great extent for ten years past. Then, too, I have recently run across a couple of cases where the progress of construction has been considerably impeded because local unions would not allow badly needed workmen to cross the line from an adjoining State to expedite the work on a theatre under way. The failure to train apprentices has, of course, created an unnecessary shortage of skilled labor at a time when jobs are at a premium, and the second situation has delayed the completion of theatre buildings within a reasonable time limit. Often the lack of workmen necessitates paying a double-time rate in order that a limited number of workers may complete a building within the scheduled time."

No Rise in Well Water And Storage Cooling

AIR-CONDITIONING installations made during the Summer have shown no tendency toward increase in the percentage of well-water or storage refrigeration systems. Mechanical refrigerating devices continue to predominate enormously, according to representative air-conditioning equipment manufacturers.

A new wrinkle in the interest law-makers are taking in the use of water for air-conditioning is reported from Reading, Pa. In order to obtain what amounts to a water tax even from theatres that utilize their own wells, the city fathers proposed a sewage tax, specifying use of a water meter in the discharge line and a payment of 2c for every thousand gallons of water passed into the city sewer system.

Local theatre operators who use well-water in cooling estimate that the tax would cost them $30 a week. Protests were not effective in securing rejection of the ordinance, but did succeed in having final action upon it postponed until next spring.

Court Warns on Low Auditorium Light Level

BECAUSE OF the conflicting points of view among theatre engineers, architects and operators as to what the level of illumination should be in the auditorium, a bit of litigation over personal injury in Connecticut is especially interesting. The court said the theatre must supply enough auditorium illumination to protect patrons against accident.

The Connecticut Supreme Court of Errors at Hartford made this observation in reversing a lower court judgment for $643 against Poli's New England Theatres, Inc. The reversal was granted purely on an issue of fact, which will be retried; however, the responsibility of the theatre in providing adequate illumination was unanimously affirmed by the high court.

The case was brought by one Frances Miller. The plaintiff was seated by an usher in a row of seats which, because of the slope of the floor, is located on a platform 7½ inches above the aisle. The edge of this platform is marked with a white line. She asserted she could not see this line, and fell in attempting to leave.

Illumination was by eight red and blue 25-watt lamps in a ceiling fixture directly above, eight 25-watt red and blue lamps in a similar ceiling panel 9 or 10 feet distant, and by a rear wall bracket with three 25-watt amber bulbs. The lady's contention that these colored lights were not reflected from the white line was held unproved, and that will have to be tried again, but the court in its decision left no doubt about the duty of the theatre operator "to use reasonable care in the construction, equipment and management of the theatre, having regard to the character of the entertainment given and the customary conduct of the persons attending."

The decision further recognized that "a moving picture theatre necessarily operates in partial darkness while pictures are being shown; to provide too much light would spoil the entertainment for patrons," but it added that it is necessary to consider, on the other hand, "the customary entering and leaving by patrons during the showing of a picture and the dangers to them of too great darkness."

Academy Adds Acoustics To Its Theatre Studies

THE RESEARCH COUNCIL of the Academy of Motion Picture Arts & Sciences is going further into the capacity of theatres to present Hollywood's pictures effectively. A new committee has been formed to study acoustical conditions in theatres, among other activities. The ultimate objective is to provide a series of test references by means of which sound equipment in different theatres can be set to give identical results in tone quality regardless of variations in house acoustics.

As a first step toward that end, Academy technicians have worked out a set of standard adjustments for sound equipment de-

signed to give ideal results at the loud speakers, regardless of what auditorium acoustics may do to the sound after it leaves the speakers. The adjustments thus arrived at were embodied in recent recommendations of the Research Council. The work now being undertaken will begin with mapping out a set of standardized acoustical tests, to be applied in the same way in all theatres. The settings designed to give ideal sound at the loudspeakers, as now provided by Academy standards, will then be correlated with the figures obtained from the new acoustical measurements, to show the modification in system adjustments required for each individual auditorium. When the indicated modification in system setting has been applied, it is expected, a given print will sound exactly the same in all theatres where the Academy's recommendations are followed.

Hollywood preview rooms will be similarly tested and treated, thus enabling production executives to hear the picture in the course of its making exactly as it will sound when it reaches Main Street.

A sub-committee of the Theatre Standardization Committee has been appointed, consisting of Fred Albin, Lloyd Goldsmith, Don Loye and Michael Rettinger, with Jack Durst as chairman. The committee will make initial acoustic measurements in a Columbia review room for the next two months, following which the procedures thus worked out will be tested in Los Angeles theatres, and modified if necessary.

Co-operating with the Academy in this work are the Altec Service Corporation, International Projector Corporation, Lansing Manufacturing Company, RCA Manufacturing Company, Electrical Research Products, Inc., Northern Electric Company, and Dominion Sound Products, Ltd.

New York Theatre Uses Maskless Type Screen

PATRONS OF the Edison theatre on upper Broadway in New York have been viewing their pictures the last few weeks on a screen from which all masking has been eliminated, and around which is light corresponding in intensity to that of the picture itself, and varying according to changes in that intensity.

No screen supports are visible; the picture appears to be floating in space, in the midst of an area of changing light. Surprisingly, many viewers find screen definition improved. The Edison is a 600-seat theatre; the lamp is of low-voltage high-intensity ("Suprex" carbons) pulling 52 amperes.

The new method is called the Synchro-Vision Screen by its developers, Jacob Gilston, electrical engineer, and Ben Schlanger, New York theatre architect. A model was demonstrated before the Society of Motion Picture Engineers, but the installation at the Edison theatre is the first to be used in practical exhibition. Commenting on the results of this installation, Mr. Schlanger said, "The theatre itself which was recently altered, has not been decorated, the white plaster walls having been left without any painting. We do not know how well we like this method of finishing an auditorium, and are inclined to think that it reduces the advantages of projection without the dark masking.

"By eliminating the dark masking, the unnatural framing effect is avoided, and in addition eye strain is greatly reduced because the sharp contrasts between screen brightness and dark framing disappears. A surprising improvement in definition of picture is obtained which is entirely contrary to expectations. The intensity of the projected light on the screen in the Edison theatre is lower than that considered necessary in most theatres, nevertheless, the picture has better definition and is clearer than would be obtained with the dark masking."



Photograph of the new screen in the Edison theatre in New York (see accompanying story) during the actual showing, with an audience, of a feature picture. Since the camera was taking light, and that variable, the picture is not a true reproduction of the actual effect, but it does indicate the absence of masking and the clarity of the image.

To Exchange Data With Foreign Firms

NEWLY COMPLETED plans for exchange of technical information between Altec Service Corporation and reputable sound service organizations in other countries is expected to produce a double advantage to the American motion picture industry. Foreign engineers, it is pointed out, will be able to use technical information and practices developed by Altec, resulting in a better showing of American films abroad, while U. S. exhibitors will benefit by their developments.

Noted Among Reports

Approximately 40 theatres in Kansas City and vicinity are now installing running water and toilet facilities in their projection rooms in compliance with the terms of a new contract with Local 170. The contract, which will run until August, 1940, additionally provides for continuance of existing wage and hour schedules.

●

Western Electric tubes supplied by Altec Service Corporation will henceforth carry an unconditional six-month guarantee in place of the 100-hour guarantee previously in force. An exception is made in the case of the 50-watt tubes, for which the existing 100-hour guarantee will be extended to a pro-rated guarantee on any tubes of that type that fail within 1,000 hours.

●

Connecticut's first drive-in theatre, at Milford, has encountered the same type of complaint which has confronted similar enterprises in other locations, and may be compelled to install individual loudspeakers. Twelve Milford residents have filed suit in the Superior Court for New Haven County, alleging that the 800-car exhibition lot constitutes a public nuisance.

●

The stage area of the Times Square theatre, New York, in which Catherine Cornell, Jane Cowl, Lee Tacy, Dennis King and others once starred in Broadway successes, is being converted into a haberdashery store, confirming the theatre in permanent adherence to a motion picture policy. The house runs east and west along 42nd street, half a block from Broadway, and includes 30 feet of highly valuable frontage located behind the screen.

●

Proposed new trade practice rules of the public seating industry, which includes manufacturers of theatre chairs, are being considered by the Federal Trade Commission. Prohibition of price discriminations, in conformity with the Robinson-Patman law, is the principal innovation.

A Finer Theatre for the Workers of an Industrial Suburb

Describing the Kentucky theatre with which young Louis Wiethe has luxuriously replaced an outmoded playhouse in Cincinnati's outlying Latonia



The front, of brick and terra cotta.

THE KENTUCKY theatre in Latonia, Ky., represents the replacement of an outmoded playhouse in a suburb populated largely by workers in local industries and in the offices, stores and factories of two larger cities. With a population of 17,000 in its own right, Latonia is immediately suburban to Covington, and both are of course communities within the metropolitan area of Cincinnati. Louis Wiethe, who became an exhibitor at the age of 18, followed his success with one theatre in Latonia, the Derby, with the acquisition of a second, the Latonia. Upon the recent opening of the modern Kentucky theatre, the Latonia was closed, no longer capable of meeting today's standards.

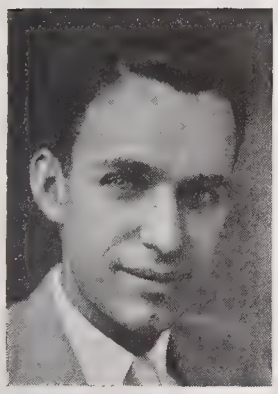
Designed in a colorful scheme with distinctive devices in lighting and form to mark it as thoroughly representative of today, the Kentucky seats 900 on a single floor. Designers and engineers were the F & Y Construction Company, with headquarters in Columbus, Ohio.

Constructed of brick and steel, with wood sheathing and joists, and containing 205,000 cubic feet, it was built at a reported cost of about $70,000, exclusive of equipment, at prevailing basic wage levels of 75c per hour for common labor, $1.65 for masons, and $1.45 for carpenters. Equipment, exclusive of air-conditioning, cost $17,000.

Featuring an angular main center panel of saw-toothed burnt orange terra cotta, the front of the building is faced on either side of the panel with tapestry brick. The lower portion of the facade is covered with blue-green terra cotta with slightly protruding horizontal yellow bands. To the right of the main center panel is a large ornamental curved pillar of oxblood red brick accented with buff horizontal striping.

A porcelain enamel sign shelf at the top of the main panel carries the theatre name sign, each letter being 6 feet high by 12 inches deep, and channeled stainless steel containing double line green neon tubes. The bottom of the sign shelf is used to

He Began as a Shipping Clerk—Now Owns Three Theatres at 30



Louis Wiethe

■ Only thirty years old, Louis Wiethe has been an exhibitor for twelve years, and today is the owner and operator of three theatres in the Cincinnati area, one —the Bond, which he built two years ago— located in an outlying neighborhood of Cincinnati itself.

Louis Wiethe started in the motion picture business as an exchange poster clerk. He soon became a shipper, and a short time later was advanced to booker. A good job though it was—and he was only a lad in his teens—Young Wiethe nevertheless had an ear or two cocked for the rap of Opportunity. He heard it in the chance to lease the theatre catering to the soldiers at Fort Thomas near Cincinnati. That began his career as an exhibitor at the age of eighteen.

However, it was in 1932 that he got into real theatre operation, when he took over the Derby theatre in Latonia. The theatre was run down, had never been successful. Latonia, moreover, is located next to the larger city of Covington, which in turn is suburban to Cincinnati. Wiethe remodeled the Derby as his first step; then he did plenty of advertising; and finally the Derby was getting its share of patronage, and some to spare.

Two years later he took over the Latonia theatre. This house the Kentucky really replaces, for with the opening of this modern theatre, the Latonia was closed.

Latonia, known nationally to the scratch-sheet boys for its race track, has a population of about 17,000 made up importantly of railroaders, industrial workers, and employes of Cincinnati offices and stores. One of the Standard Oil Company's plants is located there, besides several other sizeable industrial establishments.

Louis Wiethe is married and has three children. His brother Edward manages the Bond theatre, and a brother-in-law, Sandidge Bacon, manages the new Kentucky.



The lobby, which leads on either side into foyer.

spot the main panel angular reveals. A large vertical name sign, facing only one way because of local traffic direction, projects 4 feet from the facade, and the back of the sign is used as an integral part of the curved brick ornamental pillar as well as a means of floodlighting it at night. The vertical sign face is golden yellow with vermilion channel letters lined with ruby red neon tubes.

The marquee proper is low with three line silhouetted letter attraction boards rising above the roof and splayed to form a triangle, at the apex of which is a channel, neon-lighted and scroll-ornamented. The top borders of the attraction boards are trimmed with serpentine red neon; the bottom border has chaser trim with the lamps placed on 6-inch centers. Marquee colors are yellow, red and blue, and the ornamental *K* is in four shades of blue. The white marquee soffit, which also serves as the ceiling of the vestibule, is stepped down 4 inches at 2-foot intervals following the profile of the marquee face, and is illuminated by neon and incandescent lamps on 6-inch centers. Recessed into a brick trim design, structural steel display frames on the right and left of the building front are illuminated with white neon tubing around their sides.

¶ Entrance Area

Mottled brown terra cotta, horizontally curved and moulded, makes up the corner piers and base of the vestibule, which receives its illumination from the marquee soffit lights reflected by peach mirrors framing the entrance doors and ticket booth.

Entrance doors are of slab type birch wood in light walnut finish with rose-colored Belgian glass block inserts. The ticket booth is faced in oriental red marble and has a reeded moulding at the cap of the booth. The interior is illuminated by a specially designed, frosted, semi-indirect dome fixture.

Maroon, with yellow and blue directional stripes, the terrazzo vestibule floor leads into the lobby, which has walls and ceiling of plaster—the walls painted flesh color, the wainscot ox blood red, the ceiling powder blue. Eighteen-inch lumiline lighting fixtures with directional shields are set into the recessed soffit of the plaster cornice.

THE LOBBY

The convex lobby wall has an inverted cove with continuous lumiline lamps, which also light azure blue wooden display frames. On the floor are patterned corrugated and perforated rubber mats laid on concrete and bordered with maroon terrazzo. The doors to both the street and foyer are in natural birch finish with azure blue trim.

THE FOYER

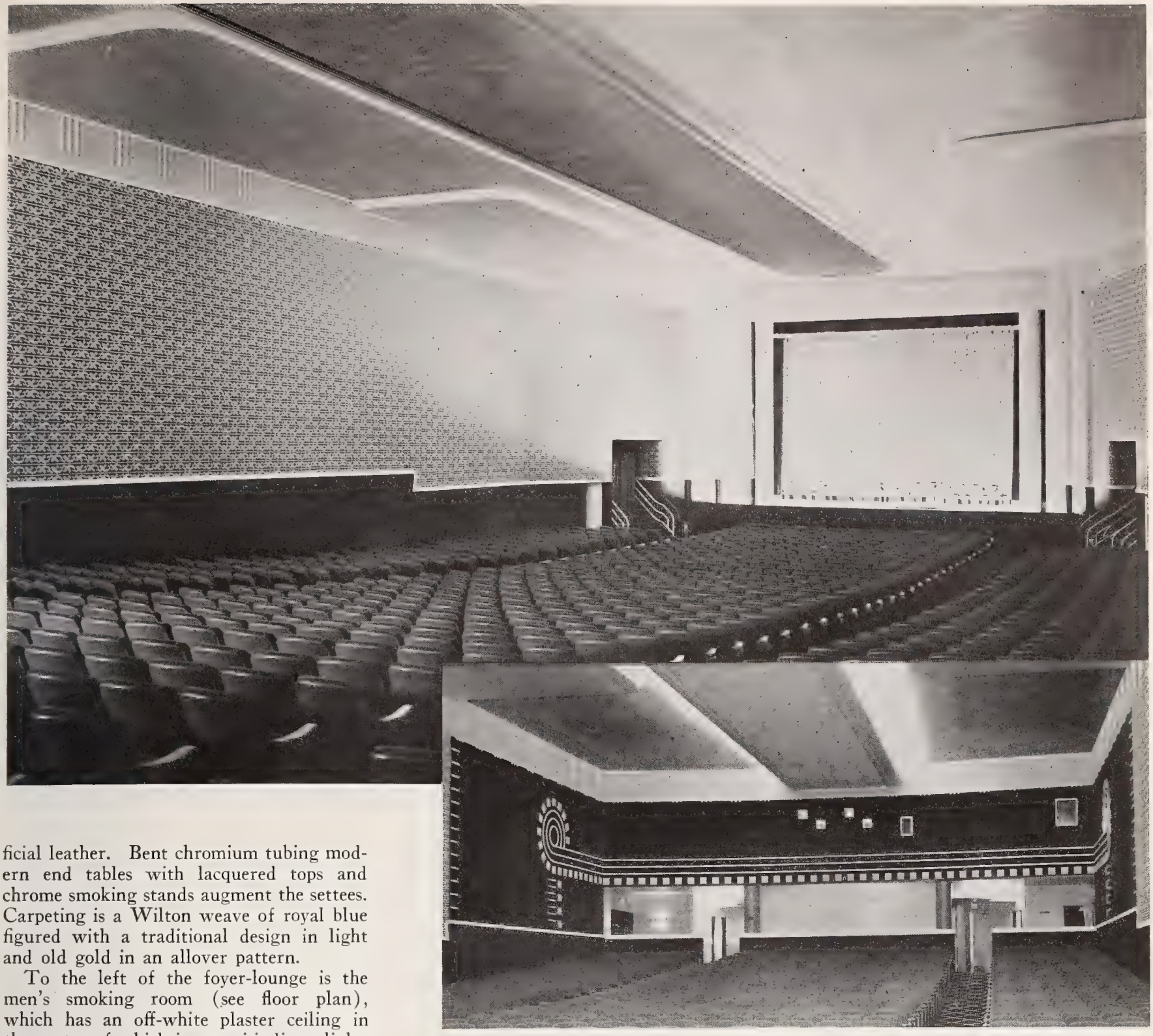
The foyer (see floor plan) was designed primarily as a lounge area with standee spaces at the extreme right and left. The plaster ceiling, painted in burnt orange, is illuminated indirectly with incandescent lamps placed into the troughs of a recessed elliptical lighting dome which has a soffit finished in a stippled light flesh color. Heavy wood ivory mouldings panel the plaster walls, which are finished in several shades of burgundy and also have center insert panels covered with comb-effect imported gold wallpaper. Rust-colored, vertical half-round mouldings form a reeded type of wainscoting in the lounge area of the foyer, and the end standee wainscoting is painted burgundy on cement below walls of turquoise blue.

Placed at either end of the lounge space is an ornamental drinking fountain executed in brick red ceramic porcelain. Both are of automatic type with the water supply mechanism actuated by interruption of a photoelectric cell beam.

The furniture is of chromium-plated metal construction upholstered in red arti-



The lounge area of the foyer.



Forward and rear views of the damask-walled auditorium.

ficial leather. Bent chromium tubing modern end tables with lacquered tops and chrome smoking stands augment the settees. Carpeting is a Wilton weave of royal blue figured with a traditional design in light and old gold in an allover pattern.

To the left of the foyer-lounge is the men's smoking room (see floor plan), which has an off-white plaster ceiling in the center of which is a semi-indirect lighting fixture, three walls of the plaster covered in imported gold wallpaper, and the remaining wall papered in horizontally banded powder green and peach. This room, which leads into toilet room, has chrome and red leatherette seats. Carpeting is the same as in the foyer.

The women's powder room, off the left of the foyer, is substantially the same as the men's smoking room in treatment. Here, however, is a single cosmetic table and seat.

¶ The Auditorium

The auditorium wall and ceiling treatment is in a modern, colorful style. The main ceiling feature is a suspended trough 12 feet wide edged on both sides with a light cove 3 feet deep. There is a total of 600 feet of neon tubing in three colors, one line of fluorescent orange, and 390 ten-watt incandescent lamps on 6-inch centers. These circuits are controlled from the projection room. Ventilation outlets are above the trough, which extends from proscenium to rear and is 100 feet long.

The soffit of the trough is finished in acoustical plaster tinted a Venetian red and trimmed with wiped ivory moulding.

Two 6-inch beveled offsets in the ceiling on either side of the trough, and running to pillars flanking the proscenium opening, are treated in azure blue and deep flesh color.

The rear half of the ceiling is painted in receding shades of from dark to light blue and is co-ordinated with the design on the side walls.

The lighter foreground of the auditorium

(*Continued on page* 19)



The Guiding Idea Behind the Law Of Liability for Injury in Theatres

● What the more recent decisions of the higher courts offer as a basis for the formulation of a protective policy and defense measures in suits

By LEO T. PARKER

THE BODY of law of a few years ago cannot today be depended upon for guidance in determining liability to the same extent it formerly could be. Laws and liabilities have been changing. For example, a few years ago the law was established that a theatre owner was not liable in damages for injuries sustained by an employe, actor or patron if the testimony indicated that the owner of the theatre used an *ordinary* degree of care to avoid the injuries. *Today this law is classified into distinctive channels.*

¶ Unusual Conditions

If either a patron, an employe, or another person, is injured as result of an unusual condition in a theatre, the injured person is *not* entitled to recover damages unless he proves that the theatre owner, or his representative, knew that the dangerous condition existed, or that by the exercise of ordinary care the theatre owner or his representative, should have discovered the dangerous condition and removed or effectively remedied it.

For example, in Fier v. Chicago Orpheum Company (14 N.E. [2d] 860), it was disclosed that an actor was upon the stage of a theatre for the purpose of performing with his partner. When leaving the stage, the actor stepped upon a rubber ball and fell to the floor on his side, turning his ankle. Both the theatre owner and the actor testified that they did not know how the ball "got on the stage," that the ball may have been tossed there "from the audience." The lower court held the theatre owned liable for $1,500 damages, but the higher court reversed this verdict.

The decision of the high court sets forward the following consideration:

"In a case of this character it was essential to prove actual or constructive notice to defendant (theatre owner) of the alleged unsafe condition of the stage by reason of the presence of the rubber ball thereon. Since there is no evidence that tends to show that defendant (theatre owner) had knowledge or notice of the claimed unsafe condition of the stage, plaintiff (actor) failed to prove the negligence charged against defendant."

On the other hand, let us review the facts in the leading case of Franklin v. Amusement Company (175 A. 305). In this case the testimony disclosed that a vaudeville actor was injured while carrying on his act. The actor's engagement called for three performances a day for three days, and the accident happened during the last performance. The act was an exhibition of markmanship carried through with great rapidity. It consisted in shooting a piece of chalk from his assistant's mouth, shooting out candles, shooting a cape from a woman's back, and several other feats, which unquestionably required not only a high degree of skill, but a steady nerve and strict attention to the work at hand.

In the six minutes during which the act continued, there were fired approximately a hundred and fifty shots. In one of the features the actor ran from the wings on the stage and, sliding on his feet and leaning backwards on his left hand, he fired at a target in the back of the stage. As he was doing this stunt his feet struck a wet spot on the stage, and he was thrown forward so suddenly that his left leg was broken. The evidence disclosed that this dampness was caused by water, *which had not been wiped up,* spilled on the stage in an earlier act *which went on a considerable period of time before the scheduled time of the markmanship act.*

In view of this testimony the higher court held the theatre owner liable in damages for the injuries sustained by the actor.

Now, the important question, to the average theatre owner, is: Why was the theatre owner held not liable in the case where the actor was injured by stepping on a rubber ball, and why was the theatre owner held liable in the case where the marksman was injured when he slipped.

The difference lies in the legal attitude that by the exercise of ordinary care the one theatre owner could *not have anticipated* that a patron in the audience would throw a rubber ball on the stage, whereas if the other theatre owner had used "ordinary care," he would have known that, since the marksman had performed the same stunt three previous days, it was necessary, in order that he would be safe, to provide a dry stage, and he also knew that the act prior to the marksman's act usually spilled water on the stage.

¶ Patron's Proof

From the above explanation it is quite apparent that in order for a theatre owner to be liable for an injury sustained by either a patron, employe, or actor, it is necessary that the testimony prove that the injury resulted from negligence, or lack of ordinary care, on the part of the theatre owner or his representative, who may be the theatre manager or other employe properly authorized to represent the theatre owner.

Now, the next important point to be borne in mind is that the injured person must prove that *negligence* of the theatre owner or his authorized representative *resulted* in the injury.

For example, in Interstate Circuit, Inc. v. Van Dusen (118 S. W. [2d] 635), an eminent patron sued the Majestic theatre, a Texas motion picture house for damages. This woman alleged that when she attempted to drink from a fountain in the theatre, she was hurt because the base of the fountain was polished, slick and slippery, and her foot slipped. Although the lower court held the theatre

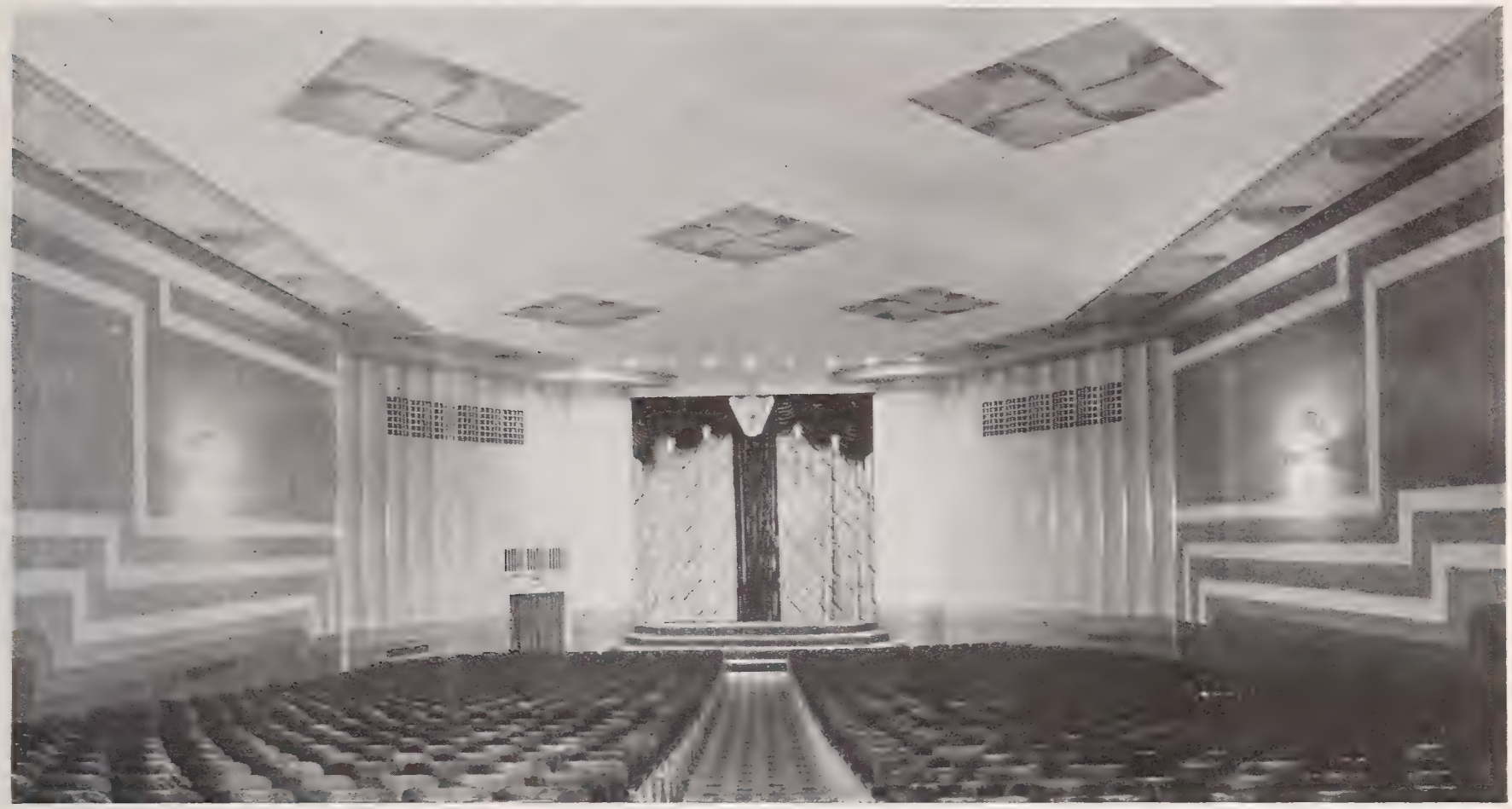
(*Continued on page* 34)

TWO significant higher court decisions which are highly pertinent to Mr. Leo T. Parker's discussion of liability for injury to patrons and employes, were handed down recently by the Appellate Division of the New York Supreme Court, and by the supreme court of Oklahoma.

In the former case (Florabell Amusement Company v. Standard Surety & Casualty Company), it was ruled that the insurance company must pay the costs of defense in a suit brought by a patron over injuries allegedly received in an assault by a theatre employe acting within the capacity of the theatre operator's agent (as would be the case if a manager forcibly ejected an obnoxious patron).

The Oklahoma court, ruling in the case of Hughes vs. the Standard Theatres Corporation, in which a patron was finally adjudged damages for injuries blamed on inadequate lighting, theatre operators were admonished to use a high degree of care in protecting patrons.

Continuing Auditorium Design to Serve Both Sound and Decoration



Above is pictured the auditorium of the Strand theatre in Berlin, N. H., in which Nu-Wood is used in a relatively ornamental treatment of modern pattern. The side walls are finished in Nu-Wood Variegated Tile, with bands in Nu-Wood Ivory Tile. The ceiling has a ground in the latter material, with decorative squares of Nu-Wood tile on which "modernistic" patterns have been painted. The fluted areas at the sides of the screen opening are of Nu-Wood board.

THIS is the second of a group of features devoted to architectural materials which are peculiarly applicable to the dual problem of acoustics and decoration met with in the design of auditoriums. The purpose is to supply guidance for the efficient use of the material acoustically, and suggestions (so far as possible, pictorially) for its effective use decoratively. Acoustical discussion is prepared in collaboration with C. C. Potwin, acoustics consultant.

■ ■ ■

2. Nu-Wood

NU-WOOD IS a processed wood material which combines acoustical absorption with a finished decorative treatment for the theatre interior. It is also an efficient insulator against heat and cold, and can be used to take the place of metal lath and plaster for interior wall or ceiling construction, in those localities where nonfireproof materials can be employed.

Consisting of individual fibers compressed into board form, it is available in five general styles, for construction and decorative purposes. These are: (1) Boards, (2) Tiles, (3) Planks, (4) Wainscot Material, and (5) Kolor-Trim Mouldings.

¶ Acoustical Application

From an acoustical standpoint, Nu-Wood is a moderate sound absorbent. It is most adaptable for those particular theatres where the sound absorption per square foot of a material need not be extremely high to overcome objectionable sound reflections or to reduce the reverberation time to the proper value, and where it is possible to use such a moderate absorbent to cover a large portion of the interior surface.

As is true of most insulating boards, the sound absorption values of Nu-Wood are most uniform with frequency when the material is mounted on furring strips so that a suitable air space is provided behind it. When the material is applied flat, or glued directly to a structurally solid surface, its maximum sound absorption is in the middle range and high frequencies, and it tapers off rather rapidly in absorption at the low frequencies.

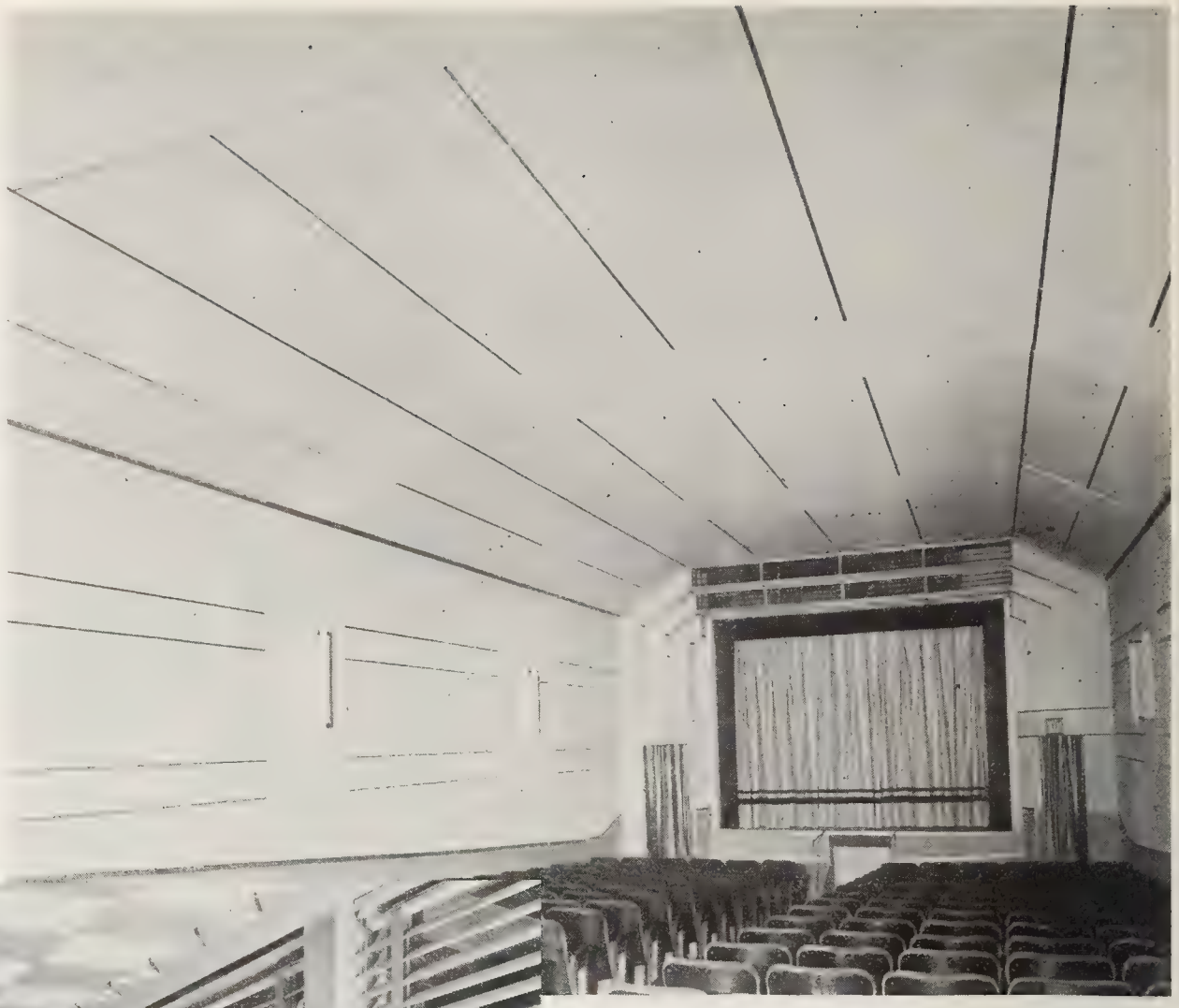
Flat application of the material may be suitable for ceiling coves, small domes, or other limited areas where objectionable sound reflections are principally in the higher frequency range and the necessary low frequency absorption can be effected in the treatment of other surfaces. In general, the greater percentage of the total amount of material used over various surfaces should be furred, if the most satisfactory acoustical conditions are to be assured.

Nu-Wood is usually most suitable for the acoustical treatment of side wall or ceiling areas. It may also be possible to use the material satisfactorily for the rear wall, in cases where the depth of the auditorium is shallow and the rear wall area is small and well broken in contour so that a moderate absorbent will reduce direct reflections substantially.

If acoustical or insulating boards, such as Nu-Wood, *are used to form irregular or broken surfaces in the form of angles or convex curves for the interior, the apparent*



An interesting use of Nu-Wood strips, with painted terminations, as relief ornamentation in panels of Nu-Wood Variegated Plank, in the Otsego theatre, Otsego, Mich. (Nu-Wood Wainscot for base, Variegated Tile at the ceiling.)





A simple but distinctive auditorium treatment worked out in Nu-Wood Ivory Board, with Kolor-Trim Bead Moulding for the joints, is shown at the top, right, in a view of the Sanborn theatre, Sanborn, Minn. . . . Immediately above is pictured the treatment given foyer area immediately behind the auditorium of the Lido theatre in Manly, Ia. Serving here the purpose of noise reduction, Nu-Wood is applied in a variety of finishes and forms—tan and ivory tiles at the ceiling, plank in varying width at the upper walls, and rough-textured wainscot material is used for the wainscot.

efficiency of these materials can be appreciably increased. (This will be discussed in a coming issue of BETTER THEATRES, in C. C. Potwin's column on acoustics.—The Editor.)

From a decorative point of view, Nuwood offers very interesting possibilities with respect to color, pattern, and ornamental treatment. The *board material* available in sections 4 feet wide and up to 12 feet in length, having either the neutral tan color or an ivory finish, is well adapted to plain or simple wall and ceiling treatments. The *tile material,* available in units of various sizes, ranging from 6x6 inches to 24x48 inches, and in different colors, permits the creation of unusual pattern effects for walls or ceiling, combined with a blending of soft and pleasing shades.

The *plank material,* also available in different colors, gives an interesting effect where strong horizontal or vertical lines are desired. The *wainscot material* has a hard finished surface (not a sound absorbent) and is well adapted for use over low wall areas which are subject to impact or wear. Precolored (Kolor-Trim) wood mouldings, finished with a semi-gloss enamel, can be used harmoniously with the various types of Nuwood treatment.

¶ Special Ornamentations

Nu-Wood ornaments and frieze work of special design can also be obtained for those particular installations where such decorative treatment is desired in conjunction with the use of the board, tile or plank. On the other hand the Nu-Wood itself can be grooved or bevelled with special tools in cases where original decorative effects, "out of the ordinary," are preferred.

The natural texture of Nu-Wood, together with the precolored effects in which it can be obtained, makes it well adapted to many types of decorative treatment without the need for painting the material. As previously emphasized in BETTER THEATRES, incorrect painting is harmful to acoustical boards and can destroy their sound absorbing efficiency.

With respect to the use of Casein base paints, the manufacturer of Nu-Wood states that several paint concerns claim their caseins do not reduce its sound absorp-



A notable combination of form and finish to effect a simple decorative treatment of an auditorium —that of the Paramount theatre in Adams, Mass.—entirely employing Nu-Wood materials. The upper side walls are furred out above the base of Nu-Wood Wainscot, above them extends a stepped cornice contributing decorative architectural form, reducing volume and rear wall area. Upper side and rear walls are of Variegated Plank in an interesting criss-cross pattern varying in tone. The entire ceiling and the soffits of the cornice steppings are finished in Ivory Board.

tion value materially, but that these statements are based primarily on experience and on few actual laboratory tests. The manufacturer suggests ordinary calcimine as the most acceptable form of paint application, from an acoustical standpoint. It is bought in powder form and mixed with water before use. It is suggested that the surface be dampened with a brush or spray coat of clear water immediately following the application of the calcimine to the *unsized* Nu-Wood. This will reduce suction and suspend only fine particles of calcimine on the surface of the board, thus retaining, as far as possible, the original sound absorption value of the Nuwood. Certain types of stains can also be used, although care must be exercised in their application.

Light brushing with a whisk broom or wiping with a dry, untreated rubber sponge is recommended for cleaning the surface of Nu-Wood board, tile, or planks. An ordinary vacuum cleaner with hose attachment may also be used.

¶ PATTERNS

Nu-Wood can be applied in a variety of board, tile or plank patterns. Joints are not concealed. In the tile-type pattern they are exposed, being part of the design, and this is also generally true of the planking type of finish, in which the "planks" may be of different widths or colors. In the board design joints may be covered with Nu-Wood moulding, with Kolor-Trim moulding, or with suitable wood or metal moulding of any type. With large units of Nu-Wood board it is best not to butt the square edges if moulding is not used, but in that case to bevel or ship-lap them; the latter term meaning a bevelled joint in which an extension of one board is mortised or lapped into a recess cut in the other.

Attractive designs in board patterns are readily obtained by arranging unit boards so the joints or mouldings fall into a symmetrical design. For surfaces longer than the longest board available the joints are aligned vertically as well as horizontally to provide a pre-determined decorative effect. Door or window openings, pilasters or other breaks in the wall surface can readily be worked into the design.

Tile patterns may be rectangular, or diagonal (as in the illustration on this page). It is recommended that both planning and installing of tile patterns be begun at the center of the surface to be covered, working outward toward the edges, since this method will make the effect of any irregularity in wall dimensions less noticeable. Specific recommendations for laying out and applying tile patterns are offered, with diagrams to indicate exactly how the work can be done with maximum efficiency.

Nu-Wood "plank finish" consists of units often applied in random widths, and placed either vertically or horizontally. It is also used with units of uniform widths, or of two widths alternated. Planks may be of different colors. In the random patterns two planks of the same width or color are usually not placed next to each other. Window openings, door openings and pilasters, moreover, are framed in planks of equal width, and it is usual to have planks of equal width meet at corners. Where the surface requires greater plank lengths than are available, moulding is used or joints are made to occur at pilasters, etc., in order not to leave the butt joints exposed.

Seemingly random plank arrangements are preferably marked on the wall in advance of installation, the width and color of plank to be used at each point being carefully indicated: this procedure avoids the inefficiency of experimenting and shifting during actual installation.

¶ Balsam Wool Blanket

Among other Wood Conversion Company products is Balsam Wool Acoustical Blanket, also a non-fireproof material available in one-half inch and one-inch thicknesses. This material has a fairly high sound absorption value at the middle range and high frequencies, but is somewhat deficient in absorption at the low frequencies. Furring strip application tends to improve its low frequency absorption. In those cases where it is suitable for use as an acoustical corrective, a light weight decorative fabric covering is usually employed to lend a finished appearance to the material.

.about PEOPLE of the THEATRE

NEWS OF THEIR ACTIVITIES REPORTED FROM ALL SECTIONS AND BRIEFLY TOLD

WALLACE KAUFFMAN has reopened the Bauxite theatre, Benton, Ark., after the house had been dark for ten years. Mr. Kaumann also operates the Imp in Benton. Both houses are affiliated with the Robb & Rowley group.

ELLIS LEVY has been appointed manager of the newsreel theatre being built on Market Street in San Francisco, Calif. Mr. Levy made a trip to New York in July to get some management tips from the operators of the Trans-Lux theatres.

SAMUEL GRIMES is remodeling his Cine theatre in Brazil, Ind. Plans call for a 450 seating capacity. The front of the house will be refinished in porcelain enamel. Included in new equipment will be Wenzel projectors, Ashcraft lamps, a Hurley screen, and seating by the American Seating Company. The Stanley Theatre Supply Company of Chicago, Ill., is furnishing most of the equipment.

ALBERT E. KUEHN and DR. H. J. HAUBRICK, operating as the K & H Amusement Company, have opened their new 500 seater, the Mode, in Oshkosh, Wis. Mr. Kuehn formerly operated the Star theatre there.

T. H. SLOTHHOWER has opened his new Sandra theatre in Wichita, Kas.

■ ■ ■

DONALD BLAINE is now sole operator of the 499-seat Jodoin, in Baltic, Conn., having acquired the interest of J. HEBRENS.

The Troy theatre, Warner house in Troy, N. Y., has been closed for complete renovation, according to CHARLES A. SMAKWITZ, Warner district manager. Cost of the project is reported as $40,000.

A. T. VINSON, JR., is the new manager of the Martin theatre in Florala, Ala. Mr. Vinson was formerly assistant manager of the Martin in Opelika, Ala.

WILL H. KRAHN, at one time a member of the Beach-Krahn Amusement Company, operating three theatres in Berkeley, Calif., has been elected secretary of the Berkeley Rotary Club.

The Mikado theatre in St. Louis, part of the St. Louis Amusement Company circuit, has been reopened after being closed since May for remodeling, said to have cost $50,000. Renovation has been done along an ultra modern line and includes a new front and marquee, new individual upholstered chairs, new carpets, and all year-round air conditioning system and the latest type of sound and projection equipment.

VERNON HUNTER, city manager for Sparks Theatres in Orlando, Fla., reports closing of the Rialto there for remodeling. HARRY VINCENT, manager, will be moved with his staff to the Roxy in Orlando. Two stores on both sides of the Rialto will be taken over to be transformed into lounges. A balcony seating 125 will be added.

WILLIAM EXTON has opened his Roosevelt theatre in Kenosha, Wis., after the installation of new carpets, lighting, sound equipment and interior decorations.

■ ■ ■

MR. AND MRS. JOHN ROBERTSON, who operate the Opera House in Bainbridge, Ohio, and the Vanard at Osborn, Ohio, have acquired the Linda at Shawnee, Ohio, and the Delwyn in New Straitsville, Ohio, from ELIAS HATTAM and CHRISTIAN DAVEY, respectively. The Linda will be renamed the Shawnee.

LLOYD REID TOWNS, manager of the Wilby theatre in Selma, Ala., and member of the city council, died August 7 at the age of 51, after a long period of ill health. Mr. Towns, formerly manager of motion picture theatres in Montgomery and Birmingham, Ala., at one time held an executive position with the Wilby-Kincey theatres and was past-president of the Selma Rotary Club.

The Griffith Amusement Company will operate the 550-seat State theatre in Sapulpa, Okla., which is now under construction, as a subsequent-run house. Jimmy Zartaludes, city manager in Sapulpa, will be the manager.

Eskin Theatres, Inc., plan to remodel their Salem theatre at West Salem, Wis. MYLES E. BELONGIA, Milwaukee architect, has drawn the plans.

E. R. BRENNAN has been named manager of the Kenosha theatre in Kenosha, Wis., to succeed FOSTER NORTON, who has been transferred to the Strand in Oshkosh. Mr. Brennan has been manager of the Orpheum in Green Bay.

SAM SUGGS, manager of the Palmetto in Columbia, S. C., has been named chairman of the theatre division of the 1939-40 Community Chest campaign there.

GUS DIAMOND, who operates houses at Salina and Arkansas City, Kas., will open a new 550-seat house, the Roxy, at Eldorado, Kas., soon.

Several Griffith Amusement Company officials went to Ardmore, Okla., from the home office in Oklahoma City, to attend the funeral of Mrs. Jeannette Herzmark, sister of HARRY LOEWENSTEIN of Ardmore, a Griffith partner. Included in the party were L. C. GRIFFITH, president; H. R. FALLS, general manager; B. J. McKENNA, comptroller; and H. O. STARK, head of the real estate and expansion department.

■ ■ ■

VIRGIL A. JACKSON and JOHN MURPHY, operators of the Uptown, Wilmar and Goodale theatres in Columbus, Ohio, have reopened the Piccadilly in that city after the house had been shut to allow extensive remodeling.

ROBERT SCHWARTZ has contracted with National Theatre Supply Company to install the projection equipment in his 700-seat Park theatre in Thomaston, Conn., now under construction.

C. H. and F. L. McDONALD plan to make alterations on their Grand theatre in Mondovi, Wis. LIEBENBERG & KAPLAN, Minneapolis architects, have drawn the plans.

GLEN THOMPSON, operator of theatres in Tishomingo and Atoka, Okla., has opened his new 464-seat Thompson theatre in Tishomingo. The new house was built to replace the Princess theatre which was destroyed by fire last winter. Mr. Thompson is also reported to be building a new

A Way to Cash in on That Outdoor Appeal

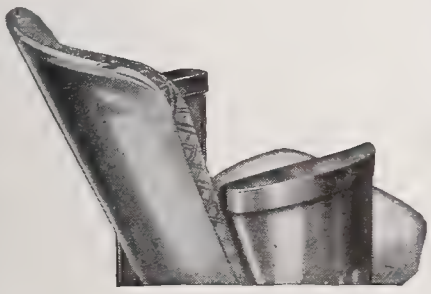
If outdoor theatres of one kind and another are going to offer competition to the regular theatres, maybe E. D. Chessman, operator of the Baker theatre in Macclenny, Fla., has a suggestion to make. He is building an outdoor bowling alley.

Located just a short distance from his theatre, the project will have two alleys of concrete. The two ends—where the bowlers stand and where the pins are set up—will be the only sections covered.



To the left: a new design from the O. C. 625 series of Heywood Streamline Chairs. Note how aisle light has been cleverly blended into the design of the standard.

Below: one of three backs available on the new Heywood low priced chairs. This style has a turned-over, protective back panel.



The HIT of the Show!

SOME of your patrons may come for *Bank Night* . . . Some may like *Screeno* . . . some may hope to win *dishes* . . . and some may actually come for the pictures! But . . . *everybody* enjoys the deep, luxurious comfort of Heywood Streamline Theatre Seating! These swanky, soundly built chairs are the best bet you can put on any program. They have box office appeal . . . always prove the profitable hit of *every* show! May we tell you about the new, low-priced Heywood chairs in detail? It may help you to solve some seating problem, and, of course, there is no cost or obligation entailed.

HEYWOOD-WAKEFIELD

Established 1826

GARDNER
MASSACHUSETTS

theatre at Colbert, Okla., in the territory near the site of the new dam to be built on the Red river on the southern boundary between Texas and Oklahoma.

The Mission theatre at Solvang, Calif., has been purchased by LOUIS KAPLUN.

Seventy-five more seats will be added to the Milford theatre, Milford, Ill., according to CLYDE RITENOUR, manager. The alterations will call for a raising of the floor and the shortening of the lobby space.

An interest in the Empire and Chico theatres, Chico, Calif., has been acquired by R. G. MARSDEN and D. L. BUCKMAN. The Chico is to be remodeled.

WILLIAM PETERS of Manteca, Calif., has purchased the Escalon theatre in Escalon, Calif.

The Tumbleweed at Five Points, near El Monte, Calif., has been opened by JAMES EDWARDS, JR.

J. W. GRANTHAM has bought the Ritz at Baxter Springs, Kas., from HOMER GARBER.

JAMES F. GHOLSON, formerly manager of the Tower theatre in Corpus Christi, Tex., is the new manager of the Capitol and Royal theatres in Little Rock.

■ ■ ■

A new front will be installed on the Lyric at Decorah, Ia., according to H. E. ENGBERTSON, who recently purchased the house.

LOUIS GROVE of Sulphur, Okla., expects to open his new Villa theatre in Oklahoma City, September 15.

VINCENT ARAIZA has taken a lease on the Carlsbad theatre at Carlsbad, Calif.

The New Hopkins theatre in Oakland, Calif., has been opened, with R. T. La Marre as manager. Capacity is 1,000.

The Bridge theatre in San Francisco has been opened as the first of three new houses operated by ATTILIO ZERGA.

Nick Rajacic, formerly manager of the Peoples' theatre in Calumet, Mich., has removed to Marinette, Wis., to manage the Fox-Marinette. KENNETH ZURCHER of Hancock, succeeds Mr. Rajacic at the People's.

MISS NONA KYSTER, operator of the Strand in Ada, Okla., has closed the house for remodeling.

SOL GOLDFARB is remodeling his Ritz in East Alton, Ill.

WILLIAM MENAGH, who had operated several theatres in Denver following the World War, died at his home in Boulder, Col., following a long illness. He was 66. Mr. Menagh at one time operated houses in Greeley, Longmont and Boulder, Colo. A son, ELDON, now operates a theatre at Ft. Lupton, Col.

Essex Square Theatre, Inc., has acquired the 500-seat Pratt's theatre at Deep River, Conn., formerly operated by LOUIS E. PRATT. Mr. Pratt will be retained as house manager. The theatre has been closed for remodeling.

FRANK PANERO, who operates a theatre at Delano, Calif., has purchased the Wasco at Wasco, Calif.

■ ■ ■

WALTER CARROLL, operator of the Star theatre at Colfax, Ia., has been elected mayor of his city.

T. J. WARREN has purchased the Haldiman-Ingwell building at Blanchardville, Ill., and will remodel the first floor into a theatre.

R. A. KNUDSEN has sold the Rock theatre, Rockford, Ill., to T. I. MCCORMICK.

JOE REILLY has purchased the controlling interest in the Virginia, Ashland and Chandlerville theatres in Virginia, Ill., from F. M. MERTZ, and will take over the exclusive management of the houses.

W. R. GARMAN has opened a theatre at Ledyard, Ia. Mr. Garman formerly had the Burt in Burt, Ia., which is now under the management of F. L. POOL.

Gibraltar Enterprises, Inc., have added the Midwest at Midwest, Wyo., to their holdings. The Midwest, when renovated, will be operated by the ED SCHULTE group.

LOUIS and GUS KERESOTES of Springfield, Ill., have taken over the 500-seat Lory theatre in Highland, Ill., from HERBERT LORY.

KENNETH BOWERSOOK, new owner of the Auditorium at Carthage, Ill., has reopened the house after remodeling.

C. S. BALDWIN has renamed his Monroe theatre at Monroe, Ia., to Fox.

MRS. W. E. DIMICK has sold the Capitol at Roisclare, Ill., to the Egyptian Amusement Company at Harrisburg, Ill., which owns and operates a dozen other houses in southern Illinois. The new owners are remodeling the theatre completely.

TRUMAN MOULDER has been named manager of the Geneva at Geneva, Ill. The house, formerly known as the Fargo, has just been remodeled.

MICHAEL LION, JR., manager of the Strand in Vicksburg, Miss., for several years, has succeeded A. M. JACOBS as manager of the Saenger in that city. F. H. BUCHANAN, formerly of the Saenger at Meridian, Miss., has replaced Mr. Lion as the Strand manager.

DON BLOXHAM has bought the Palace at Exira, Ia., from C. A. CARTER. Mr. Carter recently purchased a theatre at Walnut, Ia.

M. W. HUGHES has taken over the Colonial at Lewiston, Ill., from EARL WEBER, and has abandoned his plans for a second theatre there.

JACK F. GOLDMAN, operating the Roosevelt and Lincoln in Cincinnati, has taken over the Beecher in that city. All three houses cater exclusively to colored patronage.

J. C. Parker of Dalhart, Tex., has purchased the Cover and U. S. A. theatres at Fort Morgan, Col.

Remodeling of the Wells theatre at Ft. Wayne, Ind., has been completed, according to ALFRED H. BORKENSTEIN, manager. The interior of the house was completely renovated, and a new air-conditioning system installed.

■ ■ ■

Three openings are promised for Labor Day in the New Haven, Conn., territory. ROBERT SCHWARTZ will open a new 700-seat house now under construction at Thomaston, Conn. MICHAEL CASCIOLI will have ready at that time his new 900-seat Forest, in the Allingtown section of West Haven. JOSEPH QUITTNER and PETER PERAKOS also expect to have ready for an early September opening their new 700-seat theatre in Jewett City. If present negotiations are completed, Nathan Lampert also plans to open a 500-seat theatre Windsor, at about that time.

GEORGE SCHMIDT, who recently acquired the Fayette theatre in Cincinnati, has taken over the Ohio in Celina, Ohio, from C. MAUS.

RICHARD FRYER has reopened the Virgil at Virgil, Kas. He also operates the Grove at Grove, Okla.

In the recent purchase of four Nebraska houses, H. J. GRIFFITH had as a partner H. F. WILLIAMS of Minneapolis. Purchases were effected in the Williams-Griffith name; however, the four theatres, two of which are at Auburn, Neb., and the other two located at Nebraska City, Neb., will be operated out of the Griffith-Dickinson offices in Kansas City, Mo.

JOHN DANZ, head of Sterling Theatres, Seattle, has taken over the lease of the Orpheum theatre in Portland. The house was formerly operated by the Evergreen State Theatres as part of Fox West Coast.

Planning & Furnishing the Theatre

. . . a department of news and guidance on design • decoration construction methods carpeting • furniture

Classic Art as Decorative Devices in Theatres Today

• Modernism has by no means ruled out the use of plastic figures, and they sometimes can add just the needed decorative "touch"

IN CONTEMPLATING possibilities in the decorative design—or we might say, the *environmental* scheme—of the modern motion picture theatre, we would do well sometimes to recall the old adage, "Life is short, Art is long." From the point of view of style in decorative effect, the theatre interior today can be exploited along two general avenues—the novel and bizarre, or the modern classical.

It is true in any age that the merely novel—which is to say, *superficially different*—is relatively short-lived. To consider the theatre: After patrons—say, in a small city or a neighborhood—have been in contact with it several times, if its treatment merely represents a striving for novelty, they are likely to find its former interest for them grow less and less, perhaps becoming even repellant. At best, they may becomes just indifferent. This idea also has been established in a saying—"The bizarre, through repeated recognition, becomes banal."

The Problem of Variety

Theatre treatment of course has less permanence than that of many other classes of buildings, but *basically* it has a substantial period of life, as modern structures go; and it commonly is being revisited at brief intervals of time, with its decorative forms re-examined, its environmental character re-*felt*.

Novelty naturally holds a high place in show business. The values of the entertainment are inevitably transferred by the showman to every device by which he tries to attract patronage. The method has been proved sufficiently sound in actual practice to require no apologies. On the other hand, it is obvious that theatres should not be duplicates of each other, even in a general way (for example, the tendency to adopt widely, and abruptly, some new material that happens to be peculiarly advantageous in theatre architecture, is to be discouraged; it may be added, too, that many a good ma-



A bust of Beethoven as the centerpiece of an auditorium light source. This is one of a number of busts of musicians used by John Eberson, architect of the Auburn theatre in Auburn, N. Y., in the design of ornamental rims for recessed lamp boxes.

Below: A bas-relief entitled "Feast of Cupid," which exemplifies in subject and technique the reproductions available for such locations as over foyer doors, mezzanine corridors treated as lounges, etc. Similar pieces, but more obvious in theme, are indicated for friezes or cornice ornamentation.



[COURTESY CAPRONI GALLERIES]

terial has been "killed off" by becoming a fad). Fortunately, *modernism* is not so restrictive in its decorative devices as our usual uses of it may indicate. Classic-modernism is another way of being authentically modern, and it provides variety.

A ready means of introducing ornamentation of authentic beauty into the modern-classical interior treatment of theatres is the plastic figure, which is available in durable reproductions of fine pieces of art. Costly buildings of a monumental character, and entirely modern in their architecture, are today employing sculpture for friezes, medallions and other decorative devices, in full-round and bas-relief, patterned on both primtive and classic art. Such ornamental pieces are, indeed, being produced for these buildings by sculptors who are entirely to be identified with modern art. The availability of reproductions of classic pieces, many of them facsimiles of famous works in museums, bring such decorative devices within reach of today's theatre.

Modern design is modern essentially in the sense that the structure is arranged to fit the purpose efficiently. This *functionalism* receives great emphasis among some designers. It should be remembered, however, that the theatre must provide suitable *emotional* conditions for the enjoyment of the motion picture, and this too is a *function* of theatre design. But so far as the relationship of modern architecture and classic art is concerned, it is to be noted that the very simplicity of line and surface that modernism brought back into favor, is in sympathy with classic architecture, and the same motive for introducing sculptured forms into Greek architecture applies to modern buildings.



[COURTESY CAPRONI GALLERIES]

Bas-relief entitled "Cupid Awakening Psyche," which illustrates a group available for various applications set flush in a plaster wall, as at the edge of stepped panels in an auditorium, in narrow spaces between doorways, in a women's lounge, and so on.

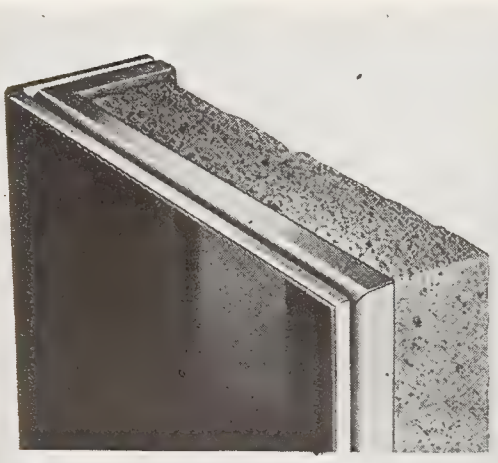
Out of the plastic pieces obtainable in relatively inexpensive reproductions, may be selected statues and statuettes, busts, bas-reliefs, etc., aptly expressing romance (love), music, drama, gaiety and other ideas pertinent to the interests of the theatre, as well as subjects with which to express the name of the theatre (Lincoln, for example, or Pioneer) or to symbolize its locality (such as Gettysburg). It also should be pointed out that the patens (thin disc-like forms) which more recently have been developed, make it possible to use composition reproductions with an effect comparable to bronze or marble.

MODERN Architectural & Decorating MATERIALS

GLASTONE

THE DEVELOPMENT of means to combine Vitrolite as an architectural glass facing material, with other materials to form a masonry unit, has resulted in a new product called Glastone. It has been brought out by the manufacturers of Vitrolite, the Libbey-Owens-Ford Glass Company of Toledo.

Glastone is made by bonding Vitrolite with haydite, a lightweight concrete, in the



manner indicated in the accompanying illustration. Between the haydite and the glass is a mastic binder, while to make the union further secure, a metal anchor extends from the glass facing over the edge of the slab and is crimped into the concrete. The block, with architectural facing in any desired color and pattern of Vitrolite, is thus a load-bearing unit for the construction of exterior or other walls.

Glastone is available in thicknesses of from 4 to 8 inches and with surface areas up to 12 square feet. It is applied like any masonry unit, and plaster can be used directly on the inner surface of the wall it forms.

Data on tests presented by the manufacturer give the strength as 1,500 to 2,000 pounds per square inch over the gross area, which compares with a compressive strength of 1,000 pounds in representative building codes. It is also pointed out that the glass contributes a higher resistance to heat transmission than is possessed by cast stone or brick. The glass of course also allows the exterior surface of this masonry unit to be washed with soap and water.

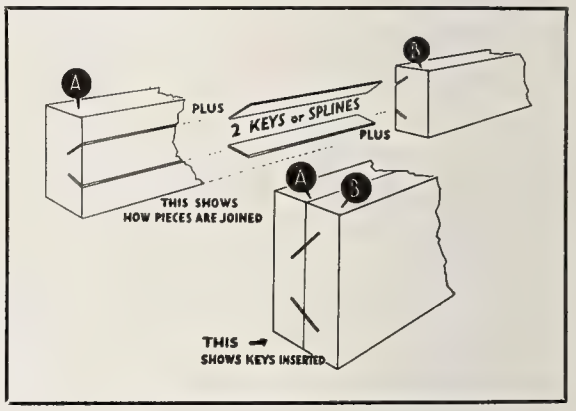
Spline Lock

A JOINING device consisting in a spline of metal (or wood if such material is indicated) fitting into grooves of specific dimensions and angle, has been developed as a means of effecting a secure union without the use of tongue-and-groove methods, dowels, nails or screws or other conventional means. Called the Homer Spline Lock, it is applicable to wood, metal, tile, plastics or any combination of such materials. How the spline is applied is indicated in an accompanying descriptive drawing.

Use of the spline lock is based on the principle of friction and tension, which can be controlled through the width of the splines.

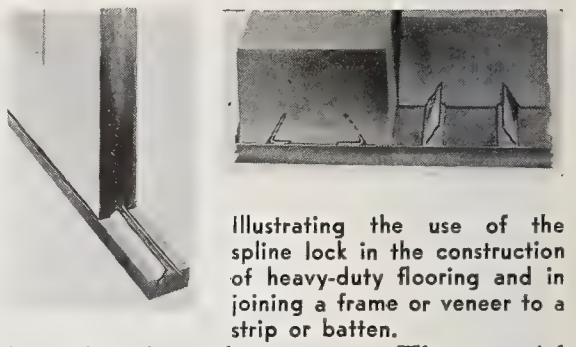
This joining device is intended for innumerable applications—bonding veneer to its softwood bonding, formation of block flooring, substitution for glue, furniture assembly, etc., etc. Obviously, a method of this kind would have specific advantages in the erection of temporary structures, such as radio and stage sets, lobby displays and so on.

With respect to the theatre, the method would have the same application as those



related to any building or interior construction, but it may be additionally pointed out in relation to remodeling involving the installation of veneer finish over existing walls, ceilings, pilasters, piers, etc.

Splines of any dimensions and suitable material are available, and a special tool



Illustrating the use of the spline lock in the construction of heavy-duty flooring and in joining a frame or veneer to a strip or batten.

is used to form the grooves. The material and equipment are marketed through a licensor, the Doughty Marketing Corporation of New York.

Kentucky Theatre

(*Continued from page* 9)

walls have a pastel blue and vermilion Grecian cornice painted over a Prestwood base. The walls below are covered with horizontally figured satin damask in a cream leaf design on a plum ground. The rear of the side walls, and also the rear wall, are covered with royal blue velour having a design executed in applied moulds and built-up squares in ivory and bright Chinese red. The design employs concentric circles 8 feet in diameter, turning into horizontal lines running along the rear side walls, the cap of the standee space, around to the opposite wall, to finish into another circle. This pattern also forms a secondary frieze throughout the rear of the auditorium, as well as the cap treatment for the standee space facing the auditorium.

The cement wainscoting and floor throughout the auditorium are finished in dark maroon with a "dye" recently developed to be used in place of concrete paint. This finishing material penetrates about $\frac{1}{16}$-inch into the cement and can be restored to its original lustre by the application of a special wax which can be procured for the purpose.

The top of the proscenium is shaped like a huge lintel over the supporting columns and actually functions as an indirect light trough, throwing light on that portion of the ceiling which terminates its ornamental design in the proscenium.

The auditorium is 115 feet long from the screen to the last row of seats, which is 96 feet from the first row. Seating, on a reversed slope type floor, is in three banks and the rows are spaced 32 inches back-to-back.

The chairs have backs upholstered in coral mohair fabric, seats covered in blue artificial leather. Arm rests are in natural maple finish.

¶ Projection

The projection room is 20 feet long by 11 feet deep and 9 feet high. The walls are finished with a 7-foot high olive green wainscot, and the remaining 2 feet of wall, and also the ceiling, have a natural acoustic plaster finish. The room is lighted with drop cord fixtures.

Projection is at an angle of 3° ; the screen image is 20 feet wide. Equipment includes two projectors, which represent the first installation of the new Brenkert "Premiere" mechanism, complete with Brenkert pedestals and Brenkert "Enarc" low-voltage high intensity lamps. Arc supply is by Robin-Imperial motor generators, 65-130 amperes, 220 volts, 60-cycle, 3-phase, complete with panelboard and rheostats.

¶ Air Supply

A feature of the Kentucky theatre's air-conditioning is a three-step variable control method of regulation. In the machine equipment room are three General Refrigeration "Lipman" 15-ton compressors. In a penthouse above each compressor is a

Thoroughbreds

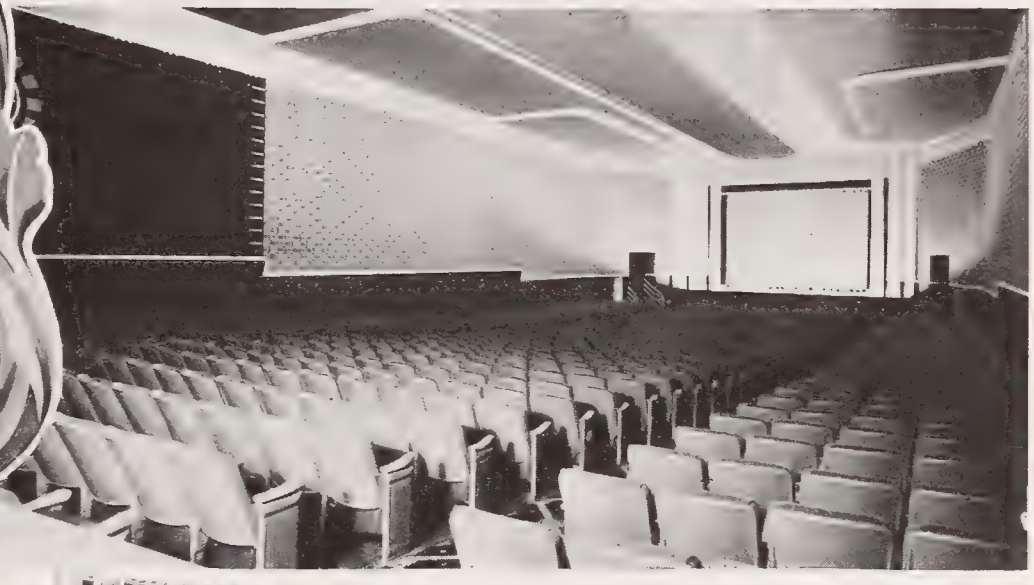


FOR BEAUTY, LIFE-LONG PLEASURE

The New Kentucky Theatre Latonia, Ky.

SELECTS THE FAMOUS

INTERNATIONAL CHAIR





The most modern theatres depend upon International to complete the harmony and luxury of their design. The New Kentucky Theatre is no exception.

Behind the terra cotta, brick and mirror facade of this striking building lies an auditorium of breath-taking beauty. Against a background of Royal Blue velour walls applied motifs in Ivory and Bright Chinese Red, the contrasting softness of old rose reminiscent of the old south is carried out in the seating colors. Concentric circles and horizontal lines give a feeling of motion. Varicolored neon lights create decorative color harmonies. A tremendous trough running the entire length of the auditorium provides brilliant indirect lighting as well as serving to deliver heating and cooling services. This new decor is due F & Y Construction Co.

As in all races well run a thoroughbred wins.

INTERNATIONAL SEAT CORP.

UNION CITY · · · INDIANA

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LOUIS WIETHE'S KENTUCKY THEATRE

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ENGINEERS & MANUFACTURERS
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remote air-cooled condenser unit equipped for water spray to cut-in as required in response to head pressure increase. In front of the compressors is a large Monitor controller with flush type cabinet. A 110-volt, single-phase service, entering the controller, operates a Telechron timing mechanism only.

The panel is of heavy slate with back wiring connections and all circuits fused and protected by Monitor thermo-overload control. Nine motor connections run to cabinet terminals and all functions are marked and provided with a selector switch indicating "off," "automatic" and "manual." The fan room houses a large Garden City No. 11 fan, three McQuay auditorium dry-expansion refrigeration coils connected to each compressor; McQuay auditorium vapor heating blast coil, also a small blast coil connected with a Peerless standby fan for ventilating and heating the foyer, lounges, offices, ticket booth, etc.

Outline of Equipment and Furnishings

Kentucky Theatre, Latonia, Ky.

Marquee, sign, reflectors: **Lackner Sign Company, Cincinnati.** Attraction boards and letters: **Wagner Sign Company, Chicago.** Display frames: **F. & Y. Construction Company, Columbus.**

Ticket register (**General Register**), coin changer (**Brandt**), ticket chopper (**Newman**): **Mid-West Theatre Supply Company, Cincinnati.**

Projectors (**Brenkert Premiere**), projection lamps (**Brenkert Enarc**), motor-generators (**Robin-Imperial**), rewinder (**Goldberg**), film cabinet (**Neumade**), changeovers (**Brenkert**), lenses (**Superlite**), screen (**Da-Lite**): **Mid-West Theatre Supply Company.** Sound system: **RCA Photophone.**

Dimmers: **Cutler-Hammer, Inc., Milwaukee.** Interior lighting fixtures (**Ruby Lamp**): **Business Boosters Equipment Company, Columbus, Ohio.**

Curtain tracks and control (**Automatic Devices**), proscenium curtain and drapes: **Falls City Theatre Equipment Company, Louisville.**

Compressors: **General Refrigeration Corporation, Beloit.** Condenser system fans and motors: **Peerless Electric Company, Warren, Ohio.** Ventilating fans: **Garden City Fan Company, Chicago.** Hot blast heating coil, direct-expansion cooling coils, evaporative condenser coils: **McQuay, Inc., Minneapolis.**

Automatic control equipment for operation of air-conditioning system: **Monitor Controller Company, Baltimore.** Gas-fired boiler: **Hook Manufacturing Company, Pittsburgh.** (Air conditioning and supply equipment contracted for through **DeWitt H. Wyatt** of Columbus, Ohio, who was consulting engineer for the heating, cooling and ventilating systems.)

Auditorium seating: **International Seat Company, Union City, Ind.** (supplied through **Mid-West Theatre Supply Company**).

Lounge and foyer furniture: **Royal Metal Manufacturing Company, Chicago** (supplied through **Falls City Theatre Equipment Company**).

Carpeting: **Mohawk Carpet Mills, Amsterdam, N. Y.** (supplied through **Mid-West**).

Lobby mats: **Hamilton Rubber Manufacturing Company, Trenton, N. J.**

Directional signs, automatic (photocell) drinking fountains: **The Voigt Company, Philadelphia.**

Auditorium floor and wainscot finish in color (**Flor-Dye**): **Truscon Laboratories, Detroit.**

Fire doors: **Moeschl-Edwards Company, Covington.** Door bars: **Cast Aluminum Push Bar Company, Chicago.**

Acoustical blanket (**Kimsul**): **Kimberly-Clark Corporation, Neenah, Wis.**

Front trim mouldings: **Sioux Metal Products Company,** Sioux City, Iowa.

NULOCK-SYSTEM STORE FRONTS

The Kentucky Theatre described in this issue was designed by the F. & Y. Building Service, Theatre Division, Columbus, Ohio—who chose Nulock Store Front Mouldings to further enhance the beauty of this theatre front.

Contact the above firm, our Nulock agent in your territory, or send your inquiries direct to us for further information on theatre design.

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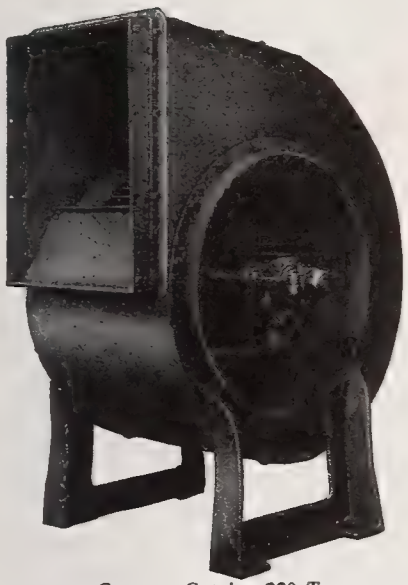
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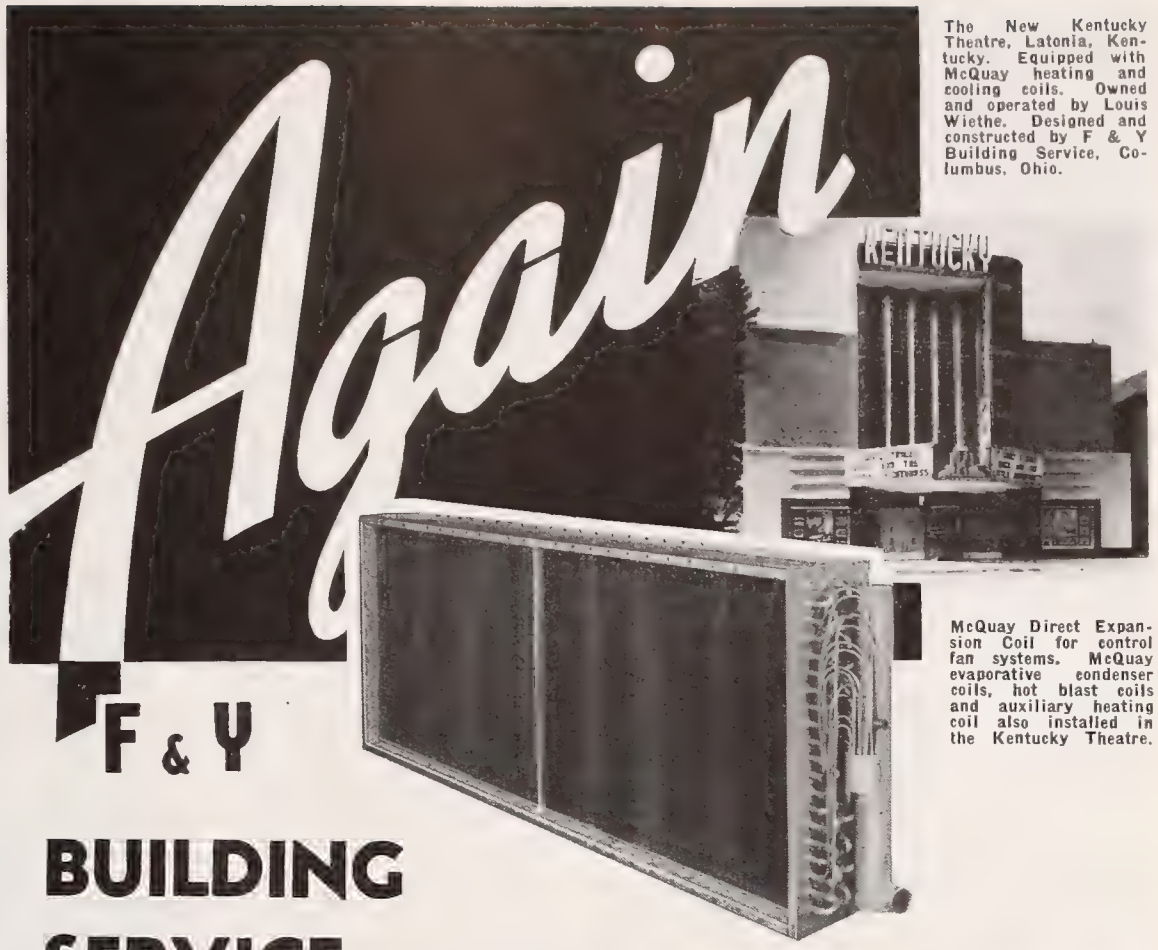
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DECORATIVE LIGHTING

DRINKING FOUNTAINS

DIRECTION SIGNS





The New Kentucky Theatre, Latonia, Kentucky. Equipped with McQuay heating and cooling coils. Owned and operated by Louis Wiethe. Designed and constructed by F & Y Building Service, Columbus, Ohio.

McQuay Direct Expansion Coil for control fan systems. McQuay evaporative condenser coils, hot blast coils and auxiliary heating coil also installed in the Kentucky Theatre.

F & Y BUILDING SERVICE *uses* **McQUAY COILS**

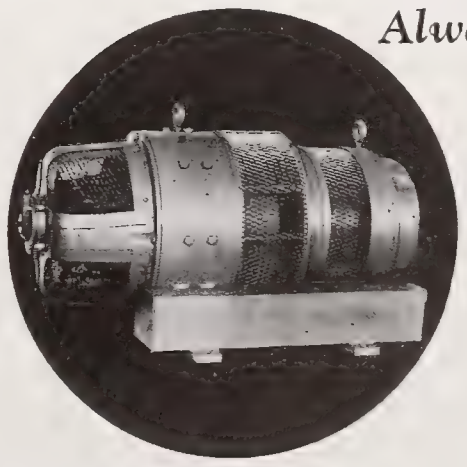
TO use their own words, F & Y Building Service have been "faithful users and pluggers for McQuay Coils" and again have installed them in the Kentucky Theatre. . . . It is easy to understand why. McQuay heating and cooling coils have long been accepted as standard in the theatre industry. The exclusive McQuay process of expanding tubes to form a permanent bond with the fins not only gives greater durability, but increases efficiency as well. Yet with all their advantages, McQuay Coils cost no more than ordinary products. McQuay engineers stand ready to work with your engineers or contractors on any heating or cooling problem. McQuay, Inc., 1600 Broadway N.E., Minneapolis, Minnesota.

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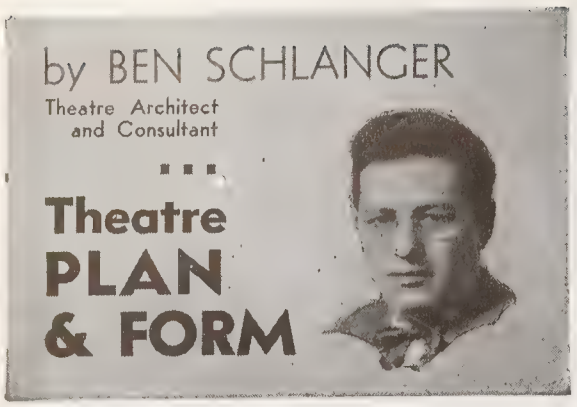
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These columns are regular features of *Better Theatres* dealing with methods by which the theatre may be planned as efficiently as possible for the exhibition of motion pictures. Both Mr. Schlanger and Mr. Potwin are consultants on inquiries from readers seeking counsel on the planning of theatres.



VESTIBULE SPACE

IN THE EARLIEST of the motion picture theatres, the street approach and the seats of the auditorium were separated only by a distance of a few steps and not more than a single set of doors. Later, in the days of lavish theatre construction, this space between the seats and the street started, in size and decoration, to vie with the auditorium. As a matter of fact, you could put a fair-sized audience in the lobbies of some of the theatres.

In many instances, plot conditions force either excessive lobby space or inadequate area for passage from street to seats. In these instances you have the problem of making large spaces appear smaller, or one of making the best of limited space. But in those cases where plot conditions leave complete freedom to the designer, the function of this area becomes the guide for determining space requirements.

The Transition Area

The approach leading to the seats usually starts with a vestibule exposed to the weather; then there commonly is a set of doors, a loby, then another set of doors, foyer space, and finally the space called the standee or promenade area immediately behind the seating area. Sometimes another set of doors separates the foyer space from the standee space.

Space limitations and the need for economy in structure cost in many instances make it necessary to omit the third set of doors and the foyer space. The third set of doors are entirely unnecessary if the first and second set are arranged properly. If there is no space that can be used as a foyer, it is worthwhile to sacrifice some of the standee space and make it *look* like foyer space by having a high wall instead of the usual 4-foot standee rail.

Depth Considerations

The vestibule really has only one important function, to provide wall space for attraction displays. There has been a tendency to have this space as deep as 15 feet or more, but less depth—say about 7 feet—is more desirable, inasmuch as a vestibule very deep "puts the show," so to speak, too far away.

Additionally, since the walls of this area should be finished with the more durable exterior materials, the minimization of the depth makes it possible to have a proper finish without unwarranted cost.

These approach areas will be further discussed in following columns.

Locating Lounge and Toilet Rooms

FROM time to time inquiries refer to the problem of the proper placing of the men's and women's toilet rooms. Where most of the seating capacity is on one floor, it is preferable to have these rooms on the main floor. In any case, the women's room should always be on the level accommodating the bulk of the seating capacity.

Even if the space that can be alloted to a women's room is small, requiring a very compact arrangement, it is preferable to use such space on the main floor rather than more commodious area in an upper or lower level. Not only is stair climbing to a women's room objectionable, but it is inadvisable to isolate such a room.

Some Space Usually Available

The space normally devoted to a stairway to reach rest rooms can be a valuable part of main floor space for a lounge or toilet room. There is hardly an instance where a plan could not, by careful study, be arranged to conserve enough space for lounges and toilet rooms on the main seating level. Even the sacrifice of a few seats in capacity is worthwhile if it will help make possible proper placement of the lounges.

Men's and women's room entrance doors should be placed at least 10 feet apart. The entrances should be from areas where the least amount of traffic to and from seats exists. Yet the entrance to the women's room should be where it is under the eye of the staff.

Sign Requirements

Restroom signs should be on the doors as well as above the doors. On the doors, the sign may be painted lettering, whereas above the doors an illuminated sign is needed for distant reading. There are, of course, many interesting ways of providing such signs, decoratively and also subtly.

Proper lounge and toilet room arrangements are exceedingly important in the motion picture theatre. Lack of such accommodations becomes an indication to the patron of the lack of regard that the management has for the patron's comfort and sense of well-being. —B. S.

EFFECT OF CARPETING

A SUBSTANTIAL percentage of the total sound absorption in the average theatre auditorium is made up of woven fabrics. These materials are thought of primarily in terms of their decorative value, yet they all contribute in some measure to the acoustical characteristics of an auditorium.

The total, or combined, absorption at different frequencies, of such materials used, may not be sufficient to produce the best acoustical conditions, and commercial absorbing materials may also be required.

Each one of the various woven materials, such as carpet, seat coverings, and possibly wall hangings or flat wall coverings, performs a definite acoustical function.

Variations in Absorption

Let us consider carpet, for example, one of the first types of materials known to absorb sound. Carpet, when used for the aisles and standing space, contributes about *one-tenth* of the necessary sound absorption for the average auditorium.

As is true of many materials, carpet varies in its sound absorbing efficiency with quality, thickness and method of installation; that is, whether or not it is installed with a suitable cushion underneath it. In a thickness of ¼-inch or less, and without cushioning, carpet will absorb only about 15% of the sound energy striking its surface. A heavy pile carpet ½-inch to ¾-inch in thickness, with a ½-inch cushion underneath, may absorb as much as 50% at the first sound incidence.

In general, carpet alone has its greatest absorption at the high frequencies, but when it is used in combination with a carpet cushion its low frequency absorption is materially increased.

Other Acoustic Values

Two other factors with respect to the use of carpet in the aisles and standing space should not be overlooked. These are:

(1) Its value as a noise reducing agent;

(2) The effect it has upon the elimination of objectionable first reflections which frequently originate at aisle areas.

A medium to heavyweight carpet, *with cushion,* reduces impact noise caused by footfalls, practically to inaudibility.

With respect to first reflections, it has been found from actual experience that aisle areas which are uncarpeted or covered only with rubber runners, sometimes contribute to inferior acoustical conditions *at points toward the rear* of the auditorium.

CARPET Selection & maintenance

Foyer and lounge floors, and stairways, are always conspicuous—keep them well groomed.

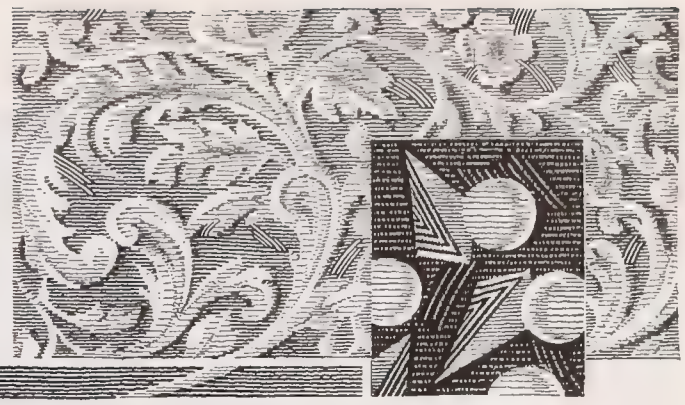




Figure 1 (above): Lokweave in the Valencia theatre, Evanston, Ill. Figure 2 (right): Lokweave in the Gramercy Park theatre, New York.



Effective Uses for Patent-Back Carpet

¶ How broadloom may be readily applied to the purposes of specialized design in theatres

By NORMAN PATTERSON

ONE OF THE MOST interesting developments in woven floor coverings applicable to theatres is the so-called patent-back carpet. Made up according to individual design preferences and floor shape, of sections of broadloom carpeting, it is notably versatile.

Process, or patent-back, broadloom carpeting employs broadloom woven in the regular broadloom manner; through the addition of a composition of either latex or pyroxylin which impregnates the bottom of the weave, each pile tuft becomes permanently locked in the backing. This method permits the carpet to be cut in any direction without raveling.

When any two straight edges of this material are butted together closely, the pile meshes so that a seam is scarcely discernible, while the seam itself lays flat.

How Sections Are Joined

Process-back carpeting is joined without sewing by applying a specially treated tape to the composition-treated back of the material at the point of junction. The cement used in attaching the tape to the carpet is waterproof (manufacturers of such carpets say that the resulting seam is extraordinarily strong). Because of these characteristics, process-back carpeting can provide a tailor-made job for any directional scheme or odd floor shape, at moderate cost. Pieces of any size or shape can be permanently joined to give the appearance of a single carpet presented as a designed special unit for the particular area in which it is placed. This fabric can be supplied in any length and width and is sold in 9-inch multiples of breadth. Different mills produce patent-back flooring fabrics in widths ranging from 54 inches to 9 feet, and in additional widths to make the room size are attached by means of the cemented tape on the back without any waste to speak of. This procedure is practical for areas that are irregular or odd-shaped, since pieces trimmed from one section can be reused for cutouts and insets in other places with real economy in gross yardage for the space in the theatre that is to be covered.

Pattern Possibilities

Available in a wide range of colors, plain or striated, and in several different qualities, there are no restrictions as to size, shape and combinations of colors. With respect to qualities of design, it is to be noted, of course, that we are here dealing with broadloom, and not woven pattern. The delicate, complex detail and subtlety of configuration and coloration so important to the effect of a Velvet, a Wilton, an Axminster, or a Chenille, are naturally absent. Patent-back carpet must be applied within its logical limitations, but it has specific uses in the theatre, along the lines illustrated in the accompanying photographs of actual theatre installations.

In Figure 1, we have a short, narrow foyer in which a small-figured woven design would be indicated. Using broadloom sections in a patent-back carpet, a light-colored field was formed to create the feeling of spaciousness, and contrasting a



Figure 3: Lokweave in the Will Rogers Memorial theatre, Chicago.





Two installations of Seamloc—Figure 4 (above): the Tower theatre in Houston, Tex.; Figure 5 (right): the Marshall Square theatre, Chicago.

dark border provided individuality by absorbing within itself all the minor cutouts, such as the door sills and posts. With a minimum use of additional fabric, a cleverly cut out leaf and stem design serves both as a decoration and a directional guide to the stairs and auditorium entrances.

In Figure 2 we have an excellent example of the possibility of setting off specialized space within a foyer. At one corner, the simple insertion of two different-colored broad stripes, and the quarter section of a circle, resulted in a little secluded "lounge" effect, without interfering with the general foyer characteristics.

Directional Effects

The stairway in Figure 3, leading to the balcony, has been treated with a threefold purpose: First, to break up the plane surfaces of the steps with an eye to visual aid in ascending and descending. Second, the stripes serve as traffic guides and separators. Third, as a decoration in itself, to relieve the monotony of a plain single-color carpet.

In Figure 4 is shown mezzanine area in which the wall design and ceiling striping are reflected in the floor treatment with harmonizing effect, then at the same time the floor pattern serves to define clearly the landing areas of the steps leading up to the balcony and down to the ground floor.

An idea of the flexibility in decorative possibilities of process-back carpeting is given in Figure 5. The fabric not only covers the floor, it also becomes an integrated part of this powder room. The curved lounge seating arrangement, the circular mirror on the wall, the rounded console table, and even the luminaire, find an interesting balance in the differently colored discs inserted into the background. Although additional yardage and labor are involved in a floor layout of this type, it was apparently justified here so that the floor treatment would be in keeping with the other furnishings in the room.

As shown in the accompanying protographs the design figures are formed by cutting and inserting different colored fabrics into the ground carpeting. Since, as far as yardage is concerned, there are no minimum quantity requirements the savings in cost through reduction in carpet waste helps to pay for the highly individualized and decorative effects received in return. You can spend as much as you like on some very special intricate design but in most cases you can get a custom tailored effect which is most suited to your theatre at little or no more cost over that of regular patterned carpeting.

It is well to remember that in a patent-back installation, new decorative features may be added at any later date, or the old section can be taken out and a new one inserted into the carpet providing it is not too worn generally. Burns, stains, wear and damage spots can, of course, be replaced easily by cutting out only the portion to be repaired and replacing with new fabric in the same color and quality. Otherwise, process-back carpeting receives the same type of maintenance which you would give any other carpeting, such as Velvet or Wilton.

TWO PATTERNS ADDED TO THEATRE LINE





■ Two new modern patterns in the contract carpet line of the Charles P. Cochrane Company, Bridgeport, Pa., one of "modernistic" classification, the other a modernization of traditional leaf motives. These are among a number in a new group in which French and Georgian figurations are emphasized, in blendings of turquoise, gold and brown; sea green and midnight blue, coral and black. The leaf pattern illustrated above is stocked in turquoise, gold and brown; in the other pattern as stocked, the figures are carried out in green, orange, gold and green on a blue ground. Both are Wiltons.

Equipment and Operation

a department of news & counsel dealing with management of the physical theatre and with its equipment in general, including . . . LIGHTING • SEATING AIR-CONDITIONING AND VENTILATION • MAINTENANCE • MARQUEE & SIGNS

OBSERVATIONS

of the editor

EXACT ACOUSTIC SCIENCE TO CALL ON; AND CARPET STOCKS TO CHOOSE FROM

CONTINUING the good work of investigating methods of bringing the theatre into closer working co-ordination with the studio, the Research Council of the Academy of Motion Picture Arts & Sciences has formed a committee to direct studies of acoustical conditions in theatres. When sound came, there was naturally quite a stir about acoustics (the word itself had been kicking around for a long time, but most of us in this business just left it in the dictionary—thank goodness that was one thing we didn't have to worry about; and then—); our auditoriums, pretty though we thought them, were in most cases not much good now. They had echoes, the wrong reverberation factor, et cetera. It was kind of discouraging at first.

But we were an ingenious lot. We soon developed a couple of rules-of-thumb—little tricks of the trade—to take care of those new-fangled sound waves. Nothing to it, after all! Slap this stuff all over the walls, or that stuff all over the ceiling, or something else all over the rear wall, most any old way, and there you were. . . . Now, when we are well into the second decade of the "talkies" (there's a word we've got rid of, anyway), the producers' body of experts finds conditions calling for their attention.

And they are right. The auditorium is not just a room with eye-appeal and seats. It is part of the motion picture mechanism, the gears of which start turning at the studio. Light, acoustics, vision, comfort—these are auditorium problems, and all-important ones. Rules-of-thumb, stock plans simply are not practicable.

■ ■ ■

It was, we are happy to find out, to the failure of some architects, as well as many theatre operators, to give due consideration to acoustics in their planning that the press release announcing the Academy studies referred in this statement:

"At the present time there is a great lack of knowledge on the entire subject of motion picture theatre acoustics. . . ."

This of course is so palpably untrue that it could not have been intended to mean what it seems to say, coming from an organization as well informed as the Research Council. The demonstrable fact is, there is an exceedingly competent science of acoustics right now, and there has been for quite some time. It is extremely likely, indeed, that the Council's acoustics committee will only be using in their studies the body of knowledge and the technique of that science. We quote from an editorial statement in the August, 1939, issue of the Architectural Forum:

"Within comparatively recent years, and especially since the advent of the sound movie, architectural acoustics has ceased to be a matter of holding one's breath and hoping for the best and has become an exact science. . . ."

That science is available to theatre operators and architects as well as motion picture technologists.

All we have to do is to use it.

■ ■ ■

The other day a fellow who was remodeling a theatre made the remark: "I've got the job just about done, but I can't find a carpet I like. Why don't the carpet people get up some really good patterns for theatres?" . . . Well, of all things! Either this chap is suffering from general maladjustment to his environment (as the psychiatrists say) or he didn't give much time to looking.

The fact is (seems we're going in for facts today), the carpet manufacturers have been building up such a mass of patterns for every application that they're about in the same boat as the music composers, who can't write two measures without using a tune of somebody else sometime, somewhere (ah, there's a hit title for you—sometime, somewhere!—but, alas, it has been used before).

No, there's a carpet for every kind of theatre treatment—more than one—in the stock of designs available right now. If there is anything needing rectification in connection with carpet selection for theatres, it is the tendency to give the matter too little attention. The right pattern is there. Take the time to find it.

And we want to get this in: The American Seating Company has now got out a booklet that is just jammed full of information about auditorium seating—how it is manufactured, what tests are applied, materials used, and so on. We think it can supply valuable background to many theatre people. And doubtless it can be had for the asking.

—George Schutz.

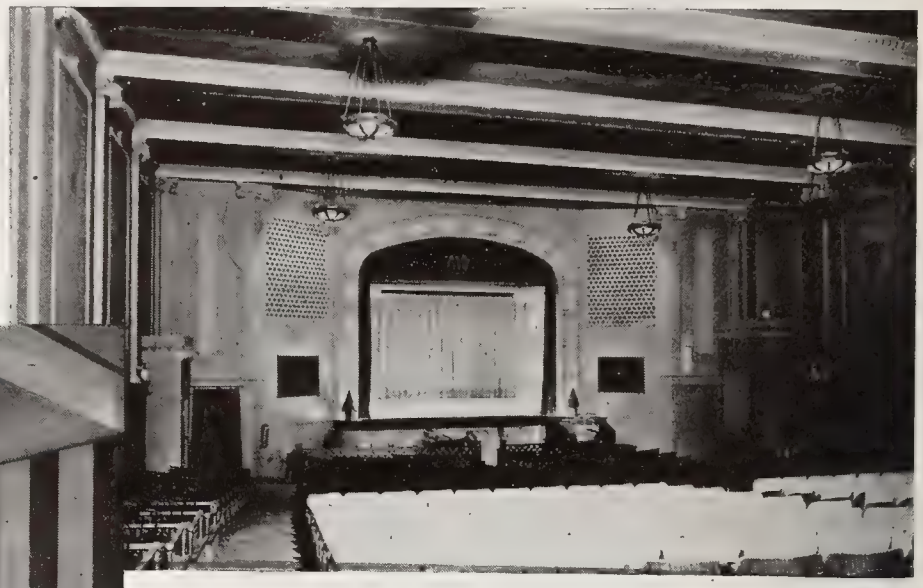
LIGHT

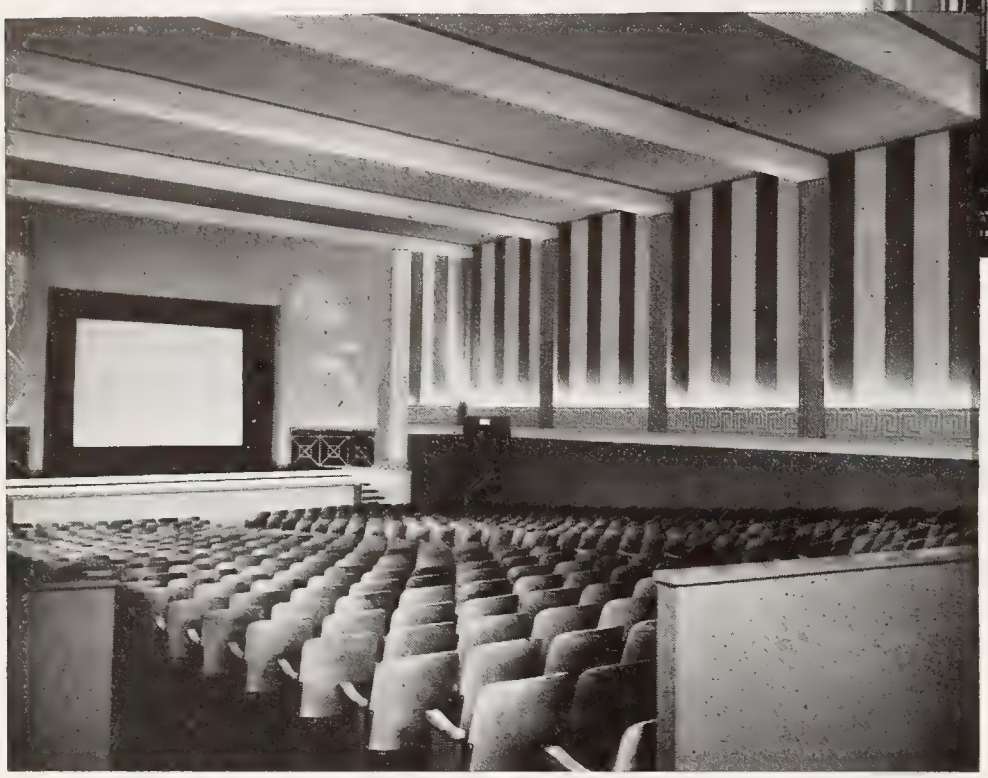
FOR VISION DECORATION AND SELLING

"... light is a first tool of showmanship."

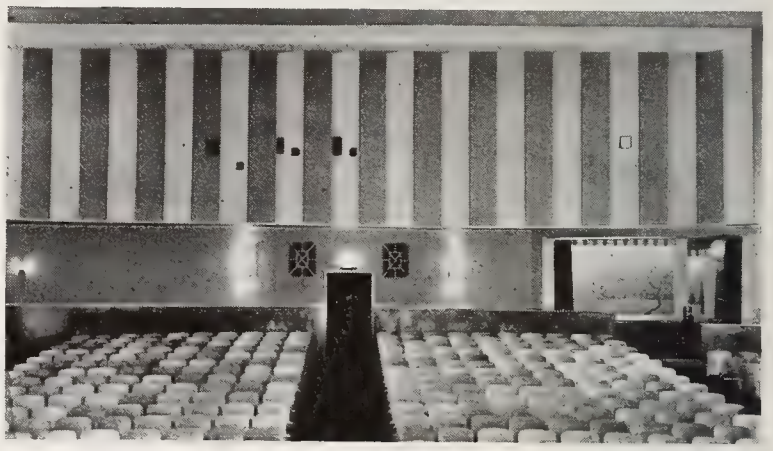
¶ The transformation pictured is that of the Paramount's Marion theatre, Marion, Ohio. Redesigned by Charles C. Burton, Paramount architect and engineer, the total job cost $12,000, the lighting $1,100.

Making Light Play A Leading Role in Low-Cost Remodeling





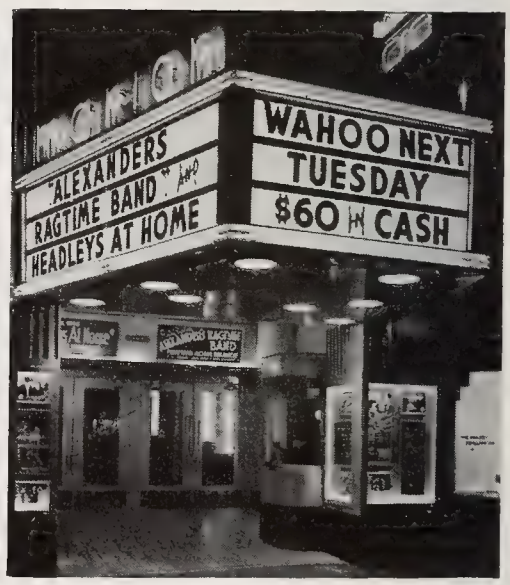
■ Old auditorium of the Marion theatre, above, and left, the new one, showing lighting cove carrying 7½ watt incandescent lamps on two circuits, white and blue (in summer, white and green) under a Nu-Wood splayed fluting of ivory and tan. Rear wall (below) is lighted principally by two 30-inch Ruby Lamp fixtures with vertical metal flutings, mounting vertically two rows of four 60-watt lamps on 8-inch centers.



■ The new lobby, below, is lighted by four Ruby Lamp ceiling fixtures, each with a 100-watt incandescent lamp within a 5-inch ground glass cylinder mounting three sand-blasted glass rings. The largest of these has a diameter of 16 inches. Metal portions of the fixture are finished in cadmium. The recessed light source above the concession stand is an Alumilite striplight. Walls are in rose-colored Johns-Manville flexboard.







■ Old Marion exterior, and the new, with Artkraft red and blue trimmed marquee and silhouette-letter attraction boards. Eight 100-watt incandescents, in Westinghouse fresnel reflectors, are used in the soffit.

Use of Roundel Reflectors to Cut Illumination Costs

DEVELOPMENTS of the past two years in both lighting equipment and the methods of using light in the theatre, have tended to focus attention on illumination as a decorative medium. The fact that these developments have also brought about dramatic new economies in light costs, while not overlooked, too often has received secondary attention.

The combined benefits of superior illu-



mination and lower costs have been achieved with many types of lighting, incandescent and fluorescent, and in almost all cases the new illuminating possibilities have been as important economically as in lighting effect and decoration. For example, the fluorescent lamp has attracted interest principally in its revolutionary characteristics as the first efficient source of colored light; its reduced current consumption per lumen is quite as striking.

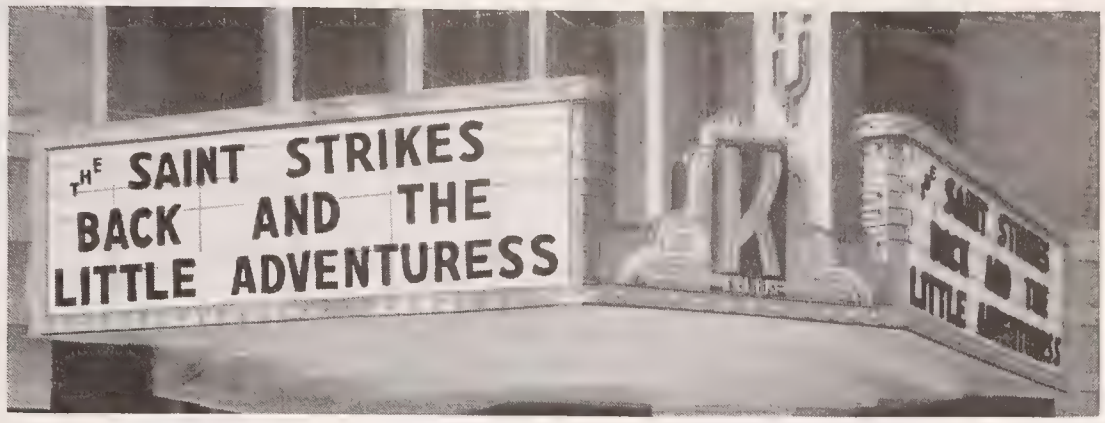
Similarly the roundel type of reflector-and-lens for incandescent bulbs, affords not only a distinctively new lighting effect, but great saving in both current and first costs.

This reflector consists essentially of three parts (it is illustrated in two sizes, assembled and dismantled). One is a reflector which screws into any standard incandescent socket. The second is a candelabra-type bulb that screws into the reflector, and the third a multi-lens roundel.

Current costs for equivalent light are enormously reduced by the accurate, slip-proof optical arrangements. The efficiency realized is such that the end-on effectiveness of a 7-watt candelabra bulb mounted in one of these units is equal to that of a 25-watt colored bulb in an ordinary socket, while a 10-watt candelabra lamp duplicates the illumination provided by an exposed 40-watt lamp of the same color. Current consumption, in other words, is reduced 75 per cent.

The multi-lens roundel covers are made in a great variety of colors, and in addition to outdoor uses the fixture is also adaptable to some other parts of the theatre, such as stair wells, low-ceiling corridors, and similar locations, where it may serve effectively to provide supplementary illumination in conjunction with other light sources, or to provide general medium illumination without other assistance.

Outdoors it is used in the soffit to rejuvenate an old sign, for example, particularly if the sign is given a modern appearance by adapting it to flush-mounting.



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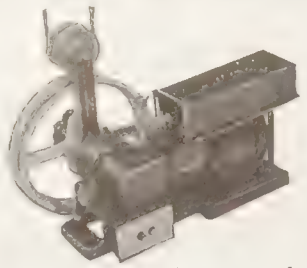
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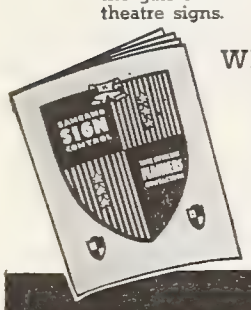
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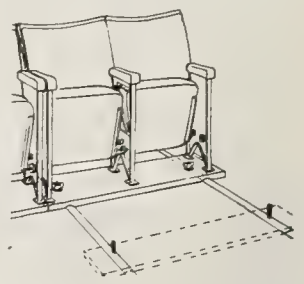
departs from the regular line in several features, one of them the construction of the standards. These are of steel, instead of cast iron. End standards are stamped from single sheets of steel, and the stampings are formed to provide double-walled construction, completely closed along the inner side.

Springs are of the no-sag, or spring-arch construction similar to that used in the same manufacturer's "Bodiform" chair, and also like the latter, upholstery fabrics are attached by the groove method, employing neither wood nor tacks. Foamed latex cushions can be obtained if desired.

This model also provides a choice of spring, padded or plywood back panels, plain or metal-edged, and the pitch of both the seat and backs may be adapted directly to the specific gradient of the floor slope.

Removable Chair Plan for Television

OF INTEREST now perhaps only as a curiosity, yet indicating thought already being given arrangements for television in the theatre, is a scheme for installing readily removable auditorium seats presented in a recent issue of the *Ideal Kinema,* a leading London publication devoted to the physical theatre. The drawing shown accompanied a description of the arrangement which essentially consists in the anchoring of certain chairs in the rear or central bank of main floor seating where the television projectors are set up for television.



Devised by George Coles, architectural editor of the *Ideal Kinema,* and a prominent British theatre architect, the plan calls for metal "rails" placed on the floor 2 feet, 10 inches on centers. Welded into them are bolts at the same back-to-back dimensions as the chairs, and according to Mr. Coles' description, the seat boards, which have, as a rule, two seats in line, are then threaded over the bolts and fixed with butterfly nuts and washers.

New Standard with Adjustable Light

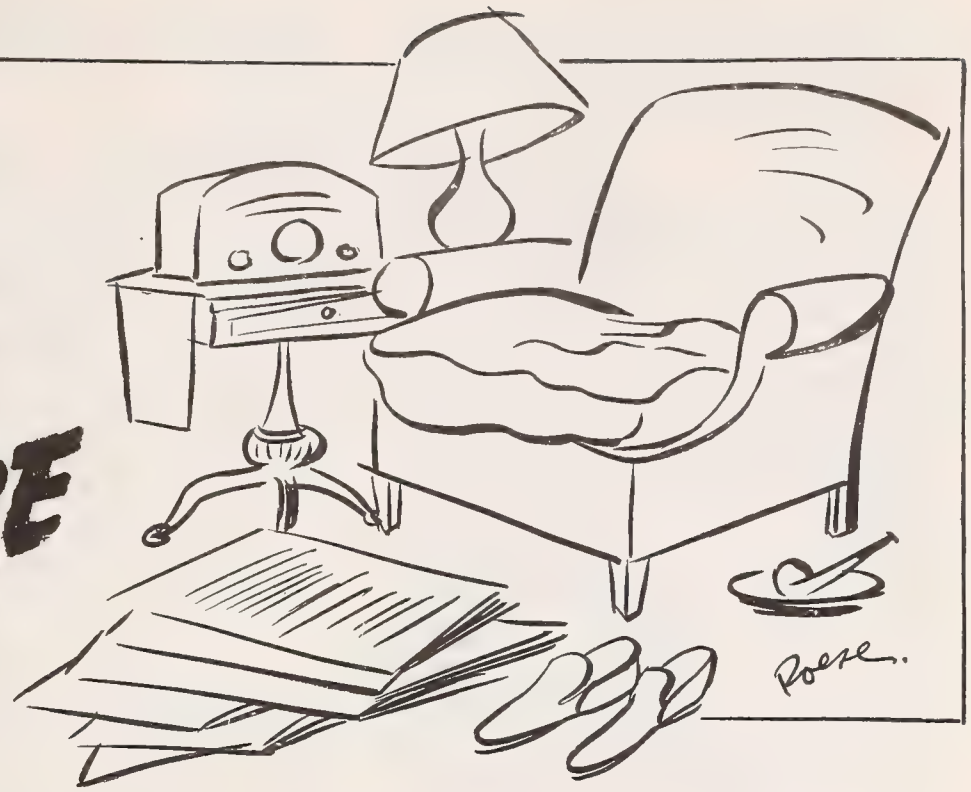
AVAILABLE in various fittings according to preferences and budget, the chair illustrated with padded back and spring-edge seat represents a new model of the Peabody Seating Company. This model is in the regular line and may be



obtained with steel back panel, self-lifting seat and closed standards.

The design of the end standard includes provision for ready placement of the aisle light according to height indicated by the aisle and auditorium lighting conditions.

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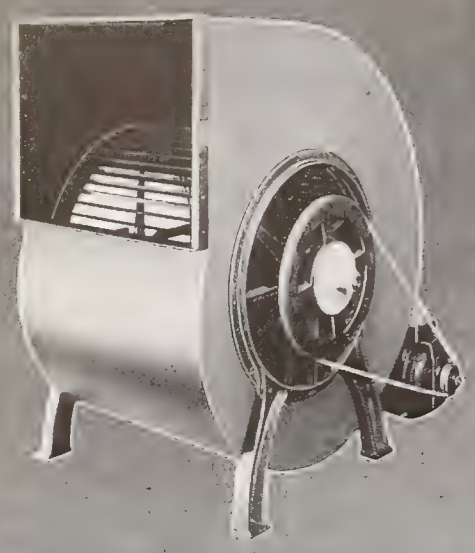
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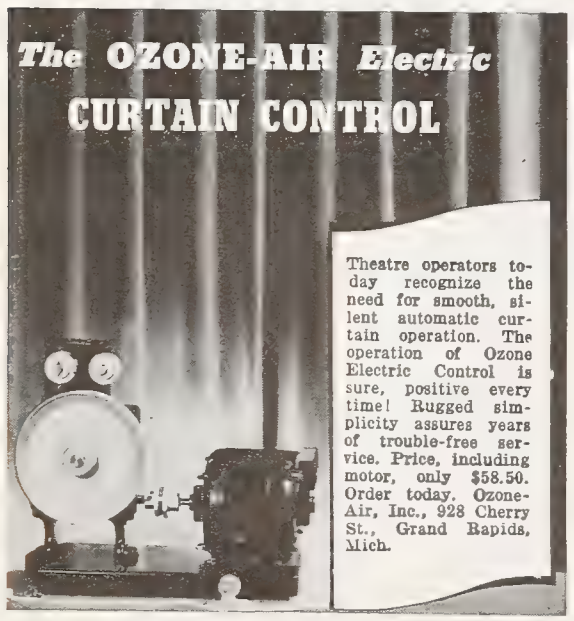
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Air Movement Control in The Theatre Ventilating System

¶ The second article on air-motion in a series of "plain talks" on what we are after in air-conditioning

IN CONSIDERING air-motion specifically as one of the three factors in the control of Effective Temperature, the preceding article (issue of July 22) approached this quality of the air from the point of view laid down in the beginning of this series—that of the body's response to atmospheric conditions. We can now discuss air-motion more directly with respect to the part it plays in our schemes to bring about true comfort conditions in the theatre.

Air-Motion Effect

To understand the importance of *Effective Temperature,* it must be borne in mind that the body has three ways of controlling its internal temperature level through the action of the skin in response to air-heat, air-moisture and air-motion. *It should be further understood that these three factors are more or less interchangeable.* Suppose you had a 78° temperature, 50% relative humidity, and still air (absolutely no air-motion). On the Revised Effective Temperataure Index this would be a 78° Effective Temperature. You could still maintain the same 78° E. T. with an 80° air-heat (dry-bulb, or ordinary, thermometer) temperature provided you dropped the humidity to 34%, *or increased air-motion to* 50 *feet per minute.* At 150 fpm. the Effective Temperature would have dropped to 75°. Why? Because *all three functions of body control have been increased by the activity of the air, resulting in a greater heat loss from the body.*

It is here assumed that the moving air is at the same temperature level as the still air. If this moving air comes directly from a duct outlet, it may be 3° or 4° degrees cooler. In this case you would have to add this to the already 3° Effective Temperature drop, thus resulting in a 6° to 7° Effective Temperature drop in that particular current.

Here is the very nub of the principal public complaint. You may show at one location a 78° dry-bulb (air-heat) temperature, and 50% relative humidity, and argue that this would be considered perfect for the season. At the same time fugitive currents of air at 6° to 7° degrees Effective Temperature lower than those shown on the instrument are playing around on the heads of shoulders of your patrons. This is due to incorrect mixing and distribution of incoming air.

A few years ago this might have been excused for lack of suitable equipment. Today, with the use of improved outlets, the air supply can be mixed and distributed without turbulence at the desired Effective Temperature.

A half truth is some times more dangerous than a lie. Because air-movement is known to have a cooling effect on the body, it has been used as a substitute for lack of control of temperature (air-heat) and humidity (air-moisture). If it is used, as in the case of a common electric fan, to stir up air at room temperatutre, air-motion has its place. Even then it was found necessary to develop the oscillating fan to provide the off-and-on movement, not so liable to cause annoyance and physical troubles. There is only one way to ensure satisfactory conditions and that is to control all air-movement at head level (breathing zone) to provide air-motion of less than 50 feet per minute.

There are many different kinds of meters

on the market to indicate air-motion but they all require expert handling if satisfactory results are to be gained. Perfection is not expected at this stage. The desire is to acquaint the manager with the rudiments that he should master in arriving at Effective Temperature levels for his theatre. There are simple means of knowing fairly accurately how air is distributed around the theatre. When the theatre is empty, turn on the full air distribution. A lighted candle carried around to all the seating areas will show by the action of the flame any undue air-motion. Better still, a simple device for appraising air-motion may be made by fastening 1-inch strip, 18 inches long, of some sheer material, such as voile or georgette cloths used for women's dresses, to the center of the handle of a crooked-handled cane. When held aloft, the dangling, free end of this strip should never swing through an area wider than 3 inches, nor touch the shaft of the cane when the shaft is held *away* from the source of the air-motion.

It has been said by one of the leading engineers in theatre air-conditioning that if all air-movement were reduced to less than 50 feet per minute, and an Effective Temperature of 78° were maintained throughout July and August in those sections of the United States having official temperatures of from 80° to 90° (see Effective Temperature Map in these columns in the June 24th issue), 95% of all present complaints would be eliminated in that area. This would include the majority of the theatres in this country.

Aspirating Outlets

The newer types of ceiling outlet use the true aspiration principle. They mingle the incoming colder air with the higher temperature room air before releasing the total mixture in a twisting action that soon spends its velocity at the desired Effective Temperature level (breathing zone). This principle is absolutely correct. No matter with what force you shoot a stream of cold air into air of higher temperature, it will drop because of its greater weight, *unless raised to near room temperature before its force is spent.*

The theatre auditorium should be an easier problem, in some respects, than stores, restaurants, etc., which characteristically have lower height, because of the greater upper space in which to mix the incoming cooler air with the higher temperature room air, before it comes in contact with the people.

On the other hand, there are few places where people are packed in so closely as in the theatre. This causes a great upward surge of body heat and moisture released from the audience. At what point this upward flow of depleted warm, moist air from the audience comes in contact with the cooler, drier fresh air, determines the comfort of the audience.

In theatres with old type outlets, where satisfactory distribution is difficult and it

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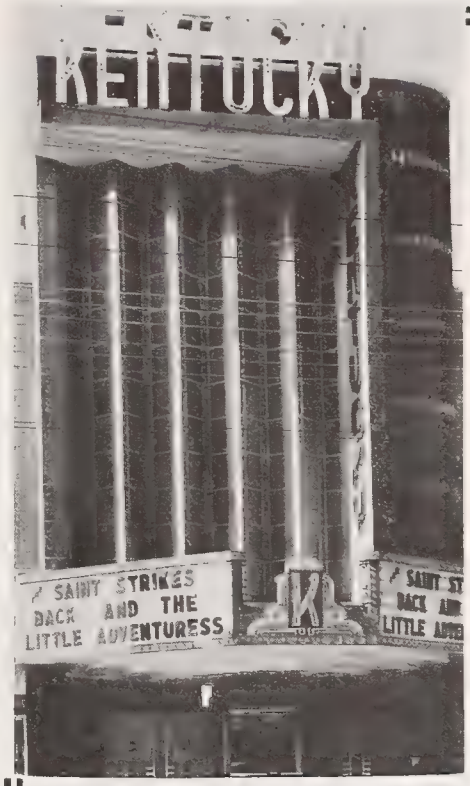
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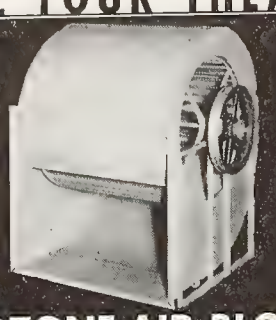


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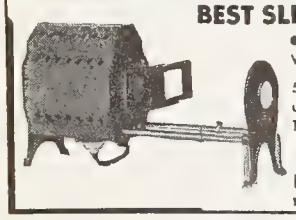
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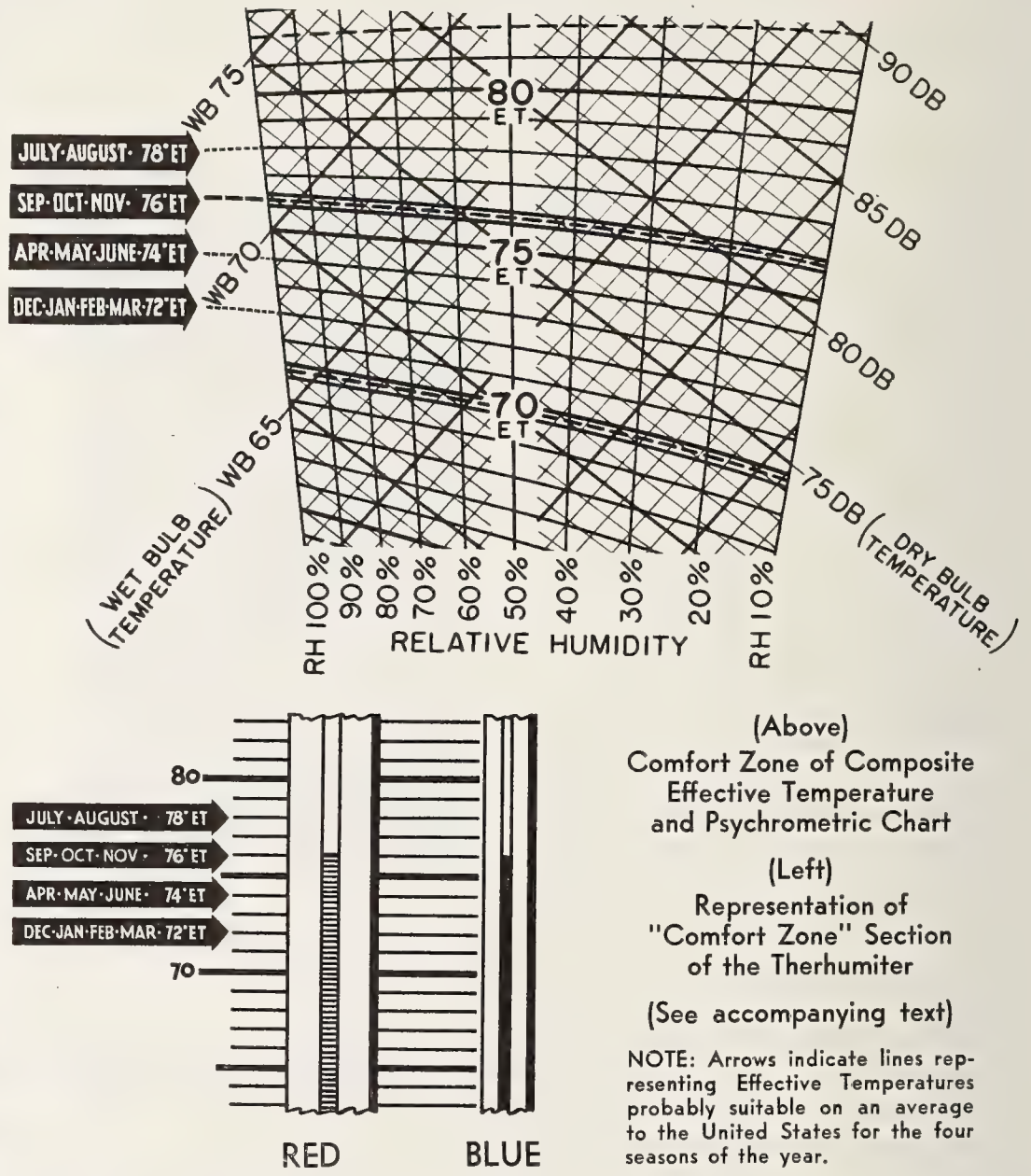
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Determination of Air Conditions By One Instrument

REFERENCE HAS been made recently in these columns, in discussions of instruments of practical value in the operation of theatre air-conditioning—that is, instruments in addition to those directly involved in automatic control—to a special type of thermometer providing direct reading of Effective Temperature, eliminating the necessity of calculation from dry-bulb and wet-bulb readings. Inquiries have resulted as to just how this thermometer, called the Bailey-Parsons "Therhumiter," is used, and perhaps the most informative way of dealing with its application to comfort air-conditioning is to relate it to methods which have been discussed in the current series of "talks" on air-conditioning fundamentals.

The Therhumiter may be considered a thermometer which combines in one calibrated tube (not greatly unlike, in appearance, the tube of any regular thermometer) indication of the degrees of air-heat (dry-bulb, or regular, thermometer) and of the amount of air-mosture (wet-bulb)—*plus* the effect of air-motion. As the articles in the series referred to have pointed out, it is the relationship of air-heat, air-moisture and air-motion which is represented by the term *Effective Temperature.* The single calibrated tube which essentially constitutes the Therhumiter, indicates in a single reading this relationship of the three key qualities of the air—that is, it gives a direct reading of Effective Temperature.

The physical character of the Therhumiter has been previously described. Suffice it to point out here that it has a center-tube—that giving the Effective Temperature reading—and to the right of this, a regular thermometer (giving degrees of air-heat, or of temperature as we ordinarily use the word) is placed at a precise height in relation to the center tube. By comparing the degree of *Effective* Temperature as in-



(Above)
Comfort Zone of Composite Effective Temperature and Psychrometric Chart

(Left)
Representation of "Comfort Zone" Section of the Therhumiter

(See accompanying text)

NOTE: Arrows indicate lines representing Effective Temperatures probably suitable on an average to the United States for the four seasons of the year.

dicated by the center tube, with the degree of air-heat temperature indicated by the right-hand tube, the Relative Humidity at any moment can be readily ascertained for all practical purposes (a simple formula for this calculation is engraved on the scale).

It will be recalled that in the series of articles cited above, in both text and on a temperature and relative humidity map of the United States, certain Effective Temperatures for the various climatic sections of the country were recommended for July and August. On an accompanying chart, reproducing the so-called comfort zone of a composite Effective Temperature and Psychrometric Chart, certain Effective Temperatures are indicated for the various periods of the year (without reference here to any particular section of the country). Let us see what these mean in terms of the usual dry-bulb and wet-bulb readings.

Finding Effective Temperature

You will notice on the left *wet-bulb* temperatures referring to lines running obliquely up to the right, and on the right are the dry-bulb temperatures referring to lines running obliquely up to the left. The heavy *cross* lines (horizontal) represent Effective Temperature equivalents made up of the combination of wet- and dry-bulb temperatures.

To find any Effective Temperature, you must trace the dry-bulb temperature obliquely up to the left of the chart, until you meet the wet-bulb temperature; *where these two lines meet, find the nearest horizontal line, which will indicate the Effective Temperature.*

To find the relative humidity, note the vertical line nearest the intersection of the dry-bulb and wet-bulb temperature lines; the percentage of relative humidity is shown at the bottom for each vertical line.

If you have a direct reading humidity indicator, note the intersection of the dry-bulb temperature with the vertical relative humidity line; the Effective Temperature will be indicated by the crossline nearest this intersection.

All Factors Combined

Now the function of the Therhumiter can be readily understood: It eliminates such calculations and references to a chart. It makes these calculations automatically, and you read the Effective Temperature directly. Its center column of red spirits is a combination of wet- and dry-bulb thermometers on a single stem and gives direct reading of the amount of air-heat, air-moisture and air-motion, in the single value wanted, that of Effective Temperature. From this value, and also by the determination of the Relative Humidity by comparison with the blue spirits regular thermometer at the right, one knows what adjustments to make in the operation of the air-conditioning equipment to provide the desired Effective Temperature, or one at least as close to that ideal as the equipment is capable of providing.

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The Guiding Idea Of Liability Law

(*Continued from page* 10)

owner liable in heavy damages, the higher court reversed this verdict, saying:

"The circumstances of the fall and injury are indeed unfortunate, but we cannot conceive of a state of facts or basis in law for a recovery. . . . It was the duty of the plaintiff (injured patron) to adduce sufficient proof as to all other necessary elements of a prima facie case."

Patron Carelessness

Obviously, a careless and negligent patron never is entitled to recover damages for an injury sustained in a theatre (if all persons who *sustain* injuries in theatres could recover damages from theatre owners, it might ultimately be that the business of operating theatres would be more profitable to injured patrons than to theatre owners!).

For illustration, in Heckel v. Standard Gateway Theatre, Inc. (281 N.W. 640), it was shown that a patron slipped on a balcony stairway and fell down the stairs. She sued for damages. The testimony proved that the stairway on which the injuries were sustained was only *partially covered* with carpet, there being a space approximately 8 inches wide on each side of the stairway exposed to the concrete. The patron proved that when she put her right foot down on a step, her heel got caught on the rug; she testified that she could not see because the lights were dim. The jury in the lower court listened to this testimony and held the theatre owner liable for heavy damages. However, the higher court reviewed all of the testimony and held the theatre owner not liable, saying:

"We have carefully examined the evidence both in the case and the record and we fail to find any evidence which sustains the finding that the stairway was not as free from danger as the nature of the place would reasonably permit. . . . It appears from the testimony that thousands of people had gone up and down the stairway both before and after the accident with the carpet in the same condition as it was on the night of the accident and no one had discovered any defect or sustained any injury."

The important question involved, in all suits against theatre owners for damages, is whether the theatre owner used "ordinary care" to prevent the injury. In other words, *the sole and only question for the court to decide is whether the theatre owner used that degree of care used by other prudent and experienced theatre operators.*

This means simply that if all theatre owners in the United States paid no attention at all to the safety of patrons (because they were not required to do so), then no theatre owner would be liable in damages for an ordinary injury. However, the fact that the majority of theatre owners do actually use care to prevent injuries (at least partly because they must), increases the legal care that has to be exercised.

Certainly this is actual law, because many higher courts have said that "ordinary care" is that degree of care used by the average and prudent theatre owner under the identical circumstances of the injury.

In Hubbard et ux. v. Embassy Theatre Corporation (82 Pac. [2d] 155), the court quoted:

" 'What would be reasonable care under one set of facts, might not be reasonable care under another set of facts, but the difference would not be in the degree of care to be used, but rather in the amount.

In Worcester v. Theatrical Enterprises Corporation (82 Pac. [2d] 68), the court said:

"While the appellant (theatre owner) was required to exercise only ordinary care in protecting the respondent (patron) from such an injury as this while she was proceeding along the passageway thus provided, that duty was not performed if such an occurrence as this should have been reasonably anticipated by the appellant."

[*The author is a Cincinnati attorney-at-law and also an experienced theatre owner. He is well known to most of the readers of* BETTER THEATRES *for his practical discussions of theatre law in these pages over a period of years.*]

modernization & replacement

recent installations of theatre equipment, furnishings, etc., reported by exhibitors, local dealers and manufacturers.

AUDITORIUM SEATING

Gibbons, Wichita; Broadway, San Antonio; Dillworth, Charlotte, N. C.; Roxy, Los Angeles; Cinema, Los Angeles; Windsor Locks, Windsor Locks, Conn.; Kentucky, Latonia, Ky.; Cabarrus, Concord, N. C. [*Reported by International Seat Corporation, Union City, Ind.*]

CARPETING

Arlyne, Longview, Tex.; Avalon, Easton, Md.; Laurel, Oakland, Calif.; Manring, Middleboro, Ky.; Savoy, San Diego, Calif.; Crum, Kilgore, Tex. [*Reported by Mohawk Carpet Mills, Inc., Amsterdam, N. Y.*]

LATEX CHAIR CUSHIONS

State, Long Beach, Calif.; Brayton, Long Beach, Calif.; Loew's 83rd St., New York City; Gladmere, Lansing, Mich.; Avenue, DuBois, Pa. [*Reported by United States Rubber Company, Mishawaka, Ind.*]

TICKET REGISTERS

California, Santa Rosa, Calif.; Fremont, Baltimore; Plaisance, Chicago; Ritz, Belleville, Ill. [*Reported by General Register Corporation, New York City.*]

MARQUEES

Ritz, High Point, N. C.; Chakeres Virginia, Welston, Ohio; Kingston, Sheboygan, Mich.; Richelieu's Tarpon, Tarpon Springs, Fla.; Martin, Morcenci, Ariz. [*Reported by The Artkraft Sign Company, Lima, Ohio.*]

PORCELAIN ENAMEL FRONT

Kingston, Sheboygan, Mich.; Martin, Morcenci, Ariz. [*Reported by The Artkraft Sign Company, Lima, O.*]

AUDITORIUM SEATING

Robinson's Buchanan, Detroit, Mich.; McLain's Rex, Morenci, Mich.; Loomis' Community, Elk Rapids, Mich.; Robb's Cascade, Cascade, Ida.; Currell's Gem, Logan, Utah; Jackson's Lee, Bluefield, Va.; Dunellen, Dunellen, N. J.; Kennedy, Washington, D. C.; Avalon, Chicago; Regal, Milwaukee, Wis.; Smith's Regal, Los Angeles; Park Toledo, Ohio; Young's Ohio, Leipsic, Ohio.; Fitzjarrald's Mars, Martinsville, Ill. [*Reported by Ideal Seating Company, Grand Rapids, Mich.*]

LIGHTING FIXTURES

Cameo, Brewster, N. Y.; Jackson, Jackson Heights, N. Y.; American, Newark, N. J.; Cameo, Newark, N. J.; Kennedy, Washington, D. C. [*Reported by Lighting Distributors, Inc., New York City.*]

OZONE GENERATORS

McKan, Kansas City, Mo.; Roosevelt, Cincinnati; Royal Oak, Detroit; Plaza, Norwood, O. [*Reported by Automatic Electrical Devices Company, Cincinnati, Ohio.*]

AUDITORIUM SEATING

Ritz, East Alton, Ill.; Bob's theatre, Twin Bridges, Mont.; Sheridan, Sheridan, Mont. [*Reported by General Seating Company, Chicago.*]

PROJECTORS

Opera, Glenns Ferry, Ida.; Main, Rigby, Ida.; St. Louis Park theatre, Minneapolis; Grand, Eldora, Ia.; Rappanna, Urbana, Va.; Bayne, Virginia Beach, Va.; Rosedale, Evansville, Ind.; Bluffs, Scottsbluff, Neb.; Egyptian, DeKalb, Ill.; Cabarrus, Concord, N. C.; Capitol, Plant City, Fla.; Imperial, Charlotte, N. C.; Five Points, Columbia, S. C.; Cameo, Brewster, N. Y.; Monroe, Baltimore; Nemo, Woodbourne, N. Y.; Varsity, Murray, Ky. [*Reported by Motiograph, Inc., Chicago.*]

SOUND EQUIPMENT

Opera, Glens Ferry, Idaho; Main, Rigby, Idaho; Carolina, Fayetteville, N. C.; Town, Omaha; Booker T. Theatre, Baltimore; St. Louis Park theatre, Minneapolis; Bruen's 45th St., Seattle; Isis, Kansas City, Mo.; Cabarrus, Concord, N. C.; Robb's Cascade, Cascade, Ida.; Bronko, Edmond, Okla.; Nemo, Woodbourne, N. Y. [*Reported by Motiograph, Inc., Chicago.*]

Modern projection

PROJECTION
SOUND REPRODUCTION
THE SCREEN

What Price Projection Inefficiency?

●Discussing the basis of true operating economy, and presenting power cost data on two more carbon trims, in the second article of a group

By HENRY D. BEHR

WE SOMETIMES are surprised to note a company operating profitably in spite of apparently adverse conditions. If we were permitted to look behind the scenes, we probably would find that this success was due to the fact that they functioned with a high degree of efficiency and economy.

In a manufacturing industry, standards and costs may be predetermined and then held to the lowest point consistent with prevailing good practice. A theatre manager is not in the happy position of being able to do this as readily, because of the uncertain nature of his business which depends on weather conditions, type of attraction, etc. He is not able, like a factory manager, to decide when and where to cut down on the various expenses. A theatre manager looking over his operating costs can do nothing sensational or epoch-making to reduce expenses; however, *some measure of economy may be achieved by operating with greater efficiency and getting the utmost for every dollar spent.* This ultimately translates itself into greater profits for the theatre.

Each Part a Cost Item

Each item that goes into the production of the picture on the screen must be studied. It is presumed that the theatre manager knows the degree of efficiency of his operating personnel—but judging the *efficiency* of his operating equipment is another story, one on which we will endeavor to throw some light.

Let us pay the projection room a visit. We see the projector mechanisms grinding away (quietly or otherwise), the film traveling through, the sound equipment reproducing music and speech. Finally, our attention is drawn to the arc lamps that furnish life and illumination to the *selling medium* — the screen. We must admit that this basic element is frequently obscured by the consideration of other pressing and yet not quite as important items which the theatre manager must provide for the comfort and amusement of his patrons; however, we cannot emphasize too strongly the importance of proper screen illumination. Patrons refuse to visit certain theatres because viewing the picture strains their eyes or results in a headache. They are aware of the discomfort, but not of its cause. *We* know it is due to insufficient screen illumination—the fault of the projection lighting, or of the screen itself, sometimes both.

What causes light deterioration on the screen? Surely when the light producing equipment was first installed, it gave satisfactory results or it would not have been accepted. However, machinery that is called up day after day, and night after night, for many regular hours of performance, must ultimately show the result of wear and tear. Here is where we should emulate the successful industrialists who quickly scrap worn or obsolete equipment when it becomes too expensive to operate. This policy should be adopted by theatre owners, who surely must realize that good screen illumination and projection are extremely important. Poor projection quality annoys and eliminates otherwise loyal patrons. Unquestionably, the theatre owner who operates his theatre with modern equipment and accessories, properly maintained, is ahead dollars and cents in the long run. *All that this great industry has to sell is light!*



Minimum Inefficiency

It may be expecting too much for anyone to maintain records covering each piece of major equipment, together with a chronological history from installation date, detailing maintenance and upkeep expenses. Under such an ideal procedure, when expenses reach a certain accelerated rate and an excessive amount, the equipment is proven more of a *liability* than an asset. It should, without hesitation, then be discarded and replaced. In the absence of such an ideal checkup system or adequate record, inspections should be made at frequent intervals. Net operating results in the last analysis are more or less dependent on the attention given to so-called minor details.

The projection room and its equipment components, operating almost every minute that the theatre is open, is what may be called the



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consuming part of the plant. Waste and inefficiency in other departments are not as noticeable because their operating hours are not as long or regular—equipment such as fans, pumps, compressors, etc.

The average projectionist has a log book of some sort. When arc lamps are first installed, he decides upon and records the amperage for a particular carbon trim that gives the best screen results. From the day fallen to such a low state that he "gets wise" to it with a jolt.

One cannot help being impressed with the great pains taken by the processing laboratories to turn out prints of uniform good quality. These efforts are sometimes in vain in those projection rooms which are equipped with obsolete, antiquated arc equipment, which cannot produce satisfactory picture results. In other theatres,

MONTHLY EXCESS POWER AND CARBON COSTS (approximate, based on present carbon list prices) resulting from 1 to 20 amperes excessive current at arc:

HILO CARBONS (9-mm. positive and 5/16 negative trim at 65 amperes).

Excess Amperage	Excess Load in Watts	Excess KWH's	Monthly Excess Energy Cost (based on 300 hours) 3¢ Kwh	4¢ Kwh	5¢ Kwh	Excess Carbons
20	1660	498	$14.94	$19.92	$24.90	$18.00
19	1575	473	14.19	18.92	23.65	17.10
18	1490	447	13.41	17.88	22.35	16.20
17	1385	416	12.48	16.64	20.80	15.30
16	1305	392	11.76	15.68	19.60	14.40
15	1200	360	10.80	14.40	18.00	13.50
14	1120	336	10.08	13.44	16.80	12.60
13	1020	306	9.18	12.24	15.30	11.70
12	945	284	8.52	11.36	14.20	10.80
11	850	255	7.65	10.20	12.75	9.90
10	770	231	6.93	9.24	11.55	9.00
9	680	204	6.12	8.16	10.20	8.10
8	605	182	5.46	7.28	9.10	7.20
7	520	156	4.68	6.24	7.80	6.30
6	445	134	4.02	5.36	6.70	5.40
5	365	110	3.30	4.40	5.50	4.50
4	285	86	2.58	3.44	4.30	3.60
3	215	64	1.92	2.56	3.20	2.70
2	145	44	1.32	1.76	2.20	1.80
1	70	21	.63	.84	1.05	.90

MONTHLY EXCESS POWER AND CARBON COSTS (approximate, based on present carbon list prices) resulting from 1 to 10 amperes excessive current at arc:

"SUPREX" COPPER-COATED CARBONS (7-mm. positive and 6-mm. negative trim at 42 amperes).

Excessive Amperage	Excess Load in Watts	Excess Kwh's	Monthly Excess Energy Cost (based on 300 hours) 3¢ Kwh	4¢ Kwh	5¢ Kwh	Excess Carbon Cost
10	545	163	$4.89	$6.52	$8.15	$16.65
9	490	147	4.41	5.88	7.35	14.97
8	425	128	3.84	5.12	6.40	13.30
7	360	108	3.24	4.32	5.40	11.64
6	300	90	2.70	3.60	4.50	9.96
5	245	74	2.22	2.96	3.70	8.33
4	190	57	1.71	2.28	2.85	6.64
3	140	42	1.26	1.68	2.10	4.98
2	90	27	.81	1.08	1.35	3.32
1	45	14	.42	.56	.70	1.65

Note:—Two more trims are analyzed to emphasize the fact that an inefficiency due to any cause, results in increased expenditures. In computing monthly KWH's, allowance has been made for average inefficiency in source of arc current. Where power company has demand charge based on load, monthly energy figures will be much greater. All computations based on 300 hours operation per month. When theatre monthly hours differ from this, energy and carbon excess expenditures will be proportional. When KWH rate is other than 3c, 4c or 5c, simply prorate above energy costs to actual rate. Above figures do not include excess due to striking arc, etc. Example: 600 minutes daily operation, and total time burning arc prior to each changeover is 60 minutes. This means that you increase above figures by 10%.

of installation, there begins a deterioration of the many links that contribute to the production of original standard screen light intensity required for the particular theatre. The drop in efficiency is so gradual that even the most competent person on the job, day after day and night after night, does not realize it, until the picture quality has with more modern arc equipment, the management often appears not altogether aware of the importance of small details which cannot be overlooked if the projection plant is to operate efficiently and economically.

When a theatre manager or projectionist realizes that neglect of one small detail in the projection plant will cost his theatre

as much as $690 in one year if 13.6 mm.-7/16″ trim is in use, and $290 when 7 mm.-6 mm. trim is used, it is something to receive consideration. These figures represent excess cost of carbons and electric current consumed during a one-year period when arc current is above average minimum current rating of the particular carbon trim. If these expenditures would bring about better picture quality, they would indeed be worthwhile, but they contribute nothing to a better picture and only represent a needless waste of money.

In addition to tables presented in the July 22nd issue of BETTER THEATRES, two more tables are given here namely, for 9mm.-5/16″, and 7mm.-6mm. trims, showing the increase in expenditures when it is necessary to increase arc current due to deterioration and neglect of some operating detail. These tables will be referred to in the development of material in future articles.

[*The author has done considerable original work in adjustment of power cost factors and is also familiar with the mechanisms of projection. He was formerly a member of the Paramount theatre organization as a specialist in power cost adjustment; he is now in charge of projection for the Wilmer & Vincent circuit. . . . In his next article, Mr. Behr will discuss the projection lamp reflector mirror, its proper installation and maintenance in the light of operating costs.*]

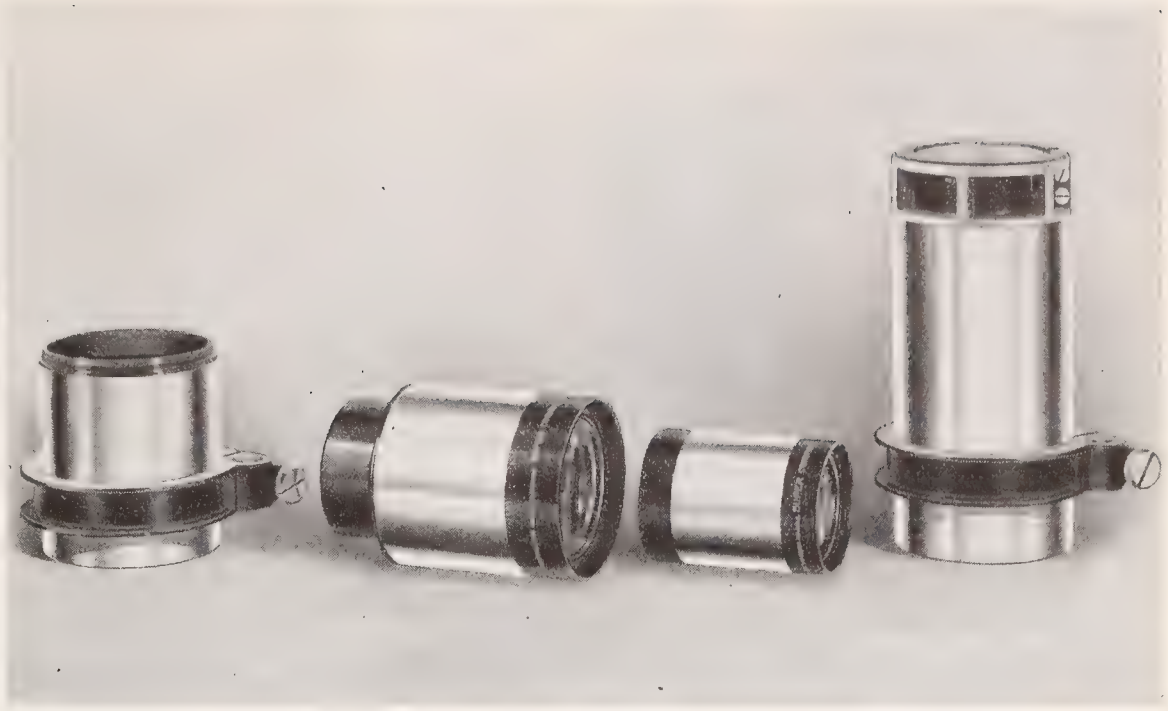
Projection and Sound System for Smaller Theatres

A COMPLETE new projection and sound system designed to provide high-quality performance in restricted budget theatres having capacities of from 200-800 seats, has been brought out by the International Projector Corporation. Components of the new low-cost system include a model Simplex SI projector, an LL-3 pedestal, Simplex "Low" lamp, and Simplex Type E sound equipment. The system can be purchased as a single installation, or any of its components can be obtained separately.

The Projector Mechanism

The new projector (Model SI) incorporates many of the newer improvements, including front and rear shutters, fire shutter safety trip, semi-centralized lubrication, aperture cooling unit and sprocket strippers of the non-wrap-around type. For cost reduction purposes, some customary expensive finishes have been omitted. The shutter adjustment has been made wholly manual and cannot be re-set while the mechanism is running, while the gear train and the framing device have been substantially simplified.

Construction is based on the "unit" principle of design, major parts assemblies being attached to an auxiliary casting, with which they form a single unit, that unit in turn being mounted in the mechanism casting. This method of design was used to



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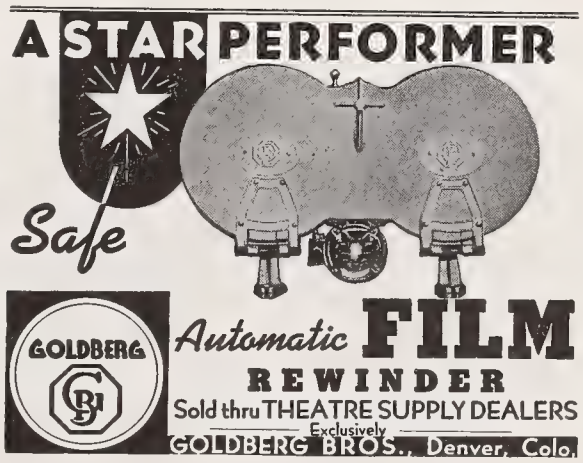
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For your convenience—CATALOG BUREAU on page 42.



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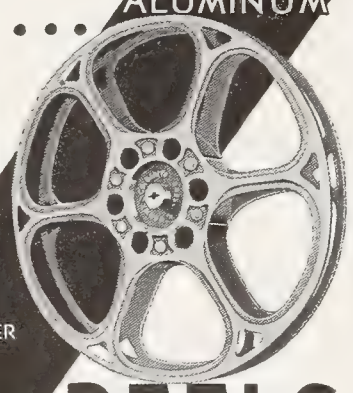


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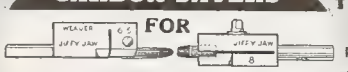
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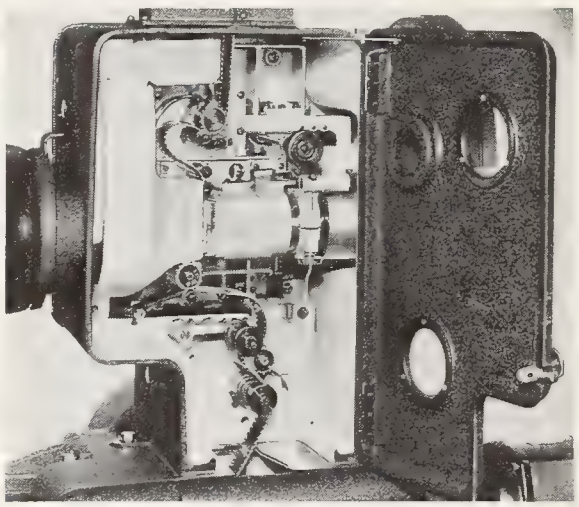
facilitate the removal of any assembly for inspection or repair.

"Hunting type" gears are used in the gear train of the new mechanism. This type of gear has an uneven number of teeth, so that as the gear revolves the same teeth do not constantly mesh together; a given tooth in one gear meshes, in the course of several revolutions, with every tooth on the mating gear. Gears need not be marked for an exact tooth mesh when they are removed temporarily, and need not be put back in mesh in any particular way. They are merely slipped back on their shafts regardless of which tooth meshes with which.

The SI mechanism is gear-driven throughout, but the drive has been simplified and incorporates fewer parts than any gear train previously used in Simplex professional projectors.

Shutter shaft, upper sprocket assembly and intermittent drive assembly constitute an integral unit, all of the operating parts of which are enclosed in an oil-tight case and operate in an oil bath. The intermittent movement is, with dimensional modifications, of the same design as that used in other models of Simplex equipment. It is completely enclosed and operates in an oil bath.

Framing knobs project from either side of the mechanism. In framing, the intermittent assembly and the upper drive unit



Operating side of the projector mechanism.

are moved forward or backward while the gate and the film trap remain stationary, thus the picture is brought into frame by slightly changing the length of the lower loop.

For accurate alignment of the mechanism with any type of soundhead currently available, two bosses are provided on the main frame, by means of which the lower sprocket pad roller assembly can be mounted in either of two positions as required. The gate and film trap are of a simplified design employed in a previous Simplex model.

Oiling is semi-centralized, and both the upper oil chamber and the intermittent oil chamber are equipped with glass windows through which the level or lubricant can be seen. Separate points for individual lubrication are those that need only occasional attention. As a further precaution, bearings of special composition are used throughout; they are essentially self-lubricating, absorbing oil which is occasionally



The projector-reproducer with new lamp and base.

applied to their outer circumference.

An air deflector of the type similar to that used on the Simplex E-7 is provided, and there is an aperture cooling unit of new design which minimizes spillage of light at the aperture itself. The dimensions and therefore the heat of the beam are progressively reduced before the aperture is reached.

The fire shutter safety trip, like that of the E-7, is operated automatically by any major increase in the size of the upper loop.

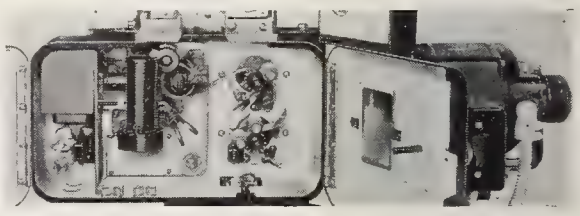
To facilitate threading, a reflector is mounted on the fire shutter to catch the light of a small framing lamp and project it forward through the aperture.

The interior of the operating side is finished in white.

The Lamp

The Simplex "Low" lamp is designed to utilize arc current up to 30 amperes. The elliptical reflector is 11⅜ inches in diameter.

The arc motor is of the double field type, working without a relay, speeding up, slowing down, stopping, or reversing its direction of rotation according to the amperage of the arc, which completes its path through



The soundhead used in new combined apparatus.

one of the two motor field circuits. The motor has permanently lubricated ball bearings and applies its mechanical power through a friction clutch. The width of the arc gap is automatically held constant by this motor.

Arc position indicator, carbon locater, eccentric-type carbon jaws, removable ash

(*Continued on page* 41)

COMMENT ON PROJECTION AFFAIRS

and answers to inquiries . . . By F. H. RICHARDSON

TELEVISION APPARATUS AS NOW AVAILABLE FOR THEATRE USE

I GOT MYSELF a demonstration of television the other day, and I duly make a report of the experience, had by many before me, but perhaps by relatively few of my readers. The room was entirely dark, there being no light save that from the televised projection lens. Under this condition I am free to say that the screen image, which measured 12 x 9 feet, appeared adequately illuminated, the term adequately being understood to mean that all details of the picture were quite satisfactorily visible. The projection distance was 27 feet. Engineers of the Baird Television Corporation, which had arranged the demonstration, said reasonable auditorium illumination would not materially decrease visibility of the televised picture. This, of course, I cannot either affirm or question, not as yet having witnessed projection under that condition.

The definition of the picture varied widely; some of the scenes were acceptably sharp, whereas others were rather "fuzzy" —and there I received a surprise. I had assumed that lack of definition in the televised picture would be straining to the eye, yet after a full hour of showing my eyes, which are quite sensitive to lack of sharpness in a screen image, were perfectly comfortable.

Another item worthy of mention is that the close-up—of a singer, for example—imparted greater naturalness than does our motion picture. That, of course, might not be the conclusion of everyone. At any rate, the demonstration has very thoroughly convinced me that television is a coming feature in the motion picture theatre; though by that I do not mean it seems likely ever to displace the regular motion picture, but rather to add to the motion picture theatre program as added special attraction every now and then.

Now for things the average man is interested in.

First of all, it is not intended that the television projector shall be located in the projection room. In fact, its projection distance is limited (at present) to approximately 50 feet, at which projection distance a picture 20 x 15 feet is projected. The setup now used in London is shown in an accompanying photograph, a section of seats being removed from the center of the main floor. In the projector housing are two complete projectors, with facilities for switching from one to the other instantly. The projectionist sits at the left-hand rear corner of the projector, and he handles both the illumination and the sound volume. In the accompanying view of the rear of the projector, with the upper part of the cover removed, we may note at the left the controller for the left-hand projection equipment; there is a similar controller for the other one at the right.

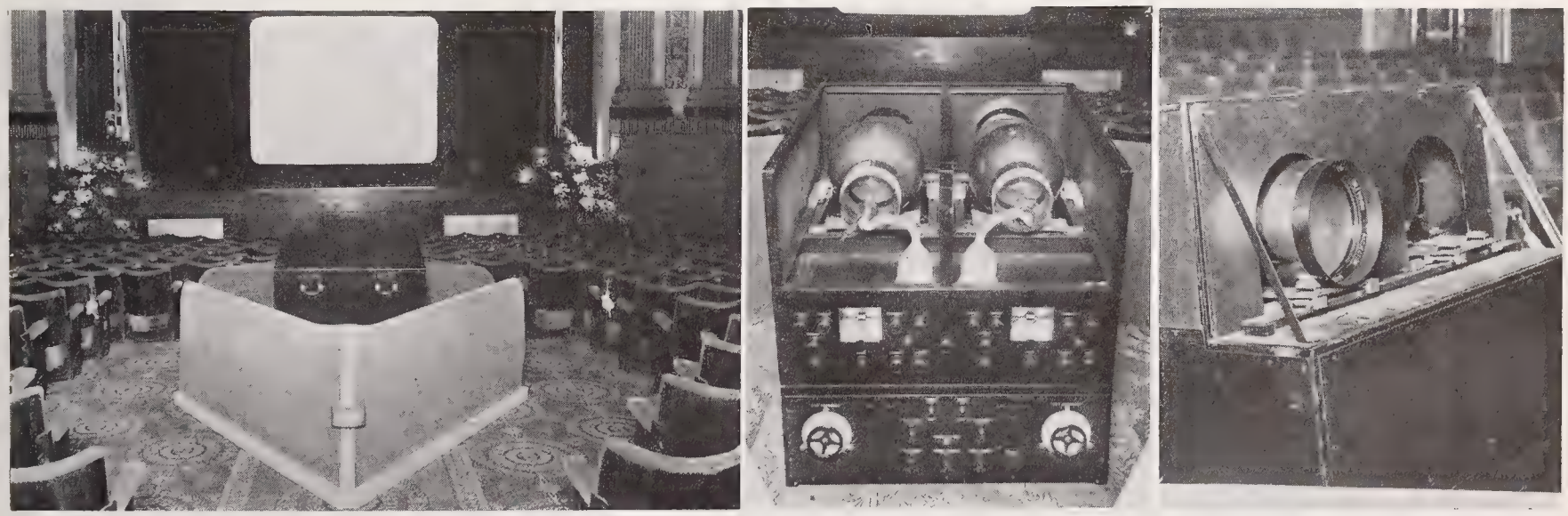
No information was available as to the approximate cost of installation of these projectors in theatres. The catho-visor tubes in the projectors herein described operate at 50,000 volts. There is no possibility of any injury to the projectionist as all high tension circuits are protected with castings which are electrically interlocked. The high tension rectifiers supplying the 50,000 volts are mounted in a separate room and protected by a heavy wire screen; the door therefore is likewise electrically interlocked with the casings, assuring automatic cut-off of all power if opened.

I was assured by the engineers that there would be no insurmountable difficulty facing the projectionist through the advent of television, but, said they, it is wise that these men learn everything they can regarding it at the earliest possible time.

I would, however, warn all so interested to be very sure that reliable services of instruction be used. Unquestionably there will be attempts by more or less irresponsible parties to disseminate information authoritatively in books and otherwise, whereas at this time even the television engineers themselves are very cautious about making statements. Television is still under development.

A WAY OF KEEPING CARBONS READY FOR USE

J. R. PRATER, projectionist of the Congress Theatre in Palouse, Wash., has sent in an excellent drawing and description of a carbon storage rack he has devised. Where local conditions admit of its installation, it seems entirely practical. It is intended to hold from two to three days' run of whole carbons, both positive and negative, also such stubs as may be safely used for runs of varying length. All are stored on top of one lamphouse, the right one by preference, one rack serving both projectors. Assuming both positive and negative slots (hereinafter described) to be kept full by adding a carbon each time one is removed for installation in the lamp,



Television equipment as installed in the Marble Arch Pavilion in London, and rear (open) and front view of the projectors themselves. (See accompanying article.)

when it comes time to use the lower one, it is thoroughly dried out and as warm as may be comfortably handled without gloves—in other words, in perfect condition for use. The stubs are contained in an auxiliary rack arranged as shown. Brother Prater describes the rack as follows:

"There are lamphouses set too high to admit of its practicability. Because the shape of lamphouses and the angle at which they set vary so widely, this rack could not be manufactured and sold in the usual way. The projectionist must make it himself, but surely employers cannot but appreciate the interest shown in the work of projection by men who construct such things, especially since this rack serves to prevent waste of stubs.

"Tools required for construction are pliers, hammer, screwdriver, tin snips, and a small hand drill. The idea is to construct hood *AAA* of stovepipe metal, *E* being the supporting legs designed to rest upon, in this case, the lamphouse siderods. *E* may be trimmed in such manner that the rack as a whole will set approximately level. The front end of my rack butts against the lamphouse vent and is closed to prevent carbons from working out. Lines *X* represent the bottom of two upright channels formed by the walls of hood *AAA*, and a metal divider is represented by the dotted lines. One slot is for positive and one for negative, the latter being of course a bit less wide than the former. Negatives *D* and positives *C* are shown in place, resting one on top of the other so that as the lower one is pulled out the whole stack drops down and another carbon is laid in on top, the top of rack *AAA* being open.

"As to the stub rack, its construction would seem to require no description, except to say that the box in which the stubs are held should have a depth equal to the shortest length to which negative and positive may be burned.

"However, some argument on designing the minute measurement scale seems advisable, or even necessary, as follows:

"The stubs are kept warm and dry, but not too hot to handle with bare hands. I use only one set of carbon savers, burning all stubs in the left-hand lamp, which also means that all fully used stubs come from that lamp, so that a single waste carbon receptacle mounted under the left-hand lamp simplifies convenient disposal of waste stubs.

"My rack has room for seven stubs of each polarity, therefore safe burning time of 14 stubs is seen at a glance with less effort than is required to measure one stub. In the very nature of things this will result in closer culling of stubs, hence in less carbon waste. Also, if trims burn out unevenly, this plan provides means for re-mating them with greater economy, burning those that are left single with a full-length carbon of opposite polarity. It is surprising how many projectionists throw away enough of one or the other to run another reel because a trim does not come out even.

"In my own case, both positive and negative burn at the same rate, but if they did not, a separate scale may be marked for each. Here the negatives may safely be burned to an eighth of an inch shorter stub than the positives, which is provided for by the spacer (indicated by dotted lines at bottom of the negative trough). In case separate scales are necessary no such spacer is required, the scale being started that much lower.

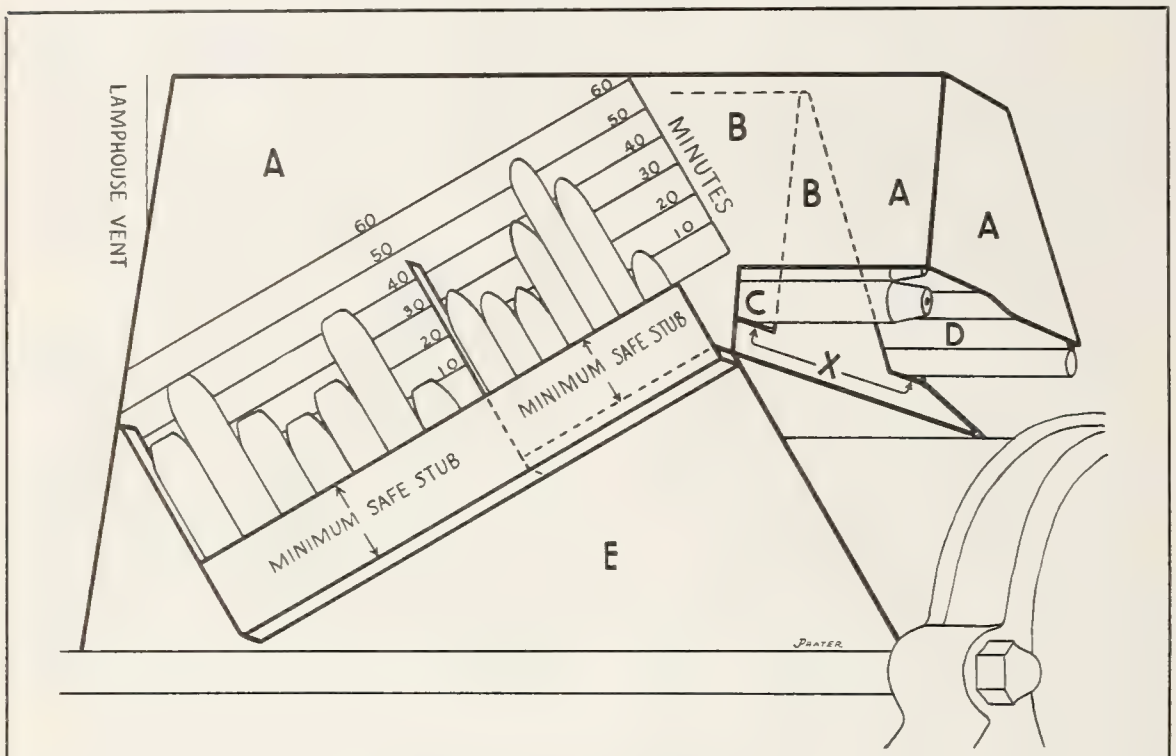
"Another suggestion: In all horizontal trim lamps with non-rotating positive, the crater burns slightly above center. Being careful to install positive stubs with the crater 'right side up' saves a bit of carbon that otherwise would be wasted.

"Naturally, the exact arrangement of the rack as shown in the drawing would not be suitable for all local conditions. As stated, some lamphouses may be so high that a rack on their top would be inconvenient; however, it will always be possible to work out a suitable application of the main principle, and such application will not only result in an appreciable saving in carbon, but also provide carbons thoroughly dry.

"Even theatres where amperage is varied frequently, may apply this system by making scales to fit each amperage used. Make them on bits of sheet metal of size to fit into the trough, one for each amperage used, slipping the right one in back of all the stubs at once.

"A lot of work and trouble? As to that, it is no more for the projectionist than it is for the exhibitor to be compelled to pay for good carbon that without such a rack and scale would be thrown away; replacing needlessly scorched carbon holders; being compelled to shut down the show occasionally; or biting the finger nails through the last end of a reel while wondering if your guess was wrong.

"And since accuracy of results obtained by this or any other plan depends also upon ability to estimate the running time of reels, why not eliminate guess-work from that, too? A footage counter is not necessary to secure sufficient accuracy in results. Practically every present day feature has each foot of film plainly marked with numbers impressed upon the margin outside the sprocket holes. Check the footage number at the end of the actual picture of a good full reel, disregarding the tail piece, as it is not screen time and will always be approximately the same length. Subtract 90 from the total and wind up that much film on an empty reel. Slide a narrow strip of thin, stiff cardboard in beside the film roll and down to the reel hub. On it mark where the film roll comes to. Repeat this marking each 90 feet until the reel is full, but don't forget that color prints build up more rapidly than do black and whites. If one lays the gauge thus made on any reel, its film length may be estimated quite accurately."



J. R. Prater's scheme for a carbon storage rack.

DETERMINING PARALLEL CIRCUIT RESISTANCE

JOHN L. HOSKINS of Denver asks, "Will you advise as to best method of ascertaining exact resistance of three parallel circuits. What I really want is to know the relation of resistance, voltage and amperes in such circuits."

First, the total current flow is the sum of the flow through each parallel circuit. The voltage of each branch is the same as the voltage of the undivided circuit. The resistance may, however, be quite different in each such parallel circuit. If, for example, we have three parallel circuits charged at 120 volts, one of which has 5 ohms resistance, applying Ohm's law we divide 120 (volts) by 5 (ohms) and have, as result, 24 amperes flowing.

In other words, the current flow will be 0.20 of an ampere per volt. However, assuming the other two circuits to present, respectively, 10 and 15 ohms resistance, applying the same law in the same way, we find the current flow to be 0.10 and 0.15

ampere per volt; or, if we divide the voltage (120) across the combination by the total current flowing through the combination, we shall obtain the resistance of the combination as a whole. Or we may divide one volt by the total flow per volt through all combined circuits and find (1÷0.3667) the total resistance to be 2.73 ohms.

Summing up, you may readily measure the voltage impressed, in volts, and the amperage flow through each circuit, and as above indicated, figure out the exact resistance of each circuit.

●

New Simplex System

(*Continued from page* 38)

tray, ammeter and carbon length indicator are standard equipment. The dowser can be operated from either side of the housing; all other operating controls are at rear.

The Pedestal

Finished in black, crackled enamel to match the finish of the new projector and lamp, the pedestal (model LL-3) has been developed not only as part of the new equipment, but also to be used independently to replace the old three-point and five-point pedestals still in use in many limited-budget houses, with a support of solid, four-sided construction. Cost has been reduced, in part, by elimination of complex lateral adjustments used in more expensive models of such bases. Inasmuch as the smaller theatre seldom, if ever, has occasion for lateral projector adjustment (except at the time of original installation) a relatively simple mounting plate, equipped with locking arrangements to hold it in the lateral position originally determined upon, is employed. Projection angle adjustment is controlled by a built-in hand-wheel and locknut device. Allen headless screws in each corner of the base facilitate leveling to compensate for floor irregularities.

A removable, latched door gives access to the interior of the pedestal, where wiring may be located with advantages of complete shielding. The pedestal has receptacles for ready connection of trouble lamp, soldering iron, etc., and carries a 100-ampere arc switch and box accessible from either side.

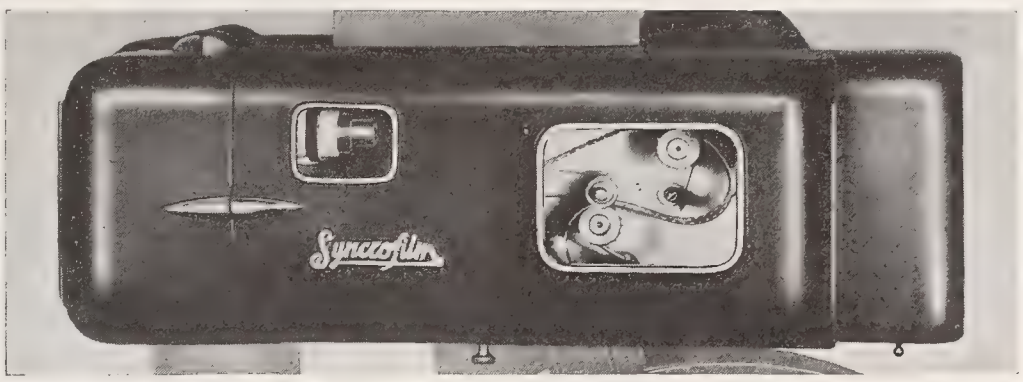
The Sound Equipment

Type E sound equipment, designed for theatres up to 800 seats or 100,000 cubic feet, completes the system. The sound system amplifier can deliver ten watts to the loudspeakers at 1% harmonic distortion, and utilizes two 6L6 tubes in the output stage. It includes an inverse feedback circuit and provisions for adjusting frequency response to suit auditorium acoustics. Noise level is 35 decibels below maximum sound output. The amplifier cabinet contains an 8-inch monitor speaker and a separate, single-stage monitor amplifier to permit adjustment of monitor volume without compensatory changes in screen volume.

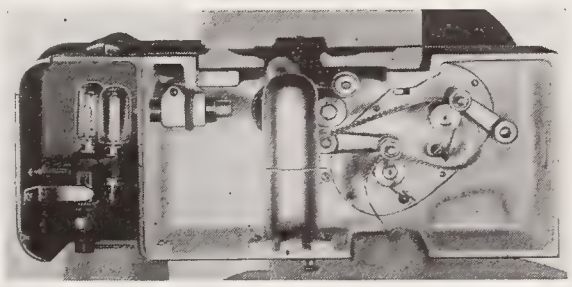
High- and low-frequency screen speakers are of the permanent magnet type.

Soundheads are the same as those used in larger Simplex installations.





SYNCRO-MAGNETIC sound heads



"The Sound Head with the Magnetic Filter"

A NEW SOUND IDEA—Magnetic drive with magnetic stabilizer eliminates flutter • Rotating drum driven by film • Exciter lamps turret-mounted for rapid replacement • Adjustable focus.

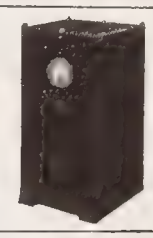
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$82 up
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GARVER ELECTRIC CO.
UNION CITY INDIANA



BETTER THEATRES CATALOG BUREAU

Detailed information concerning products listed will be sent to any theatre owner, manager, architect or projectionist. Fill in coupon below and mail. Readers will find many of the products listed are advertised in this issue.

A
Acoustic materials
Advertising novelties
Air filters
Air conditioning, complete
Air system control
Air washers
Amplifiers
Amplifier tubes
Architectural materials (specify purpose for which material is wanted)
Automatic curtain control

B
Batteries, storage

C
Carbons
Carpets
Carpet cushion
Chairs, theatre
Change makers
Changeable letters
Changeovers
Cleaners, vacuum
Cleaning equipment, mechanical
Clocks, show-time
Color hoods
Cutout machines

D
Dimmers
Disinfectants
Drain pipe, cleaners

E
Effect machines
Electric signals and controls
Emergency lighting plants
Exciter lamps
Exploitation, mechanisms

F
Fans, ventilating
Film rewinders
Film splicing devices
Fire prevention devices, projector
Fire extinguishers
Flashers, electric sign
Flood lighting
Floor cleaners
Floor surfacing materials
Fountains
Frames, lobby display
Furniture, lobby and lounge

G
Grilles, ventilating

H
Hearing aids
Heating systems
Horns

L
Ladders, safety
Lamps, incandescent projection
Lamps, projection arc
Lenses
Lighting, emergency
Lighting, decorative
Lifts—organ, orchestra

M
Marquees
Mats and runners
Microphones
Motor-generators
Motors (specify purpose)
Music stands

O
Organs

P
Paints, lacquers, etc.
Perfumers
Photo-electric cells
Portable projectors
Portable sound equipment
Projectors, motion picture
Public address systems

R
Rectifiers
Reflectors, projection arc
Reflector shields
Regulators, mazda
Reels
Rewinders, film
Rheostats

S
Safes, office
Screens
Screen masks and modifiers
Screen resurfacing service
Seat covers
Signs, directional
Signs, theatre name
Shutters, projection port
Soundheads
Speakers
Splicers, film
Stage lighting equipment
Stage rigging
Stereopticons
Switchboards

T
Tickets
Ticket booths
Ticket destroyers
Ticket issuing machines
Transformers

U
Uniforms
Upholstery fabrics

V
Vacuum cleaners
Vending machines
Ventilating systems

[4-2-38]

"BETTER THEATRES" DIVISION, Motion Picture Herald,
Rockefeller Center, New York

Gentlemen: I should like to receive reliable information on the following items:

(Refer to items by name, as listed above)

1 ..... 6 .....
2 ..... 7 .....
3 ..... 8 .....
4 ..... 9 .....
5 ..... 10 .....

Remarks (or any items not listed above): .....

.....

.....

Name ..... Theatre ..... City .....

State ..... Seating Capacity .....

Index to Advertisers

A
Adler Sign Letter Co. 33
American Seating Co. 3
Artkraft Sign Co., The 31
Atlantic Mercantile Co. 33
Automatic Devices Co. 28

B
Baldor Electric Co. 38
Bausch & Lomb Optical Co. 37
Best Devices Co. 32
Brenkert Light Projection Co. 20

C
Cast Aluminum Push Bar Co. 21
Chicago Expansion Bolt Co. 27
Continental Electric Co. 41

E
Eastern Seating Co. 28

F
F & Y Building Service, The 20

G
Garden City Fan Co. 21
Garver Electric Co. 41
General Refrigeration Corporation .. 31
General Seating Co. 32
Goldberg Bros. 37-38

H
Hertner Electric Co., The 36
Heyer-Shultz, Inc. 36
Heywood-Wakefield Co. 15

I
Ideal Seating Co. 33
International Projector Corp. Third Cover
International Seat Corp. 19

K
Kalee, Ltd. 38
Kees Mfg. Co., F. D. 33

L
LaVezzi Machine Works 37

M
McQuay, Inc. 21
Midwest Theatre Supply Co. 19
Monitor Controller Co. ..... Second Cover

O
Ozone-Air, Inc. 30-32

P
Pantasote Co., Inc., The 27
Peabody Seating Co. 27
Projection Optics Co. 38

R
RCA Manufacturing Co., Inc. Fourth Cover
Reynolds Mfg. Co. 30
Robin, Inc., J. E. 21

S
Sangamo Electric Co. 28
Sioux Metal Products Co. 21
Smally Products, Inc. 32
Strong Electric Corp., The 41

T
Taylor Air Conditioning Co. 33

U
United States Rubber Co., Foam Sponge Div. 29

V
Voigt Company 21

W
Wagner Sign Service, Inc. 27
Weaver Mfg. Co. 38
Weber Machine Corp. 41

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SI MECHANISM
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LAMPHOUSE *and* MAGAZINES
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HAS EVERYTHING

MEDIUM SIZE THEATRES NEED FOR BETTER PROJECTION *and* SOUND

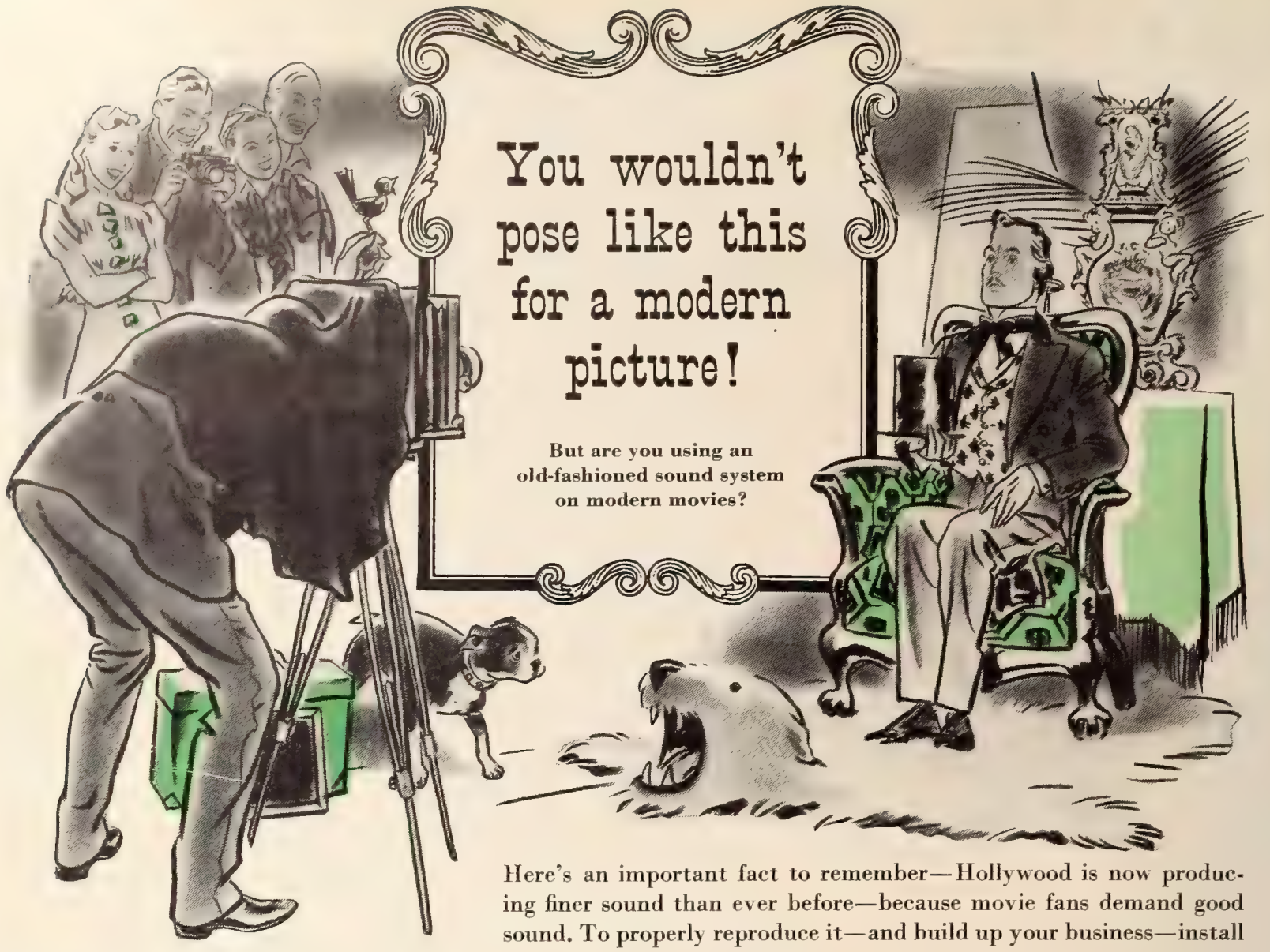
AT

SUBSTANTIAL SAVINGS

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Simplex SOUND AND PROJECTION System

DISTRIBUTED BY
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Here's an important fact to remember—Hollywood is now producing finer sound than ever before—because movie fans demand good sound. To properly reproduce it—and build up your business—install

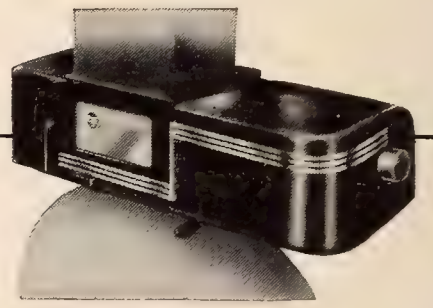
New RCA Photophone Magic Voice of the Screen

with Rotary Stabilizer plus Shock-Proof Drive —*available at low cost to theatres of every size!*

LET'S LOOK AT FACTS. You can show the finest pictures in the world—but you'll have empty seats in your theatre if the sound is poor. Because nowadays movie fans know good sound from bad—and patronize the theatre where listening is as much fun as looking.

Hollywood knows this and that's why Hollywood puts such excellent sound on its films. But how about you—are you letting an outmoded sound system hurt your takes?

It will pay you to find out about the *new* RCA Photophone Magic Voice of the Screen. For here's the equipment built for true reproduction of modern movie sound. It's the tonic your box office needs. And its low cost will surprise you, just as its many new features will delight you. Full details from your RCA Photophone representative.



Only the New Magic Voice of the screen offers all these features!

This splendid new equipment gives you full assurance of constant film speed by adding the amazing new Shock-Proof Drive to the famous Rotary Stabilizer! Besides this great feature, the new Magic Voice brings you new styling, new protection, new convenience, new added reserve power and many other outstanding *proofs* that it's the best value you've ever seen! Ask your RCA Photophone representative for complete information.
RCA Photophone's service organization has a low cost theatre service plan in which you'll be interested.

Better sound means better box office—and RCA tubes mean better sound

RCA Photophone
MAGIC VOICE OF THE SCREEN
MAGIC VOICE of the SCREEN
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N. Y.

MOTION PICTURE

HERALD

Theatres Reopening Earlier for New Season

¶ *Availability of 1939-40 product, and air-conditioning, among the causes*

Screen Again Supplies Bulk of Radio Talent

¶ *Seventeen of new season's leading programs broadcast from Hollywood*

Arnold Tells Why He Said No to the Code

¶ *Consent decree is believed to be major companies' only answer to opinion*

VOL. 136, NO. 9 AUGUST 26, 1939

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Front page flash from N.Y. World-Telegram (typical of news coverage) as New York went wild!

10,000 Wait in Line To See Wizard of Oz

Fans Circle Block Standing Four Abreast

Thousands of women and children, with a few men sprinkled among them today surrounded the block in which the Capitol Theater is located, waiting in line to see the Wizard of Oz on its opening day.

The line began to form before 8 A. M. and when 6,000 marched into the theater, when the doors opened at 8:45, there still remained a line in which there were 4,000 movie fans, police estimated, and 20,000 by the estimate of the theater's press agent.

The line, which 100 police controlled, began at the box office; extended north to 51st St., east to Eighh Ave., souh to 50th St. and west to Broadway.

For most of its length people were standing four abreast. Broadway showmen who happened by stared in amazement. They commented that the Wizard was the biggest hit since Snow White and might turn out to be even a greater draw.

OH BOY!

Warner Bros. are happy to announce that

"THE OLD MAID"

after setting a new first week record at the N. Y. Strand, is currently grossing only slightly less than first week business, smashing all second week marks by a wide margin; and that in its first out-of-town engagements – Washington, Atlantic City and Bridgeport – – it is far ahead of "Dodge City" and "Dark Victory", the top grossers of last season.

BETTE DAVIS • MIRIAM HOPKINS
in
"THE OLD MAID"
with GEO. BRENT
DONALD CRISP • JANE BRYAN • LOUISE FAZENDA
JAMES STEPHENSON • JEROME COWAN
WM. LUNDIGAN • CECILIA LOFTUS
Directed by EDMUND GOULDING
Screen Play by Casey Robinson • Based on the Pulitzer Prize Play by Zoe Akins and the Novel by Edith Wharton
Music by Max Steiner • A First National Picture
HENRY BLANKE *Associate Producer*

It's only the beginning...so keep

ON YOUR TOES!

WAR

O

TO

THAT'S HOW
THE OLD MAID"
BEGINS 1939-40....

JACK L. WARNER
in Charge of Production

NERS

N

OP

THAT'S HOW
WARNERS WIL
FINISH 1939-40

HAL B. WALLIS
Executive Producer

★



'Stanley' Breaks Marks On Moveover Here—

20th-Fox 'Stanley and Livingstone' yesterday did a house record breaking opening day's business for company's pictures in moveover to Fox Wilshire and United Artists theatres. At Fox Wilshire take was $1,411, bettering 'Alexander's Ragtime Band' by $90 and 'Jesse James' by $830. At the United Artists day's take was $854, which is $77 better than 'Alexander's' and $476 above 'James.'

From Variety Daily

Same record-breaking business in all other pre-release runs (100% held over) and in new engagements everywhere!

DARRYL F. ZANUCK'S
Production of

STANLEY and LIVINGSTONE

starring

SPENCER TRACY

with

NANCY KELLY • RICHARD GREENE

and

WALTER BRENNAN • CHARLES COBURN • SIR CEDRIC HARDWICKE • HENRY HULL • HENRY TRAVERS

Directed by HENRY KING

Associate Producer Kenneth Macgowan · Screen Play by Philip Dunne and Julien Josephson · Historical Research and Story Outline by Hal Long and Sam Hellman

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 136, No. 9 — August 26, 1939

THREE HORNS

A WEEK after the summary disapproval of the organized motion picture industry's proposed code of trade practises by Mr. Thurman Arnold, Administration "trust buster," with such bitter words as "illegal" and "prosecutions," the situation had cleared up just enough to reveal a state of bewilderment among conferees, counsellors and the general executive minds.

The question of "where do we go from here?" was being met with so many answers there was no answer.

It appeared, however, that three eventuations or procedures were in sight, a three horned dilemma.

1—*A consent decree might be sought.*
2—*Trial on the issues of the federal suit might be faced.*
3—*Postponements might be multiplied with hope of delay for a chance that the suit might be disposed of under a possibly less militant administration elected in* 1940—*or even possibly after Mr. Arnold possibly should be promoted to elsewhere.*

There has been a certain naivete in the submission of a code draft to Mr. Arnold, who before and since has indicated, in all manner of documents, from publicity releases to formal bills of complaint, that the Government's demand is substantially for a radical reconstruction of the pattern of the industry and its internal controls. No "code" will do that. Submission of the code draft has achieved merely a more spectacular reiteration of program and policy.

△ △ △

IN a contribution to The Public Opinion Quarterly, published at Princeton University, Mr. Max Forester, variously experienced with "Tide," the "March of Time," screen version, and a student of the documentary picture, chooses for his title "The Coming Revolution in Films." In a discussion of much substantial fact and sound theory, Mr. Forester insists on seeing *revolution* when he presents only evidence of *evolution,* an evolution in which documentary pictures in the service of causes depart from entertainment formulae. Hollywood has been doing nothing in the direction of Mr. Forester's objectives entirely because that has not been and will not be Hollywood's job.

△ △ △

WOULD "TAKE OVER"

ONE is not to be surprised that the Canadian screen is to be found beset with all of the special pressures that are to be observed, continuously, in the United States. It seems that there, as here, there are vociferating persons who want the motion picture to tend to everything.

For example, here are a few lines from a speech made by Colonel Drew, Opposition Leader in the Ontario legislature, before the recent convention of Famous Players Canadian:

"The movie industry should voluntarily mirror more the national life of Canada and her place within the Empire. Otherwise the Government might step in and take over control of the industry as a propaganda medium. Canada, like any other country, cannot ignore the great potentialities of the movies in molding public opinion. . . ."

Two sets of facts might be brought to the attention of Colonel Drew: First, Canada, through its own government film department, was the first country in the world to engage in making pictures to sell itself on the screen. That began more than twenty years ago. Second, as examples of countries which have anticipated his program to "step in and take over control of the industry as a propaganda medium," he can look at Russia, Germany and Japan.

△ △ △

CYCLE AGAIN

SINCE the imitative tendencies of the production community are again conspicuously in evidence, it is of interest to quote from a letter from Mr. Dave Epstein, just to hand, in which he chances to quote in turn Mr. Edward Small in an observation that: "No cycle has yet been started by sheer novelty—always the picture which initiates a cycle is a picture of quality, high quality, high enough to be considered a bargain by the typical fifty-five-cents-a-seat customers of the typical first-run theatres. One could start production tomorrow on a picture three years 'out of style' and if it has simple heart appeal it will rival any product of a current popular 'style'."

Cycles and styles have nothing to commend them save their convenience to multiple efforts of mass production pattern. The curse of the imitative process is not removed, either, by piling on "production values," meaning elaboration and costs. Hollywood's cycles result, more commonly, from the making of too many pictures by too few picture makers.

Just now we seem in a fair way to get a great flow of consequences of the discovery of whimsy as demonstrated by "Snow White and the Seven Dwarfs." Most likely it will be discovered, in time, and expensively, that it was not whimsy but emotional content which sold "Snow White."

△ △ △

YESTERDAY & TOMORROW

EARLY the katydids have come churring their nightly message of the nearing end of summer in the valley of the Silvermine. Where the cool damp mist of the twilight fills dips in the lane it is heavy with the resinous perfume of golden rod. Two hundred times this cycle of season has swept across these friendly acres since they became a home. Over the peace of the scene is the benediction of the honest intent of the generations of those who piled the stone of the weathering walls, toiled in these fields. Inside at the touch of a button comes a surge of light from a hurrying dynamo. It is Now, again. At the turn of a dial and the staccato voices of a world bickering, threatening, snarling on the brink of war come pounding, screaming in half a dozen tongues, wheedling, arguing, threatening. When one turns off the radio, only the katydids can be heard. The singing ones are males, nine to every female. It is a war of propaganda. Only one can win. Eight sing and die. But there will always be plenty of katydids—and the golden rod will bloom again every year.

—Terry Ramsaye

This Week

Theatres Reopen

Seventy-eight theatres in the United States have reopened or plan to reopen within the next few weeks following the usual summer closings. Many exhibitors have taken advantage of the temporary shut down to renovate their theatres and install new equipment. The motion picture industry's Golden Jubilee is another factor encouraging theatre owners to open their doors earlier this season than they have in past.

Full details on theatres that have or will reopen, including a list of the states, cities and towns in which the theatres are located, will be found on page 14.

Hollywood on Air

The mass of news in the motion picture industry each week, and even each day, anent suits, legislation, labor fights, arbitration agreements, clearance practices, trade practice codes, threats of governmental regulation, and the like, may have obscured one of the big issues of last year. Nevertheless the debate over star appearances on radio programs came to life this week with the disclosure by the three major radio networks of their Fall programs. No fewer than 17 of these will emanate from Hollywood; and there may be more later.

A complete list, and the observation that use of stars this year on the radio does not seem to be declining, is on page 15.

Aid and Succor

Establishment of a new United States Department of Commerce division to be known as the Industrial Economics Division to aid industries to solve their problems along lines experimentally being tried out in motion picture, oil and fertilizer industries was announced Wednesday by the Department's Secretary, Harry L. Hopkins, under funds provided by Congress shortly before it adjourned last month.

Specialists of various fields of commerce and industry will serve in the division, will be responsible for the bringing of improvements in various lines and will report only to Secretary Hopkins.

The conferences being held sporadically between the department and film leaders will not come under the new division because the three department officials, Nathan D. Golden, Ernest A. Tupper and Dr. Willard L. Thorpe, who are in charge of the film work are so far along with their activity that they will shortly begin the development of Commerce Department proposals for dealing with major film problems. Rejection of the majors' trade practice code by the Department of Justice last week is not likely to have any effect on the Department of Commerce's conversation with film leaders on "The broad problems of the industry." No new meetings between the Commerce Department and the film leaders are set until after Labor Day.

In the Courts

While the organized industry's trade practice code was stopped this week at the hands of the Department of Justice because of its non-conformity with the Government's pending New York anti-trust suit, that suit and other pending trust actions against the majors were receiving additional attention in the courts.

Federal Judge Edward Conger last Thursday signed a formal order denying the application of United Artists for a further bill of particulars in the Government's anti-trust suit. The order directed the corporation to file its answer by August 28th; UA being the only major defendant that has not filed its answer as yet.

The Griffith theatre interests, in a plea in Federal Court in Oklahoma City last Friday, declared that the injunction sought by the Government in its anti-trust suit, "if granted, will wreck" their business. The assertion was made in a memorandum which the four theatre chains, operating about 290 theatres in three states, including Oklahoma, filed in court in support of their motion to force the Government to detail and amplify its charges.

The four Griffith companies are Griffith Amusement Company, Consolidated Theatres, Inc., R. E. Griffith Theatres, Inc., and the Westex Theatres, Inc.

Virtually all of the individual and corporate defendants in the Government anti-trust suit against the Schine Circuit and major distributors, filed August 7th, have been served in New York during the past 10 days. Defendants in the anti-trust suit against the Crescent Amusement Company, filed in Nashville, August 11th, have not up to now been served with the bill of complaint.

Hearings in the Ford Theatre's anti-trust action against Balaban and Katz and major distributors were scheduled to come up Friday, to which day they were postponed last Thursday.

The circumstances attending the demise of the code are reviewed in a story which appears on page 24.

War in the West

On the coast this week, the producers went before the National Labor Relations Board to deny that they had "coerced" the members of the Screen Writers' Guild; an assistant U. S. attorney general began a probe of labor activities amid cries that he was aiding the CIO, against the American Federation of Labor affiliates; and a Hollywood Superior Court Judge acquitted four officers of the International Alliance of Theatrical Stage Employees of contempt of court, and also a Los Angeles labor leader, but found guilty, and fined, three other International Alliance leaders.

Developments in the West Coast labor situation are reported on page 21.

One Big Union

The plan, long discussed, to set up one big union of actors approached enactment near the weekend as a merger resolution calling for the welding of the 11 actors' unions making up the Associated Actors and Artistes of America into a single organization was presented to the annual convention of the American Federation of Radio Artists, one of the 11 units, as it opened its session in Chicago. The basic idea in merging all of the unions affiliated with the "4 A's" would bring "a united front against any common enemy," declared Emily Holt, secretary of the Federation of Radio Artists, who explained that one office for all would replace the 11 different offices now maintained and that the paying of multiple dues by many performers who work in various theatrical fields would be eliminated.

As the jurisdictional fight between the Associated Actors and Artistes of America and the American Federation of Labor, and its affiliated International Alliance of Theatrical Stage Employees looked at mid-week, it appeared that nothing short of concession by the Four A's, Mr. Whitehead, secretary of the American Federation of Actors, or George E. Browne, president of the IATSE, would save the entertainment industry from long and costly war.

The war is reported on page 18.

MOTION PICTURE HERALD

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Plays and Cash

Motion picture companies, during the 1938-39 season, paid a total of $760,000 for 14 legitimate stage plays, or an average of $54,285 per play, according to the Dramatists' Guild of the Authors' League of America. These figures are for plays which lasted three weeks or longer on Broadway; as unproduced plays or those which did not last for a three week run may be sold independently of the Guild.

The season was above average in the number of plays bought, although the average price paid was somewhat lower, according to the Guild. During the 1937-38 season, 12 plays were purchased for a total of $700,000; an average price of $58,333.

Pointing out that the present minimum basic agreement, which went into effect in March, 1936, has not restricted the purchase of film rights, the Guild said that its greatest year was 1936-37, the first season in which the pact was operative. In that year, $1,750,000 was paid for 17 plays, an average of more than $100,000 each.

Negotiations for modification of the new pact between the Guild and the film companies, which would return Hollywood backing to stage plays, have been postponed until after Labor Day. Major obstacles in the present proposed pact are the Guild Council's demand for a $15,000 pre-production rights payment; and the film companies demand to be able to withdraw a legitimate play's star for work in the film version of the play.

FOR READY REFERENCE

Editorial	Page 7
This Week in Pictures	Page 10
The Hollywood Scene	Page 49
British Studios	Page 58
Managers' Round Table	Page 83
Release Chart	Page 93
Asides and Interludes	Page 39
Showmen's Reviews	Page 50
In the Courts	Page 92
Deaths of the Week	Page 92
In the Newsreels	Page 82
Short Subjects on Broadway	Page 69
What the Picture Did for Me	Page 78

Warner Offers Code of Its Own To Exhibitors for New Season

Gradwell L. Sears, president of Vitagraph, distributors of Warner-First National Pictures announced Wednesday night "in an endeavor to clarify the company's position and dispel the widespread confusion and divergence of opinion now existing in the industry" that the policy of his company in its contractual relations with exhibitors would include:

1. A 20 per cent cancellation clause under conditions similar to those proposed in the late lamented trade practice code will be allowed.
2. Exhibitors will be allowed to eliminate features locally offensive on religious, moral or racial grounds.
3. Top bracket pictures shall be played on preferred playing time.
4. Warner Brothers will license a run designated by them of any of its features to any exhibitor of good reputation whose theatre operates under a policy which will not substantially reduce the company's revenue from any other run provided such exhibitor and Warner Brothers can agree upon a number of features to be licensed. . . .
5. Warner Brothers will continue to license its pictures to regular customers who prove to be satisfactory.
6. Exhibitors will not be required to license short subjects, trailers or reissues as a condition of licensing features.
7. Recording charges will not be made in connection with the licensing of features.
8. Test exhibitions of pictures in order to establish fair price bracket allocation will be held and Warner Brothers will allocate features to particular price brackets not later than 14 days after the national release date to first run exhibitors in test cities and to all others on giving suitable notice of availability.
9. Warner Brothers will not coerce or intimidate any exhibitor to license its pictures by threatening to build or otherwise acquire a theatre in that exhibitor's competitive territory.
10. Warner Brothers will give to each customer the option to arbitrate all claims and controversies.
11. Clearance is an absolute necessity but the company will continue its policy of negotiating proper clearance with each customer.

All provisions of the policy statement will apply to the 1939-40 season on contracts made subsequent to January 1, 1939.

War!

All British theatres are included in the official governmental blackout instructions issued Wednesday evening during the European crisis. Exhibitors, like all others, were told that it was compulsory to extinguish all exterior lighting on emergency orders. London theatres blacked-out voluntarily even before the official decree.

The Film Board of Trade is overwhelmed with national emergency work and as a result is unable to move in the direction of the amendments promised, notably the alteration of the multiple quota clauses.

The Cinematograph Exhibitors Association and the Kinematograph Renters Society War Office Committee was in meeting Thursday to consider the practicability and the procedure for establishing camps for the militia.

Spanish Films

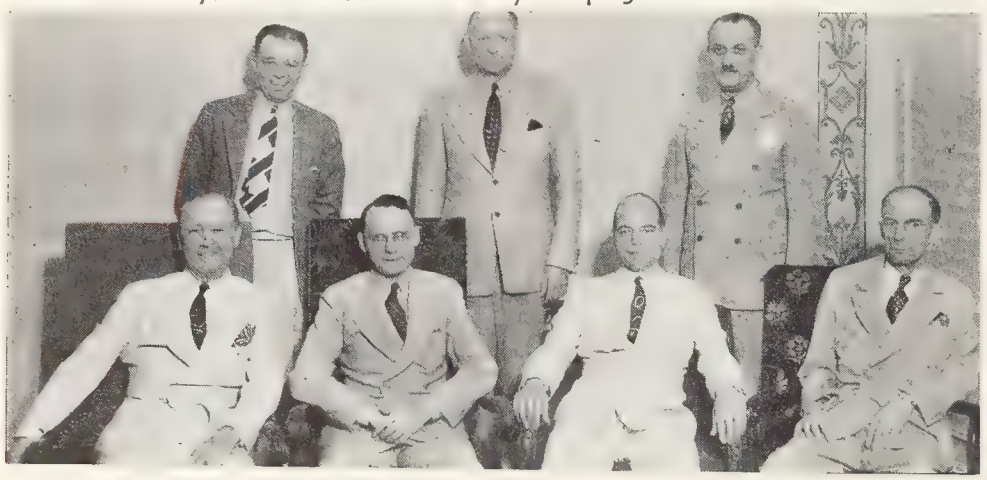
Julio Elias, for five years distributor in Spain for Educational Pictures, on Monday signed a five-year contract with E. W. Hammons, president of Grand National, to distribute the company's product in Spain and also to produce a feature in Spanish for Grand National. The feature will be put into production as soon as a permit is obtained from the Franco Government, Mr. Elias said, and probably will be Rafael de Leon's "Un Vals en Sevilla," with music by Maestro Quiroga, one of Spain's outstanding composers. The film will be distributed by the company in the United States and all Spanish speaking countries besides Spain, Mr. Elias said.

Mr. Elias, who sailed Tuesday on the Vulcania for Spain, will establish headquarters in Barcelona.



THEATRE MANAGERS for the Berger Amusement Company of Minnesota on holiday at the summer home of Bennie Berger at Birchmont Beach, Lake Bemidji. Standing: Sig Goldberg, World, St. Paul; Harley Alloway, State, St. Peter; Gilbert Swenberger, Riviera, Hastings; Al Bang, Paramount, Brainerd; Irving Ashe, State, Jamestown. Kneeling: C. L. Stevens, Chief, Bemidji; Mr. Berger and Mike Weinstock, Paradise, Minneapolis.

MEETING under more businesslike conditions but for the same reason—discussion of new season plans—are the officers and directors of Gibraltar Enterprises, Inc., below, at the circuit's convention in Denver. Standing: T. F. Murphy, vice-president, Raton, N. M.; E. J. Schulte, vice-president, Casper, Wyo.; E. John Greer, chairman and treasurer. Seated: E. W. Ward, vice-president, Silver City, N. M.; Charles R. Gilmour, president, Denver; W. H. Ostenberg, vice-president, Scottsbluff, Neb., and Everett Cole, secretary, Alamosa, Colo. Story on page 75.

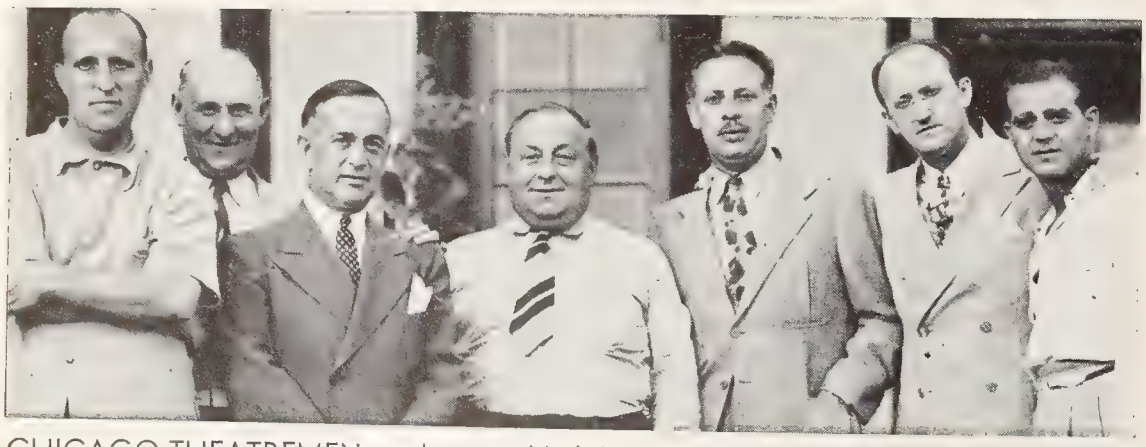


This Week In Pictures



PROBING edge of the scalpel with which the United States Department of Justice is examining labor and searching for income tax law violation in Hollywood is Charles Carr, above, special assistant attorney general, who is now in the production capital gathering data for grand jury scrutiny. Story on page 21.

LOOKING over the field at the Chicago managers and bookers golf tournament, below, are Jack Leib, Chicago representative for Metrotone News, who took the two pictures below, and Jay Herman, cameraman with the Byrd expedition to the South Pole.



CHICAGO THEATREMEN made annual holiday at the theatre managers and bookers golf tournament, above, at the Bon-Air Country Club. Among contestants on the links are: Dave Balaban of Balaban & Katz; Max Saxe and Edward J. Weisfeldt, Milwaukee exhibitors; Max Turner, B & K vaudeville booker; Harry Lustgarten and Abe Platt, B & K supervisors, and Ben Feldman, manager of the United Artists theatre.



INSTITUTIONAL, below. Candid and sincere is the tone of the announcement from the management featured in the lobby of the Fox Paramount in Hollywood by Dave Martin, manager. The spectator, not part of the ad, is Miss Dorothy Howell, cashier.





By Metropolitan

PROVING that now they even show the figures to actors. W. G. Van Schmus goes over the week's receipts and attendance at the Music Hall for RKO's "In Name Only" with Cary Grant, star of the picture.

RECIPROCITY. The free exchange of technical information pertaining to theatre sound reproduction and servicing technique is guaranteed in an agreement just signed, below, by G. L. Carrington, vice-president and general manager of Altec, and F. E. Peters, general manager of Dominion Sound Equipments, Ltd., of Montreal.





By Staff Photographer

ARRIVALS in New York include Erich Pommer, left, on the Mauretania from Britain to discuss future production plans.



LEAST PHOTOGRAPHED, or close to it, of the New York film executives is Joseph R. Vogel, supervisor of Loew's out-of-town theatres, posed here with Mickey Rooney and Judy Garland, who just now are breaking all known records at the Capitol on Broadway with "The Wizard of Oz".



HONING a suspiciously shining native bolo at left is J. M. Elizalde, resident commissioner of the Philippines, who, according to the accompanying caption from United Artists, is preparing to use it to cut scenes he objects to as derogatory from Samuel Goldwyn's "The Real Glory." The caption concluded: "With him is James Roosevelt, to whom he objected." Honest it did.



BEST DRESSED publicity man at the Thistle Down track, according to the Cleveland *Plain Dealer,* is Milt Harris, above, Loew's theatres publicity director. Eliminating details, the predominating color is blue.

Visiting the Studios



J. B. Kendall of the Fred Mercy circuit, Ellensburg, Wash., Mrs. Kendall and a friend with Gloria Dickson on the Warner lot.

Below. Harry Kornblum, Evansville, Ind., exhibitor, and his family meet James Stephenson, new Warner star.



Frank H. Durkee of Baltimore, Md., with his wife and children, visits Henry O'Neill.

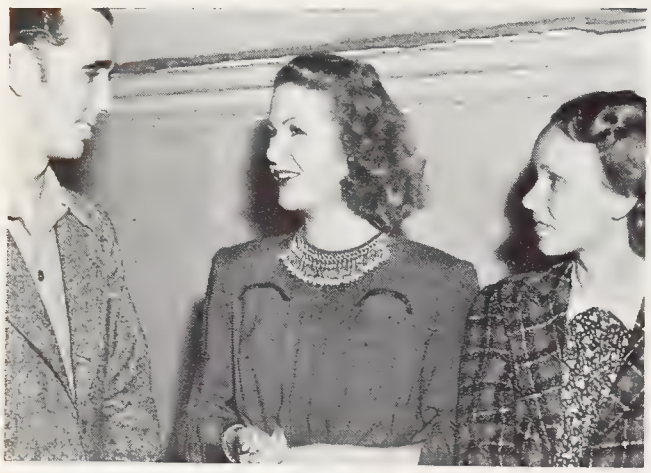


J. H. Whyte of the Fox Intermountain offices in Denver, on the set of "Philo Vance Comes Back."





J. E. Bryner, operator of the State in Crotherville, Ind., watches a scene at the Warner studio.

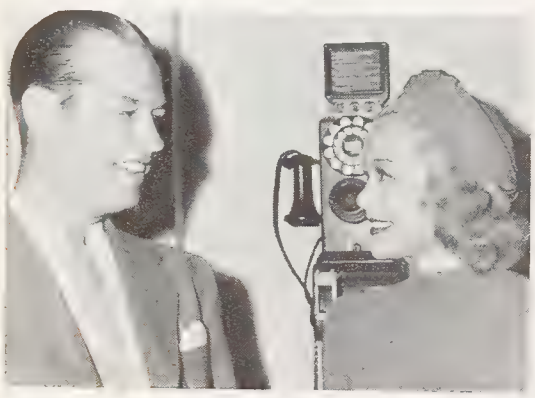


Charles W. Jolly of Coleman, Texas, and Mrs. Jolly visit Margot Stevenson between scenes of "Philo Vance Comes Back."



Morris J. Shoyer of Keamco Enterprises, Philadelphia, meets his favorite film actor, Maxie Rosenbloom.

Below. William F. O'Connel of the Highland, Chicago, with Jane Wyman.



Dr. I. W. Miller, Boonville, Mo., with Jane Wyman.

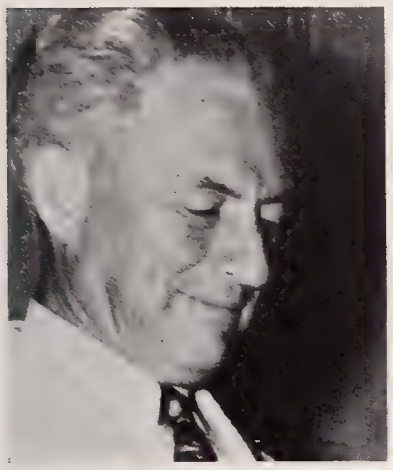


David W. Wolfson, Milwaukee exhibitor, with Dick Foran.



—and the Home Offices

Below. R. J. O'Donnell of Texas Interstate in the Paramount office.





Charles Simpson of the Cameo and Forney Brice of the Ritz in Anniston, Alabama, visit the Paramount lounge.



Ben Knoch of the Pastime theatre in Itasca, Texas, registers at the Loew's MGM booth in Times Square.



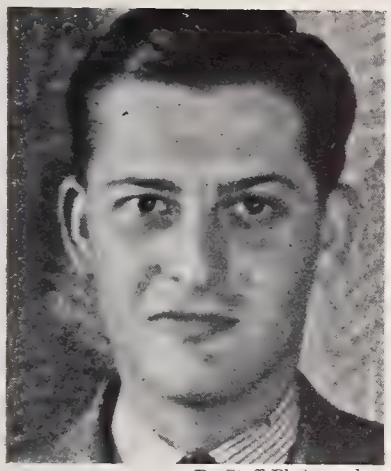
Also visiting the Paramount reception room are Lewis Deutsch, left, of the Minnesota Amusement theatres in Virginia and Hibbing, Minn., with Mrs. Deutsch and their son.

Right. M. S. Hill, city manager for the Kincey circuit in Greensboro, N. C., with his sons, Hugh and Monty.



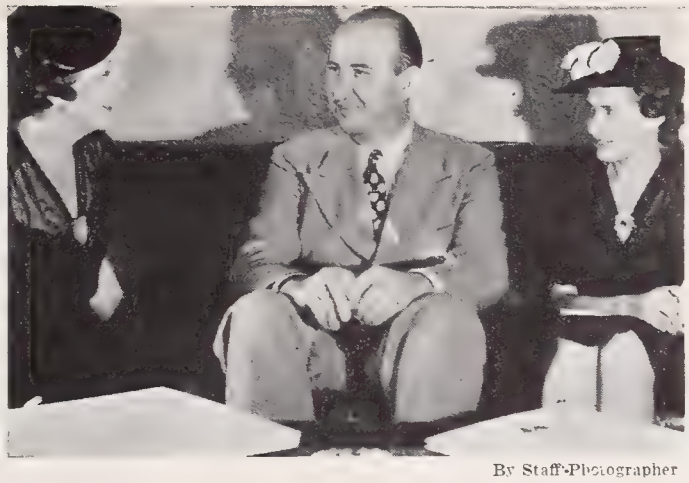
Left. Russell Masters, manager of the Diamond in Bowling Green, Ky., with his wife and Mrs. J. P. Masters in the RKO reception room.

J. Von Herberg, center below, of the Jensen and Von Herberg circuit of Seattle, discusses advertising plans with Lynn Farnol, Monroe Greenthal and Seymour Poe of the United Artists home office staff.



By Staff Photographer

Jerome Weisfeldt, booker for Warners in Minneapolis and son of M. J. Weisfeldt, Columbia short subjects sales manager, in the Managers' Round Table office in Radio City.



By Staff Photographer

Donald Duck entertains D. R. Wilson, owner of the Roxy and Auditorium, Shawinigan Falls, Quebec, and Mrs. Wilson.





THEATRE REOPENING SEASON STARTS WITH A RUSH, AIDED BY PRODUCT

Important New Films Available as 78 Houses Start Shows Following Dull Summer; Air Conditioning, Remodeling Finished

Seventy-eight theatres in 66 cities and towns and in 28 states have this week reopened or announced re-openings early in September following their usual summer closings. Many others reopened in recent days.

Many theatre owners and exhibitors took advantage of the early summer slack in business to install new air-conditioning units and have reopened earlier to profit by the patrons who, today, seek cool theatres for summer relief. Other exhibitors have reconditioned and renovated their houses and have added new seats, projection equipment, lobbies and marquees in preparation for the new show season.

New Product Available

Enough new season's product has been made available to exhibitors by the motion picture companies to influence many to open earlier this season than they have in the past. With such pictures as Columbia's "Blondie Takes a Vacation," MGM's "Lady of the Tropics," Paramount's "Man About Town" and "Our Leading Citizen," RKO's "Bachelor Mother" and "Career," Twentieth Century-Fox's "Frontier Marshall" and "Elsa Maxwell's Hotel for Women," Universal's "When Tomorrow Comes," First National's "Daughters Courageous" and Warner Brothers "Jaurez" and "Indianapolis Speedway" released during the summer and with "Golden Boy," "Wizard of Oz," "Beau Geste," "Fifth Avenue Girl," "Stanley and Livingstone," "Old Maid" and many others to be released now or early in September, theatremen have pictures with enough anticipated drawing power at the box-office and stars with name values that might be exploited to enjoy good business during the remainder of the summer and in the early fall.

Improvement in product, plus the availability of pre-released pictures in many spots, has sent box-office receipts up since the beginning of August, according to most distributors. Exhibitors ascribe much of the increased activity at the box-office not only to the quality of the pictures now being released, but to the fact that many of them have important drawing elements. This favorable turn in business is encouraging earlier openings of theatres that had closed for the summer.

Golden Jubilee a Factor

The campaign for the motion picture industry's Golden Jubilee is another factor in encouraging early openings. With the Jubilee to be celebrated October 1st to 7th many exhibitors have started local campaigns, with the aid of the press books sent out by the committee handling the event, and are enjoying the profits from these campaigns at no extra cost. Exhibitors are urged by the committee to conduct these local campaigns without the benefit of quizes, drives, contests or pledges and adhere strictly to publicity. Fan magazine writers and newspapers have been given full details of the campaign and the industry will sponsor a short wave broadcast over the Columbia Broadcasting System in six different languages. Press books containing information on how and when the exhibitor may get publicity in tying-up with banks, furniture dealers, clothiers, department stores and automobile dealers have been sent out.

Some of the theatres which have reopened or plan to reopen shortly are listed below.

Alabama
MONTGOMERY; Strand
Arizona
WARREN; State
California
LOS ANGELES; Carthay Circle
Colorado
DENVER: Broadway, Gilbraltar
FRUITA; Rialto
Connecticut
WINDSOR LOCKS; Rialto
Delaware
WILMINGTON; Rialto
Florida
ORLANDO; Roxy
Idaho
MCCALL; McCall
Illinois
CARTHAGE; Auditorium
CHICAGO; Palace
GENEVA; Geneva
LOUISVILLE; Louis
Indiana
FORT WAYNE; Paramount
Iowa
ALLERTON; Allerton
BURT; Royal
CEDAR RAPIDS; Strand
DOWS; Dows
DUBUQUE; Orpheum
MARSHALLTOWN; Capitol
Massachusetts
SPRINGFIELD; Paramount
Michigan
CARO; Strand
DETROIT; United Artists
Missouri
BAXTER SPRINGS; Ritz
KANSAS CITY; Orpheum, Tower
Nebraska
LINCOLN; Sun
New Jersey
BLOOMFIELD; Broadmoor
JERSEY CITY; Orpheum
NEWARK; Shubert
NEW BRUNSWICK; Europa, State
New York
ARCADE; Arcade
BRONX; Dale
BUFFALO; Artistic
JAMAICA; Alden
MANHATTAN; President
ROCHESTER; Arcade, Century
SCOTIA; Ritz
SYRACUSE; Strand
TROY; Rivoli, Troy
YONKERS; Central
North Dakota
KARMATH; Palace
Ohio
CAMBRIDGE; Court
CANTON; Grand, Nugent
CINCINNATI; Grand
CLEVELAND; Penn Square
COLUMBUS; East Columbus, Majestic
DAYTON; Colonial
MARION; Oakland
WAYNESBURG; Wayne
Oklahoma
ADA; Strand
SAPULPA; State
STILLWATER; State
STROUD; Ritz
Pennsylvania
PHILADELPHIA; Aldine, Fays
PITTSBURGH; Arcade, Barry, Lando, Fulton
ZELIONOPLE; Strand
Rhode Island
PROVIDENCE; Albee
Texas
ALBANY; Aztec
TERRELL; Iris
VAN ALSTYNE; New Aztec
Utah
LOGAN; Capitol, Lyric
SALT LAKE CITY; Capitol, Studio
Virginia
RICHMOND; National, State
Washington
SEATTLE; Century
West Virginia
LEWISBURG; Lewis
Wisconsin
KENOSHA; Roosevelt

Four First Runs Open in Pittsburgh

The number of first-run theatres doubled within a week, from four to eight in Pittsburgh, Penn. Close on the heels of the Fulton's reopening with "Second Fiddle" after two months shutdown, the Harris Amusement Co. announced that the Senator would be placed on a first-run policy, and moved "Hotel for Women" from their Alvin into the sister house. "News Is Made at Night" and "Mr. Wong in Chinatown" will follow the Elsa Maxwell show. The Senator will charge 25c and 40c for first-showings, like the Fulton and Warner, and 25c-35c-50c for hold-overs from the Alvin, as does the Warner on second weeks for pictures moved from the Stanley and Loew's Penn. Third first-runner will be the Barry, open after a 10-weeks layoff with "Assassins of Youth," while the Art Cinema at the same time switches from reissues and revivals to first-run foreign imports.

Opening of the Fulton, and transfer of Senator into first-run house again, give Fox and Universal downtown outlets after drought for summer. Fulton plays Universal and Fox, Harris houses split Fox crop, also book Republic, Monogram, Universal and Columbia.

Senator was opened in November, 1938, as first run theatre after $100,000 remodelling job of old Loew's Aldine, changed to second-run policy few months later, tried vaudeville occasionally, before the current plan to increase business.

Kansas City Tower Plans Stage Shows

Closed since late this spring, when Fox Midwest found the cost of big stage shows outweighed the gross, the Tower theatre in Kansas City, Mo., reopens this Friday under the management of Barney Joffee. The house will offer a combination of stage shows and first run pictures on a straight 25-cent policy.

Joffee and Bill Reinke operated the theatre successfully under this sort of policy from 1934 until, two years ago, they sold out to Fox Midwest Theatres, Inc. Fox Midwest operated it as a combination house two wears, but raised prices to 25-40c and occasionally charged 25-35-55c.

The stage productions will feature the Tower Novelty-Swing band, the Glamour Girls, a dance line, a master of ceremonies, and Novaline Payne and Milton Frank, specialty singers.

Bill Simpson, assistant manager of the Fox Esquire, Fox Midwest's first run next door to the Tower, will become Tower house manager. Frank Tracy is production manager, and Mary Graham Minor will work out dance routines for the Girls.

HOLLYWOOD AGAIN MAJOR SOURCE OF NAME TALENT FOR BROADCASTS

Networks Plan on 17 Programs from Production Center as New Show Season Nears; Star Names Remain Big Attraction

Radio this week embarked upon its new Fall "show season" two weeks ahead of the beginning of the motion picture industry's new year, which gets under way, officially, on Labor Day.

And radio, from an examination of the schedules it has already drawn up for the Fall—and they are pretty complete—will apparently continue to depend upon Hollywood as one of its major sources of talent.

17 Set from Hollywood

No fewer than 17 of the national network's major programs for 1939-40 will emanate from Hollywood; in order to permit the broadcasters to use Hollywood stars at the very scene of their work and life; and in order to make use of "big names."

More than these 17 programs may come from Hollywood; for an examination of the schedules reveals many programs which begin in New York or Chicago, and which later may be shifted to Hollywood, either because the talent appearing on the program may move there, or because the sponsor may change to the use of Hollywood talent.

The motion picture exhibitor, who for years has been complaining, individually, and in concert with his brethren in city, state and national organizations, against the use of big-name film stars on air waves in competition with the appearances of these same stars on the exhibitor's screens, and usually at the same hours, has not been heard from yet, this season, on the continued important position of film players as guest stars for radio.

Protests during the past two years, from exhibitors of prominence, and exhibitors occupying executive posts in organizations, come to assume the force of a major issue. There were speeches, and threats; and the trade papers carried much news about the "stars on the radio" question.

Concessions Made

The upshot seemed to be a concession last year by major company heads that their exhibitor accounts were right. Leading figures in Twentieth Century-Fox, MGM and Warners decided that it was unwise to encourage an industry which was in direct competition with their own customers; further, too, that it might be unwise to shorten the already brief life of popularity that a screen star enjoys, by making him familiar to the radio public as well as the motion picture public.

Then greater issues faced the motion picture industry; cumulatively sudden was the avalanche of suits, codes, exhibitor conventions, legislation, threats of governmental regulation, labor troubles, actors' squabbles.

"Stars on the radio" as an industry question was forgotten.

But now it is here again.

From a glance at the radio schedules, it

(*Continued on following page, column* 1)

Openings of New Air Shows for Fall Run Clear Through October

Radio on Monday started its "new show season", returning major programs to the air after regular summer recess. And again Hollywood will play importantly in contributing to sponsored broadcasts the bulk of its acting and singing talent, as witness the following listing of programs to be broadcast regularly this fall.

(H) Indicates Programs Emanating from Hollywood
(*) Indicates New Program or New Sponsor.

Sponsor and Product	Time and Networks	Program
	August 21	
Ethyl Gasoline Corporation	Mon.: 8-8:30 P.M.—CBS	Tony Martin, Andre Kostelanetz orchestra; Kay Thompson and Rhythm Singers.
	August 22	
Adam Hat Stores, Inc.	Tues., Wed., Thurs., Fri.: 10-11 P.M.—NBC Blue	Boxing matches, announcers Bill Stern, Sam Taub.
	August 28	
(H) General Foods (Postum)	Mon. Through Fri.: 7:15-7:30 P.M.—CBS	"Lum and Abner."
	August 31	
John H. Woodbury, Inc., (soap, powder, creams)	Thurs.: 7:15-7:30 P.M. (time new)—CBS	"The Parker Family"
	September 1	
Ohio Oil Company (gas and oil)*	Fri.: 10:30-11:00 P.M.—NBC Blue	Melody Marathon, audience participation.
	September 4	
Quaker Oats Company (breakfast cereal)	Mon.: 8-8:30 P.M. — NBC Red	Tommy Riggs and Betty Lou, Freddy Rich band; Guest Stars.
	September 5	
General Foods (Sanka)*	Tue.: 9-9:30 P.M.—CBS	"We, The People," with Gabriel Heatter, Mark Warnow orchestra, Harry Von Zell, and guests.
S. C. Johnson and Son (floor wax)	Tue.: 9:30-10 P.M. — NBC Red	"Fibber McGee and Molly"; Guests.
	September 7	
(H) General Foods (Maxwell House Coffee)	Thurs.: 9-10 P.M. — NBC Red	"Good News"; Guest Stars.
	September 8	
Procter & Gamble (Teel)*	Fri.: 8-8:30 P.M.—CBS	"Professor Quiz."
	September 10	
(H) Campbell Soup	Sun.: 8-9 P.M.—CBS	Orson Welles and Guest Stars.
	September 11	
Campbell Soup	Mon. through Fri.: 11:15-11:30 A.M.—CBS	Donna Curtis.
William Wrigley, Jr. (gum)	Mon. through Fri.: 5:45-6 P.M.—time new)—CBS	"Scattergood Baines."
(H) Lever Brothers (soaps, creams)	Mon.: 9-10 P.M.—CBS	Lux Radio Theatre, Cecil B. DeMille and Guest Stars.
Lady Esther (creams, powders)	Mon.: 10-10:30 P.M. (time new)—CBS	Guy Lombardo's orchestra.
	September 12	
(H) Procter & Gamble (Drene shampoo)	Tue.: 7:15-7:30 P.M.—CBS	Jimmie Fidler.
	September 13	
(H) Texas Co. (oil and gas)	Wed.: 9-10 P.M.—CBS	Ken Murray and Playwrights Company.
	September 17	
General Electric (lamps)	Sun.: 10-10:30 P.M.—NBC Red	Phil Spitalny's orchestra; possibly guests.
	September 19	
(H) Lever Brothers (Lifebuoy, Rinso)	Tue.: 8-9 P.M.—CBS	"Big Town," with Edward G. Robinson, Ona Munson; Walter O'Keefe's variety show.*
	September 24	
Ford Motor Company	Sun.: 9-10 P.M.—CBS	Ford Symphony Orchestra and Chorus, soloists.
Brown & Williamson Tobacco Company	Sun. through Fri.: 11-11:15 P.M.—CBS	News, Paul Sullivan.

[CONTINUED ON FOLLOWING PAGE, COLUMNS 2 AND 3]

Screen Still Chief Radio Star Source

(Continued from preceding page, column 1)

can be seen that there are some programs which intend to make liberal and sustained use of Hollywood's personalities. Among these are the General Foods, Maxwell House Coffee, "Good News" program; the Lever Brothers Lux Radio Theatre, with Cecil B. De Mille as impressario and lure for other Hollywood names; the Lever Brothers' show, "Big Town"; the Pepsodent company's Hollywood program, which already has contracted for Judy Garland and Bob Hope; the Local Cooperative Sponsors' program, "Let's Go to Hollywood," making use of Warners Brothers' musicians and stars; Woodbury's "Hollywood Playhouse"; and the International Silver Company's "Silver Theatre."

The Columbia Broadcasting System leads the other two major chains, the National Broadcasting Company, and the Mutual network, in the number of broadcasts from the film capital, by about two to one.

One more headache to the exhibitor in Radio's new schedules may be seen in the announcement by the Mutual network that it has secured "exclusive" broadcasting rights to the World Series baseball games. "Exclusive" or not, the series has always drained the boxoffices of the East and Middle West. Fans at the game, or listening to the radio, are not people in the theatre.

Columbia Broadcasting System Raises Rates

The Columbia Broadcasting System last week raised its rates for advertising by some 7.5 per cent. This is the first general rate revision the company has made since 1936.

In making the change, attention was called to the growth of radio audiences, and the improvement in CBS facilities and power.

The new rate card is effective September 15, this year, for new contracts, and September 15, 1940, for present contracts.

In the announcement, the CBS is disclosed as comprising 117 stations in 116 cities. The new rate card lists a basic network as one comprising 26 cities. The old card had 25 cities.

NBC and Bell Telephone To Test Armstrong's System

The National Broadcasting Company and the Bell Telephone Laboratories will test the new system of broadcasting known as "frequency modulation," claimed to be free from static and stray signal noises of all kinds, as soon as permission is received from the Federal Communications Commission.

Major Edwin Armstrong, inventor of numerous radio circuits, holder of many radio patents, and a professor at Columbia University, is the inventor of the new system. He owns a station, W2XMN, at Alpine, New Jersey. Early, and still fluid, plans called for a chain of such stations, including the New York "high fidelity" station, WQXR. NBC, if the permission is granted, will construct a station in the Empire State Building; and the Bell Telephone Laboratories, at Whippany, New Jersey.

Radio Starts Its "New Show Season" With 17 Programs from Hollywood

[Continued from preceding page, columns 2 and 3]

H. Fendrich & Co. (cigars)	Sun.: 2-2:30 P.M. — NBC Red	"The Dreamer," music and narration.
Delaware, Lackawanna & Western Coal Company ("Blue Coal")	Sun.: 5:30-6 P.M.—Mutual	"The Shadow."
Local Cooperative Sponsors*	Sun.: 6:30-7 P.M.—Mutual	"Show of the Week"; guest bands.
	September 25	
Pure Oil Co. (oil and gas)	Mon., Wed., Fri.: 6:30-6:45 P.M.—(time new)—CBS	H. V. Kaltenborn, comment.
General Mills (Wheaties, cereal)	Mon., Fri.: 5:30-5:45 P.M. —NBC Red	Jack Armstrong.
Miles Laboratories (Alka-Seltzer)*	Mon.: 9:30-10 P.M. — NBC Red	Alec Templeton, pianist; guests.
Ralston Purina (cereal)	Mon., Fri.: 5:45-6 P.M.— NBC Blue	Adventures of Tom Mix.
Quaker Oats Co. (cereals)	Mon., Fri.: 5-5:15 P.M.— NBC Red	"Girl Alone."
Maltex Cereal*	Mon., Wed., Fri.: 5:30-5:45 P.M.—Mutual	"Uncle Don."
Wander Co. (Ovaltine)*	Mon., Fri.: 12-12:15 P.M.— NBC Red	"The Carters of Elm Street."
	September 26	
(H) Pepsodent Company (toothpaste)	Tues.; 10-10:30 P.M.—NBC Red	Judy Garland, Bob Hope; guests.
	September 29	
Phillip Morris (cigarettes)	Fri.: 9:9:30 P.M. (time new)—CBS	Johnny Green's orch.; others.
(H) Local Cooperative Sponsors*	Fri.: 10-10:30 P.M.—Mutual	"Let's Go Hollywood"—Warner Brothers' orchestra and stars.
	September 30	
Congress Cigar Company (La Palina)	Sat.: 5:45-6; 6:45-7 P.M.— Mutual	Sports news, Ed Thorgersen.
	October 1	
(H) General Foods (Jello)	Sun.: 7-7:30 P.M. — NBC Red	Jack Benny, Mary Livingston; Phil Harris orchestra.
Andrew Jergens Company (Jergens' Lotion)*	Sun.: 9:15-9:30 P.M.—NBC Red	"The Parker Family."
John Morrell & Company (dog food)	Sun.: 3:45-4 P.M. — NBC Red	"Bob Becker's" dogs.
Sherwin-Williams Company (paints)	Sun.: 5:30-6 P.M. — NBC Blue	Metropolitan Opera Auditions on the Air.
	October 2	
Gordon Baking Company (Silvercup bread)*	Mon. and Thurs.: 7:30-8 P.M.—NBC Blue	"One of the Finest."
Grove Laboratories (Bromo-Quinine)*	Mon.: 8-8:30 P.M. — NBC Blue	"Sherlock Holmes."
Standard Brands (Fleischman's Foil Yeast)*	Mon., Fri.: 11:45-12 noon— NBC Blue	"Getting the Most Out of Life."
Standard Brands (yeast)*	Mon., Fri.: 7:15-7:30 P.M. —NBC Red	"I Love a Mystery."
	October 4	
(H) Lehn and Fink, Inc. (Hinds' Honey and Almond Cream)*	Wed.: 7:30-8 P.M. — CBS	George Burns and Gracie Allen.
(H) Woodbury	Wed.: 8-8:30 P.M. — NBC Red	(new talent) "Hollywood Playhouse"; Andrews Sisters; Charles Boyer, and guests.
(tentative) Gillette Safety Razor Company*	Mutual	World Series baseball.
Bristol-Myers Company (Ipana-Sal Hepatica)	Wed.: 9-10 P.M.—NBC Red	Fred Allen; Peter Van Steeden orchestra.
	October 5	
Penn Tobacco*	Thurs.: 7:30-8 P.M.—CBS	"Vox Pop."
Standard Brands*	Thurs.: 8:30-9 P.M.—NBC Red	"Those We Love."
(H) Ward Baking Company (bread and cake)*	Thurs.: 8:30-9 P.M.—NBC Blue	Joe Penner; guests.
	October 6	
General Foods (Grape Nuts)*	Fri.: 8-9 P.M.—CBS	Kate Smith.
	October 7	
William R. Warner Co. (Vince)*	Sat.: 8:30-9 P.M. — NBC Blue	"Youth vs. Age."
Wheatena Corporation*	Sat.: 11:30-12 noon—NBC Red	"Hilda Hope, M.D."

[Continued on following page, columns 1 and 2]

CBS Leads NBC and Mutual in New Programs Broadcast from Film Capital

[CONTINUED FROM PRECEDING PAGE, COLUMNS 2 AND 3]

Sponsor and Product	Time and Networks	Program
	October 8	
(H) International Silver Co.	Sun.: 6-6:30 P.M.—CBS	"Silver Theatre," Guest Stars.
Colgate-Palmolive Peet (soaps)*	Sun.: 9:45-10 P.M.—NBC Blue	Sports review.
American Bird Products*	Sun.: 11:45-12 noon—Mutual	American Radio Warblers.
Lutheran Laymen's League*	Sun.: 4:30-5 P.M.—Mutual	Lutheran Hour.
Wheeling Steel Corporation*	Sun.: 5-5:30 P.M.—Mutual	"Musical Steelmakers."
	October 9	
General Foods Corporation (baking powder, flour, salt)	Mon. through Fri.: 12-12:15 P.M.—CBS	Kate Smith, "Noonday Chats."
General Foods Corporation (Calumet Baking Powder, Swans Down Cake Flour)*	Mon. through Fri.: 2:45-3 P.M.—CBS	"My Son and I."
General Foods Corporation (La France and Satina)*	Mon. through Fri.: 3-3:15 P.M.—CBS	"Joyce Jordan—Girl Interne."
Corn Products Refining Co.*	Mon. through Fri.: 3:15-3:30 P.M.—CBS	"Society Girl."
Purity Baking Company	Mon. through Fri.: 4:45-5 P.M.—CBS	Ed McConnell.
General Mills, Inc.*	Mon. through Fri.: 5-5:30 P.M.—CBS	Script shows.
(H) Geo. A. Hormel & Co.	Mon. through Fri.: 5:30-5:45 P.M. (time new)—CBS	"It Happened In Hollywood."
	October 13	
Musterole Company (Musterole and Zemo)	Fri.: 8:30-9 P.M. — NBC Blue	Carson Robison's Buckaroos.
	October 18	
Charles Gulden, Inc. (mustard)	Wed. and Fri.: 6:30-6:45 P.M.—NBC Blue	Gulden Serenaders. Quixie Doodle Contest—Colonel Stoopnagle.
	October 20	
Mennen (shaving products)	Fri.: 8-8:30 P.M.—Mutual	"Gang Busters."
	October 21	
Colgate-Palmolive Peet (Cue Liquid Dentrifice)	Sat.: 8-8:30 P.M.—CBS	Wayne King's orchestra.
(Cashmere Bouquet)	Sat.: 8:30-9 P.M.—CBS	.....
	October 30	
(H) California Fruit Growers' Exchange (Sunkist oranges, lemons)	Mon., Wed., Fri.: 6:15-6:30 P.M.— CBS	La Rosa concerts, guest soloists.
	October 31	
LaRosa & Sons*	Tues.: 8-8:30 P.M.—Mutual	"Dr. Christian," Jean Hersholt.
	November 1	
(H) Chesebrough Company (Vaseline Products)	Wed.: 10-10:30 P.M.—CBS	

(H) Indicates Programs Emanating from Hollywood
(*) Indicates New Program or New Sponsor.

National Allied Expels Its New York State Unit

Long expected, long reported in the trade, but as persistently denied by the parties concerned, the expulsion of Max Cohen's New York Allied unit from Colonel Henry Albert Cole's National Allied States Association, finally occurred over the weekend, in the form of a vote by the national body's board of directors.

Dispute Over Code

Chief point of irritation which culminated in the move, was the disagreement of New York Allied with its parent over acceptance of the distributors' fair trade practice code. The national organization, at its Minneapolis convention, June 13, rejected the code in toto. Max Cohen, president of the New York Allied, had repeatedly favored its modified acceptance, and had declared it was preferable to governmental regulation, exemplified by the Neely Bill.

At the annual convention of the New York unit in May, in New York City, the dispute almost foamed over. Colonel Cole at the time was said to have insisted upon the local unit's adherence to national policy, under threat of penalties such as the one taken over the weekend; and so the local unit supported the national, at the time. However, many times since then, Mr. Cohen's opinions have not been in accord with those of Colonel Cole and of Abram F. Myers, general counsel to the national organization.

The National Allied's bulletin, in recording the expulsion, cited three causes:

1. Failure of the New York organization to discharge its obligation to support the National Association.
2. Acting contrary to the policies of the Allied States Association; and
3. Failure to curb attacks upon and criticism of National Allied and its policies by the president and counsel of the New York organization.

Relations "Severed"

The National Allied bulletin asserts that relations have been "severed," but adds that this action is tantamount to expulsion, and explains, thus:

"Due to the peculiar status of the New York organization, there was some difference of opinion as to whether the appropriate action should be to expel it or to deny its application for membership. While its application has never been formally accepted, the New York association nevertheless has been allowed representation at Board meetings, and the action of the Board takes the form of an expulsion under Article V, Section Two. The organization has clearly forfeited all rights to membership."

That the New York unit was never a member of the national body, was freely admitted this week by Max Cohen, who added a few revelations concerning moot points in the relations the national body had with distributors during negotiations for the trade practice code.

Mr. Cohen charged that, contrary to assertions of Allied leaders, the Minneapolis Allied convention had rejected the code before the distributors' spokesman had a chance to take the floor. Mr. Cohen said he was present at a board meeting the day before William F. Rodgers, general sales manager of MGM, and head of the distributors' negotiating committee, took the floor; and that the national body's directors had rejected the code at the time.

Mr. Cohen charged, further, that the national organization's negotiating committee had accepted the code in principle in Chicago last November, despite "denials" by Mr. Myers.

While admitting that his organization had never been a member of the national group, Mr. Cohen declared that it had contributed to legal fees, and that it loyally supported its large affiliate.

The only charges to be brought against the New York Allied are its desires to assure peace in the industry, Mr. Cohen intimated.

Merger Rumored

The severance of the New York Allied from the National, this week, brought renewed reports of an alliance between Mr. Cohen's organization and the Independent Theatre Owners Association of New York, headed by circuit operator Harry Brandt. The two men are known to be friendly; both have accepted the trade practice code, "in part"; both are against governmental legislation, unless necessary; both, from all statements, favor an organization which in policy would be between the insurgents of the National Allied and the so-called "complacency" of the Motion Picture Theatre Owners of America.

Mr. Cohen this week issued a statement, in the form of a bulletin to member of his group.

This bulletin charges the National Allied with desiring to destroy its New York affiliate, and to substitute a "subservient" affiliate; charges that certain members of New York Allied are "in cahoots" with the national leadership; calls the expulsion just "another effort to draw a 'red herring' across the trail, so as to attempt to overshadow the important and constructive work being carried on by this unit."

"We are expelled because of a topheavy burden placed on us by National Allied, in a job that they failed miserably to complete," the bulletin says. "And, remember this, too—we are expelled from membership, when we were never accepted into the membership of National Allied."

CBS Sells Station; Acquires Another

Sale of the CBS Cincinnati station, WKRC, to the Cincinnati *Times Star,* was announced by the broadcasting chain last week. The sale is subject to FCC approval.

It becomes effective on September 24, at which time the CBS programs will begin to be broadcast from the newly affiliated CBS station in that city, WCKY.

Reason advanced for the sale of the old unit, and acquisition of a new one by the CBS was the need for more power, WCKY having 50,000 watts.

At present, CBS has 15 stations rated at 50,000 watts.

HOLLYWOOD ACTORS BACK STAGE COLLEAGUES IN WAR ON IATSE

Guild Pledges Support to Parent Body in East as Rejection of Compromise Brings Impasse; "Treason" Trial Is Begun

Declaring that it would refuse to allow its parent organization to be split in the current controversy with the American Federation of Labor, and that an "attack on one or more of the Four A's unions is an attack on all," the Screen Actors' Guild on Monday night, in Hollywood, pledged its full strength to the Associated Actors and Artistes of America, parent actors' union, in the fight the latter is waging against domination by George E. Browne's International Alliance of Theatrical Stage Employees and against the support of the latter by the executive council of the America Federation of Labor.

Compromise Rejected

Labor Federation officials last week had turned down a modification of the "compromise decision" arrived at by it, in Atlantic City two weeks ago. The modification, by William Green, president of the national labor union, and Matthew Woll, vice-president of the same national body and a leader of a mediation committee, had eliminated Ralph Whitehead, executive secretary of the American Federation of Actors, as a factor in the proposed reinstatement of the actors' federation into the Four A's. The council, in turning down this modification insisted upon its original "compromise," which had been rejected by the Four A's last week, and which consisted of instruction to George Browne that he withdraw the charter he had issued to the AFA, previously expelled by the Four A's; a plea to all parties to be "reasonable"; a "suggestion" that the Four A's reinstate the Actors' Federation, and all of its officers, including Mr. Whitehead; and a "proposal" for the new election of officers within 90 days to the Federation, its affairs to be governed during that time by an impartial ten man board.

The Four A's last week rejected the labor federation's recommendations again, and prepared for a war in which possibly the entire entertainment industry would be affected. Its effectiveness in such a struggle, which would be waged within the industry against Mr. Browne's IATSE, whom the actors call "stagehands" and outside the industry against the American Federation of Labor, whom the actors call "out of sympathy" would depend upon the unity with which its 11 member unions faced the struggle.

The Screen Actors Guild, as well as Actors' Equity, the American Federation of Radio Artists, Chorus Equity, the American Guild of Musical Artists, and other Four A unions some time ago pledged their financial strength to assist in the formation of the Four A's "substitute" union for the AFA—the American Guild of Variety Artists, which is now said to have a membership of about 2,000.

It now is up to them to pledge their strength in possible strike action against the "stagehands' union," and in a withdrawal move from the labor federation.

Actors Pledge Support

The text of the actors' guild resolution, the form upon which all pledges of support for the Four A's from its component parts may be expected to be built, follows:

"Whereas, the long established and recognized purpose of the Actors International, the Four A's has been and now is to provide and guarantee honest, effective union representation for all organized actors; and

"Whereas, the right of the Four A's to represent all actors recently, on August 15, 1939, was affirmed by the American Federation of Labor Executive Council in a constitutional interpretation, which said 'This organization (Four A's) has jurisdiction over all performers in the amusement and entertainment world,' and

"Whereas, in spite of this statement from the A. F. of L., itself, efforts have been made and are being made to interfere with Four A's autonomy and to restore an unfit official, namely Ralph Whitehead, to a position of authority among organized variety actors; and

"Whereas, those responsible for such attempted encroachment upon the Four A's and upon honest unionism have threatened reprisals against one or more of the several actors unions comprising the Four A's; and

"Whereas, any attack or reprisal against one Four A Union is an attack on all Four A unions, representing all organized actors; and

"Whereas, the situation calls for militant unity of all actors in America;

"Now, Therefore, be it Resolved, that the Board of Directors of the Screen Actors Guild pledges its full strength, economic and otherwise, for any action which may become necessary, in support of and in cooperation with Actors Equity, American Guild of Variety Artists, American Federation of Radio Artists, American Guild of Musical Artists, and other Four A unions—individually and collectively—for the duration of a finish fight—and be it further

"Resolved, that in the interests of maximum strength through unity, the Screen Actors Guild will cooperate with other Four A unions, in developing a 'One Big Union' Four A plan, preserving group autonomy to the end, that performers, wherever they perform, shall be protected by an integrated, strong, single performer's union."

Treason Trial Begun

With her trial for "treason" to the acting profession occurring on Thursday in the New York offices of Actors' Equity, Sophie Tucker, became a possible *casus belli* for the long threatened conflict.

Even the Four A's threat to withdraw from the American Federation of Labor and to engage in immediate conflict with the "stagehands" seemed wordy, somewhat remote, and subject to further negotiation, along side of the possibilities arising from suspension of Miss Tucker by the Actors' Equity.

Her suspension would make Miss Tucker unable to appear in "Leave It To Me," scheduled to reopen in New York on September 4th. Other members of the cast, Equity members all, would walk out, if Miss Tucker tried to appear. But Miss Tucker would be supported by the stagehands. They would walk out.

All of which might lead to retaliation by Equity members against stagehands elsewhere; it might lead to retailiation against IATSE members in Hollywood, by members of the Screen Actors' Guild.

With most of the studio crafts workers and the nation's projectionists Alliance members, and with some 6,000 of the studio actors guild members, the consequences are easily seen.

That Miss Tucker would be supported by the "stagehands" seemed certain this week. James J. Brennan, sixth vice-president of the Alliance, intimated as much in New York this week.

He then said that his union did not contemplate further action; it would wait for retaliation, and then would strike again.

War Threatened

Miss Tucker's trial on Thursday by Actors' Equity, a trial to which she announced she would not go, because she did not have "faith" in the Equity council, was preceded this week and last by barrages of statements and counter-statements and declarations of readiness for action—meaning war in the union sense.

In the August issue of the Equity magazine, appearing this week, Miss Tucker was urged to resign, though her name was not mentioned. The editorial was met by Miss Tucker with a flat rejection. She did not intend to resign, she said; and she would not appear at the trial. She would have appeared at the trial, she intimated, if she had been allowed a lawyer; but this was even denied her, she said.

The trial had been set for Tuesday but Harry Richman, vice-president of the Actors Federation, requested the Equity Council to postpone it to Thursday.

The immediate cause for Miss Tucker's trial was her "treasonable" action in accepting a charter from Mr. Browne, president of the IATSE. Miss Tucker's union, the Actors' Federation, she, Mr. Ralph Whitehead, its executive secretary, were expelled from the Four A's the week of July 10th, after trial on that date for "mismanagement," "undemocratic control" and alleged misuse of union monies. The charges were mostly against the administration of Mr. Whitehead; and Miss Tucker, though in the forefront of all the battles which have occurred since, has been regarded, openly, by her fellow actors, as "misguided" in defending Mr. Whitehead. The Four A's trial board found the AFA guilty of all the charges, which were the result of an investigation which had been demanded, earlier this year, by Mr. Whitehead himself "to clear up these ugly rumors"; and on Friday of that week, revoked the actors' federation charter. It immediately issued one, with the same jurisdiction, to the newly formed American Guild of Variety Artists.

For about one week, the fate of the Actors' Federation was in doubt. Legally, its opponents claimed, it was out of the A. F. of L.

However, William Green, president of that

(Continued on following page)

MANAGERS, TREASURERS STRIKE IN NEW YORK

The Theatrical Managers, Agents and Treasurers Union, fast-growing organization of "front office" employees, confined for the present to the East, called a strike last Friday at 16 Nelson-Renne houses in Brooklyn and Long Island.

Last week, also, it called the Independent Theatre Owners Association "unfair". Its New York City strikes are against some of the houses owned by members of this organization.

The union's pact with the Five-Boro circuit was scheduled to be signed this week. Its applications before the State Labor Relations Board for certification as the bargaining agent for the Liberty Theatre and the Rugoff & Becker circuit were to be heard this Wednesday and September 6th, respectively.

CHARGE AFL WITH "BETRAYAL"

(Continued from preceding page)

national body, refused to concede this. In a telegram to J. W. Buzzell, secretary of the Los Angeles Central Labor Council, he declared that the actors' group was still in his organization, and shortly afterward, George E. Browne, president of the stagehands' union, gave Miss Tucker and Mr. Whitehead a charter for their orphaned union.

Thereupon ensued a protest from the Four A's, which culminated in a mass descent by its leading figures upon the Labor Federation's executive council meeting at Atlantic City two weeks ago. A "compromise decision," asking Mr. Browne to withdraw his charter to Miss Tucker's union, asking the Four A's to reinstate her union, and all its officers and deciding that an election be held within 90 days, of new officers for the actors union, was rejected last week by the Four A's, Mr. Whitehead being almost the sole issue.

Issues Statement

The Four A's last week issued a statement which publicly explains its reasons for past action, and for any action it may take in the industry against the IATSE, and for any it may take to withdraw from the American Federation of Labor. Said the statement, in part:

"The Executive Council of the American Federation of Labor had to choose between honest unionism and dishonest unionism. They chose the latter.

"They had to choose between upholding an agreement approved by President William Green and Vice-President Matthew Woll which was satisfactory to the Four A's or repudiating their President and Vice-President. They chose the latter.

"They had to choose between acting constitutionally and in the best interests of labor, or acting unconstitutionally by denying the Four A's the right to govern itself, and thus do irreparable damage to the cause of labor. They chose the latter.

"Their action forces us to place before our membership the question of leaving the American Federation of Labor. We will present our membership with the full facts of this shameful betrayal in Atlantic City and it will be up to them to decide.

"The decision of the Executive Council would continue to foist on the actor Mr. Ralph Whitehead who had been found to be dishonest, and unworthy of holding a position of trust.

"If the Four A's were to agree to the reinstatement of Whitehead it would forfeit those principles of honesty and democracy in union government which its members insist that it uphold.

"As Executive Secretary of the American Federation of Actors he ran his organization through a dummy Council of paid employees and WPA workers whom he controlled. He ran his union undemocratically and without consulting his members. He was found guilty of gross failure to protect his members. He has been emphatically repudiated by almost half of his total membership who joined the American Guild of Variety Artists after the American Federation of Actors was expelled from the Four A's."

Verdict Called "Unjust"

The parent actors' body statement concludes, thus:

"It is indeed ironic that when the Four A's for the first time in its 29 year association with the AFL comes to its parent body for a square deal it gets what is without question an unjust verdict.

"The Executive Council's action forces us to consider terminating our 29-year relationship with the American Federation of Labor. They have placed an individual above principle. In an attempt to whitewash this discredited individual the Council is willing to precipitate what will probably be the most disastrous war that has ever afflicted the amusement industry. The consequences will be on their heads. Thousands of people may well lose their employment and millions of dollars be lost to the industry. A great many people may undergo great hardships.

"The Executive Council has chosen the side of dishonest unionism. Their action is dictatorial and unconstitutional. The Four A's cannot, with honor, submit to such a decision."

On Monday, it was reported that George Browne was being importuned by executives of the American Federation of Labor, and even, it was additionally reported, by those of the motion picture industry, to withdraw the charter he gave to Miss Tucker's union—in order to avoid the coming "war"; and this course, a voluntary abegnation by Mr. Browne, whose prestige would not thereby suffer, was thought the only way out.

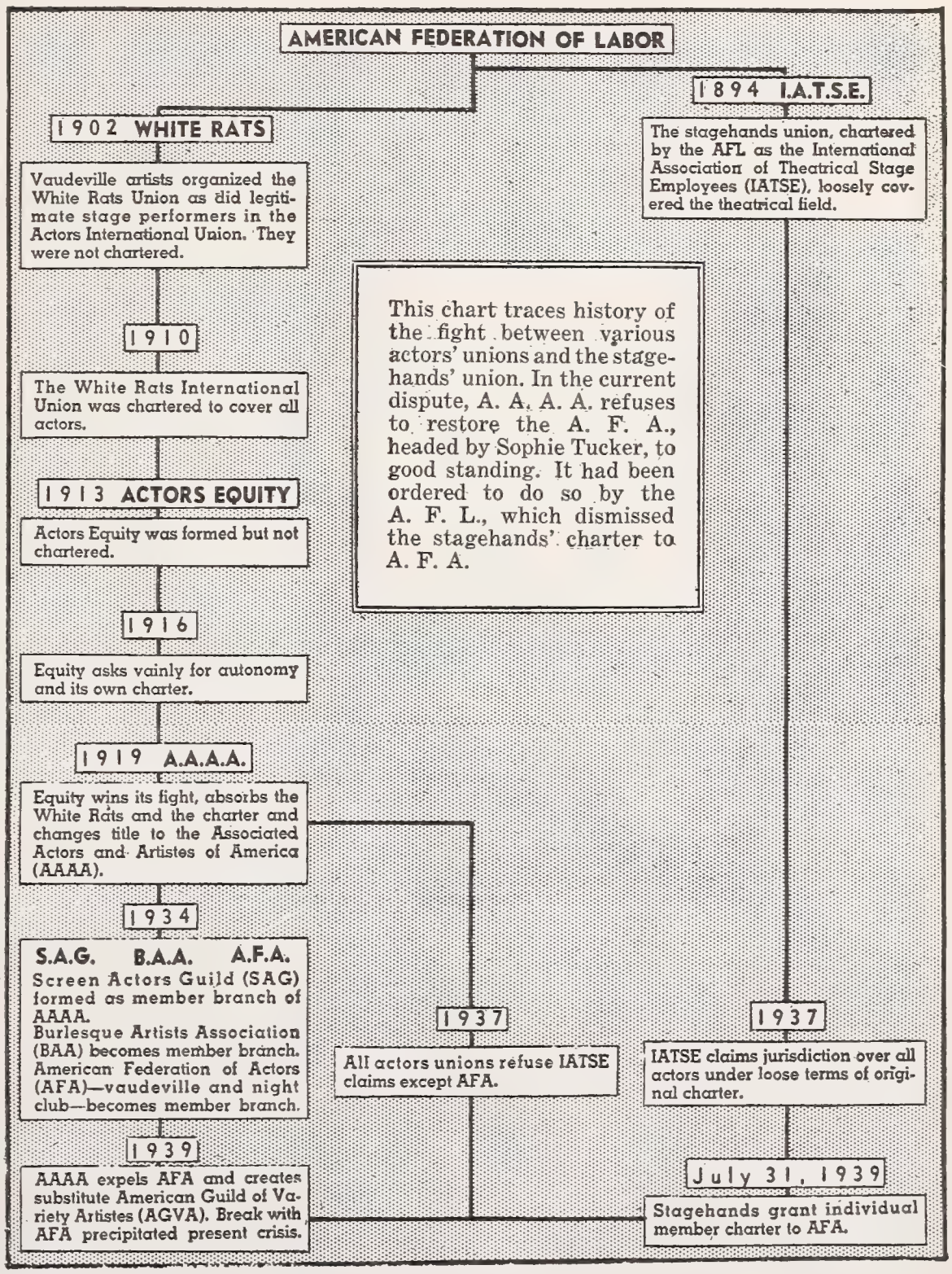
Mr. Whitehead, the focal point of all the controversy, only this week declared that he was beginning an "intensive drive" of organization under the IATSE charter.

He added that the drive would at present be only under the fields in which his actors' federation had been formerly chartered by the AAAA.

However, the IATSE charter to Mr. White-

(Continued on following page, column 1)

The Family Tree of Theatrical Unions



(Omitted inadverently from the chart was the recognition of the Screen Actors Guild in 1937, one of the strongest actors' unions today.)

—*New York Daily News Chart*

IA MOVE UNCERTAIN

(Continued from preceding page)

head's union provides for jurisdiction over all actors, regardless of type of work. This, as well as the "stagehand's" angle, and Mr. Whitehead, has been a sore point in the Four A's dispute with Mr. Browne's worker's union and the national labor federation. The Four A's has always maintained, among its organizations, an individuality borne of the type of work the individual units were engaged in. The wide scope of the IATSE charter to Mr. Whitehead's and Miss Tucker's expelled group was seen as an effort to invade, eventually and particularly, the Screen Actors' Guild field.

Steering Committee Named

The Four A's international board this week appointed a steering committee "to meet any eventuality that may arise." On the committee are Paul Dulzell, Equity executive secretary; Florence Marston, Screen Actors Guild eastern representative; Leo Fischer, executive secretary of American Guild of Musical Artists; Emily Holt, executive secretary of American Federation of Radio Artists, and Maida Reade, A. G. V. A. executive secretary. Frank Gillmore, 4-A president; Paul N. Turner, 4-A counsel, and Henry Jaffe, associate counsel, will serve ex-officio. George Heller, assisting A.F.R.A. executive secretary, will serve in Mrs. Holt's absence.

The board instructed all its branches not to take any action without the committee's approval.

Among the many suggestions for peace bandied about in New York last week, was that by Burns Mantle, noted drama critic for the New York Daily News, who had this to say:

"If the two sides hold persistently to the issue, and if Mr. Whitehead hasn't the good sense, in the cause of unionism to which he says he is devoted, to eliminate himself from the controversy, then such a war threatens as will disrupt the stage and all its jobs—actors' and stagehands' jobs alike—for weeks, and it may be months, to come.

"In this instance, it would be awfully wise, it seems to me, if the broad-minded Mr. Browne would give the suffering Mr. Whitehead a job in the stagehands' union, for which I am sure he is perfectly suited, and thus let everybody associated with the theatre get back to his job and a reasonable peace of mind."

Green Hopes for Peace

Some hope was seen in the declaration by William Green that the "situation remains the same as before we started these discussions," that "the American Federation of Actors has no American Federation of Labor standing" and that "the International Alliance of Theatrical Stage Employees will give up the AFA definitely."

If Mr. Green was quoted correctly, the only apparent conclusion was that, whether or not Mr. Whitehead stood fast, the hope of peace at mid-week depended upon Mr. Browne, head of the IATSE, not "standing fast," but rather doing as Mr. Green is reported to have said he would do; give up the AFA.

Whether he would do so, at mid-week was still a question.

When questioned previously, Mr. Browne, always close-mouthed, had merely stubbornly reiterated the desire not to desert Mr. Whitehead and his union.

Last week, he is reported to have assigned as the reason for still keeping the AFA charter, the fear that the actors' federation would be taken over by John L. Lewis' Congress of Industrial Organizations.

Last summer, at the Cleveland convention of the "stagehands," Mr. Browne, while ostensibly not envisioning the present situation, and therefore not mentioning the American Federation of Actors or any other specific actors' group, was more definite in his desires.

At that time, he envisioned the whole industry, actors included, apparently, under the control of the International Alliance of Theatrical Stage Employees.

Keith Companies Show $830,000 Net

B. F. Keith Corporation and subsidiary companies show a net profit of $830,360.13 after all charges for the 52 weeks ended July 1st, as follows:

	26 Weeks ended July 1, 1939	26 Weeks ended July 2, 1938
Profit before provision for Depreciation and Income Taxes	$679,100.31	$594,766.16
Depreciation	263,088.22	281,113.15
	$416,012.09	$313,653.01
Provision for Inc. Taxes..	83,125.00	59,115.00
Net profit after all charges	$332,887.09	$254,538.01

The Keith-Albee-Orpheum Corporation and subsidiary companies show a net profit of $1,134,710.62 after all charges. This is equal to $17.65 per share on the 64,304 shares of 7% Cumulative Convertible Preferred Stock.

	26 Weeks ended July 1, 1939	26 Weeks ended July 2, 1938
Profit before provision for Depreciation and Income Taxes	$1,036,703.09	$882,664.96
Depreciation	370,381.48	393,986.65
	$666,321.61	$488,678.41
Provision for Income Taxes	140,412.48	100,484.00
Net Profit after all charges	$525,909.13	$388,194.41
Per share on 64,304 shares 7% Cumulative Convertible Preferred Stock.....	$8.18	$6.04

Both of the above statements are in part estimated and subject to audit and adjustment at the end of the calendar year.

"Harvest" Protest Letter

Despite a protest letter from the French Embassy at New York, through its counsellor, M. Garreau Dombasle, on New York State's censorship ban of the picture "Harvest" from exhibition in the state, the picture is not likely to be screened by Board of Regents members until September.

French Cinema Center, Inc., distributor of "Harvest," said this week that James Shelley Hamilton, Review Secretary of the National Board of Review, has notified the company that the board has unanimously voted "Harvest" an "Exceptional Photoplay."

Set Films for Flynn

Warner Brothers have scheduled two new films for Errol Flynn on their Fall production program. The films are Rafael Sabatini's "The Sea Hawk," which will be first and "Nevada," an original story by Robert Buckner, author of "Dodge City." Michael Curtiz will direct both films, which will be made in color. Flynn recently completed "The Private Lives of Elizabeth and Essex" with Bette Davis.

Push Italian Pictures Here

Esperia Film Distributing Company has contracted with ENIC, the Italian governmental monopoly for films, to distribute approximately 50 Italian-made films in this country during the coming year.

Dr. Francesco Macaluso, director of the company, which is to be a New York corporation, with offices at 1650 Broadway, New York City, returned to New York last week from Italy with announcement of the new plans.

The company will reopen the Squire Theatre, at Eighth Avenue and 44th Street, as a "show-window." The house will probably begin operation on September 15th, and its new name will be Cinecitta.

Dr. Macaluso estimates the market for Italian films at about 200 theatres, nationally. He thinks this number will increase.

Also being handled, besides the approximately 50 features from Italy, is the Luce Newsreel, issues of which will arrive here at 15-day intervals.

Appended is a list of the product Esperia has available.

"Eravamo Sette Sorelle," "Lotte Nell 'Ombra," "Sotto La Croce del Sud," "Per Uomini Soli," "Vivere," "Il Corsaro Nero." The titles listed above belong to last year's product.

New product is "Guiseppe Verdi," "Il Signor Max," "Scipione de Africano," "Aria del Continente," "La Mazurca di Papa'," "Une Moglie in Pericolo," "Napoli D'Altri Tempi," "Condottieri," "Squadrone Bianco," "Belle o Brutte Si Sposan Tutte," "Ho Perduto Mio Marito," "Voglio Vivere con Litizia," "Re Di Denari," "I Fratelli Castiglione," "Retrosecena," "Un Ballo Al Castello," "Grande Magazzini," "Mille Lire Al Mese."

Warners Again Change Philadelphia Policy

Warner again will shift policies in most of their Phildelphia theatres starting August 25th. Stage shows will return to the Earle from the Fox, leaving the latter on a straight film policy.

The Capitol, for years a grind house with a daily change, will become a first run house, using the product which formerly went to the Earle. Keith's will reopen as a third run, with frequent changes. The Stanton, Karlton and Palace will continue their second run policies. When the Aldine reopens, it will continue to be a United Artists house as before.

Reduce Chicago Fees

Jack Kirsch, head of Allied of Illinois, disclosed this week in Chicago, that the city's license fees for theatres had been reduced in several instances at the request of his organization. Retroactive from July 1st to December 31st, license fees for theatres seating a maximum of 250 have been reduced from $250 to $200. Theatres seating a maximum of 750, reduced from $325 to $275. More than 75 Chicago theatres are affected by the reductions.

FEDERAL AGENT PROBES HOLLYWOOD; COURT FINES THREE LABOR LEADERS

Justice Department Gathers Data on Labor Activities, Income Tax Law Violations for Early Presentation to Grand Jury

Among the varied labor cases on the coast, before the National Labor Relations Board, and in process of settlement with the producers, the most noteworthy this week appears to be the hearing before the NLRB on the charges by the Screen Writers' Guild that the producers used coercion and otherwise unfairly treated them.

Federal Probe Started

There is also the Federal probe of the crafts workers' unions, income tax payments, and the organization of Twentieth Century Fox from the Fox Film Corporation. This probe is being made the basis for charges that the government is aiding the CIO, which through its affiliated United Studio Technicians' Guild, is endeavoring to invade and discredit, the present domination of crafts workers by the International Alliance of Theatrical Stage Employees.

On the stand before the NLRB last week in Hollywood, Jack L. Warner, Sol Wurtzel, and E. J. Mannix denied that the Wagner Labor Act had been violated by the producers in their dealing with the Writers' Guild.

The hearing opened last Thursday before Trial Examiner J. J. Fitzpatrick. The producers moved unsuccessfully to dismiss the complaints.

Mr. Warner, the first witness, denied having urged the writers, by letter, to quit the Guild. He denied that the writers were "employees" in the Wagner Act sense; they are "creators," he said. Mr. Mannix and Mr. Wurtzel concurred.

He said he opposed the two and three year contracts which the Guild desired. The length of contract had been a main reason for the breakdown in negotiations between the producers and writers, which resulted in re-filing of charges with the NLRB against the producers. The writers are opposed to long term contracts, feeling that fixed contracts are unfair because of shifting conditions.

Negotiating for Year

The negotiations had been going on since early this year, following recognition by the producers of the Guild.

Last Friday, B. B. Kahane, vice-president of Columbia Pictures, and formerly the president of RKO, asserted that producers did not want to deal with the Guild because that body wanted to monopolize all the writing man power and source material in the industry.

"In a meeting with Guild representatives I informed them that the producers were confused," Mr. Kahane said. "I said that the producers had no objection to the Guild, but that they opposed dictatorial powers. Why, even some of the representatives of the writers wanted to insist in the working conditions that the producers could not have the right to any script changes. We could not do this."

However, J. K. McGuinness testified that producers had tried to prevent the Guild members from affiliating with the Authors' League of America, a move which would help union unity and power in forcing producers to accede to demands.

Other witnesses last Friday were Sam Briskin, Pandro S. Berman, Bernard Hyman, and William Koenig. Witnesses this week were Daryll Zanuck, Louis B. Mayer, David Selznick, John Lee Mahin, Grover Jones and Dalton Trumbo.

In the Federal probe situation, special assistant attorney general Charles H. Carr proceeded this week with his interviewing of labor officials and producers, preparatory to a Federal Grand Jury impaneling in September.

However, three American Federation of Labor officials—J. W. Buzzell, executive secretary of the Los Angeles Central Labor Council, A. H. Peterson, Southern California representative of the American Federation of Labor, and John Gatelee, international representative of the IATSE—made public this week a letter they had written to Attorney General Frank Murphy, in which they charged that his probe, which is reported to be mainly concerned with the payment of $100,000 by producers in 1937 to IATSE officer William Bioff, was furthering the coast campaign of the CIO against the A. F. of L.

The three men called upon Carr last week and offered him their cooperation. They were told by Mr. Murphy's assistant that "there is no foundation whatsoever to the charge that the Department is favoring the C.I.O."

The United Studio Technicians' Guild, the CIO affiliate which the labor officers meant in their mention of the CIO, this week was disclosed to have wired Mr. Murphy, welcoming the probe, and asking for an election by the NLRB soon, to determine the proper bargaining agent for Hollywood crafts workers.

Election Set

Apropos of this, it was announced this week that an agreement had been reached between Charles Katz, attorney for the Technicians' Guild, and Joseph Padway, attorney for the IATSE, for a bargaining agent election within 30 days.

The Guild has applied to the NLRB for certification; this, of course, depends upon an election.

Meanwhile, international unions which are signatories to the so called "basic agreements" with the studios, agreements which expired last March but which continue automatically until renewed, will hold a renewal meeting in Newark Friday with producers' labor representatives.

AUTHORS' LEAGUE SUPPORTS AAAA

Supporting the stand of the Associated Actors and Artistes of America in the current jurisdictional controversy is the Authors' League of America. In a letter to Frank Gillmore, Four A's president, Marc Connelly, president of the League, said:

"The Associated Actors and Artistes of America is the proper haven for the actors, the Authors' League for the authors, and the International Alliance of Theatrical Stage Employees for the stagehands. Through years of experience, each of them understands the needs of its own members. This experience obviously does not include the problems of the other groups."

Union Officers Sentenced in Cases Arising from Revolt of Local 37, but IATSE Leaders Win Dismissal with Warning

An outgrowth of the months of litigation on the coast between officers of the International Alliance of Theatrical Stage Employees and the dissident members of the Studio Technicians Local 37, came to an end last week when a Hollywood Superior Court found three officers of the IATSE guilty of contempt of court, but freed four others and J. W. Buzzell, executive secretary of the Los Angeles Central Labor Council.

Court Order Held Violated

The charges grew out of the revocation of the Local 37 charter and its splitting into five different unions, by the international officers, after court and public fights, during which charges of racketeering were aired against the international officers and charges of "Communism" against the Local 37 leaders. The revocation and the setting up of the new unions was held to be in violation of a court order.

Superior Court Judge Henry Willis last week found guilty Alliance officers Zeal Fairbanks, Steve B. Newman, and Boyd Young. On Monday he fined Fairbanks, $150; Newman, $100, and Young, $50. Maximum penalty was $500 and five days in jail.

The cases against Mr. Buzzell, John Gatelee, Frank Stickling, Harold V. Smith, and Lew G. Blix were dismissed.

The court declared that George E. Browne, Alliance president, was mainly responsible for the violations alleged, and asserted:

"It is regrettable that Browne is not within the jurisdiction of this court."

At the court hearings, it was testified that plans to split up the local had been made before the interfactional fights developed. A. H. Anderson, Southern California representative of the American Federation of Labor, said that he and Mr. Buzzell had discussed the advisability of splitting up the local last year, because it was too large.

Others testifying were Thomas Goset, president of Local 727, one of the new units; Mr. Blix, and Harvey E. Garman, editor of the Los Angeles Citizen, a labor paper.

Connecticut Sentences

Edward G. Levy, New Haven lawyer, general counsel of the Motion Picture Theatre Owners of America, and also of the M.P.T.O. of Connecticut, received a one-year jail sentence Monday for his participation in a conspiracy to defraud the city of Waterbury, Conn., of more than $1,000,000 in the years 1930 through 1937. Mr. Levy had pleaded guilty at the outset of the trial and turned State's evidence. Terms ranging up to 15 years were imposed on others among the 20 defendants, including T. Frank Hayes, Mayor of Waterbury.

Set "Conflict" Opening

Transatlantic Distributing Company, which has the American rights to the French production "Conflict," starring Corrine Luchaire, has set the picture for an indefinite run at the Little Carnegie Playhouse next month.

Hollywood

"When Tomorrow Comes" started busting records immediately . . . Exhibitors say that today the most compelling marquee attraction is

Irene DUNNE *Charles* BOYER



WHEN

A JOHN M. STAHL PRODUCTION



LISTEN, ED! YOU DON'T KNOW THE HALF OF IT! LOOK AT THESE REPORTS!

NEW YORK
"When Tomorrow Comes" gives Rivoli Theatre biggest opening in three years!

NEW ORLEANS
Hold-out! Hold-over! and Hold-on for the greatest mobs ever seen here!

LOS ANGELES
RKO statisticians back 10 years now —still can't find opening near as big!

TULSA
Hit the town like a million barrel gusher!

SAN FRANCISCO
Every woman in town seemed to be waiting for it—and they all came together!

ROCHESTER
The sock-o of the year! Beat everything in sight!

SYRACUSE
Smash opening. Dunne and Boyer like dynamite!

SEATTLE
Women went crazy and mobbed box-office for biggest take in many years!

ASHEVILLE, N. C.
The town will never be the same . . . Dunne and Boyer cracked it wide open!

. . . and from every one of more than 300 key situations come similar reports! Nothing like it ever happened before!

UNIVERSAL GIVES THEM TO YOU IN THE YEAR'S GREATEST ATTRACTION

TOMORROW COMES

with

BARBARA O'NEIL • ONSLOW STEVENS • NYDIA WESTMAN • FRITZ FELD

Produced and Directed by John M. Stahl

Screenplay by DWIGHT TAYLOR • Based on the story by James M. Cain

"WHAT TO DO?" PUZZLES MAJORS AFTER ARNOLD DENOUNCES CODE

Claims the "Fair Practice" Code Assumed the Legality of the Very Practices Which the Government Challenges

The week-end found the chieftains of the motion picture industry "in conference" as they have never been before.

Executive headquarters in New York had for consideration the problem of the next move to be made in the face of the dilemma laden situation created by a pungent official Washington denunciation of their efforts at a trade practice code, tediously evolved after many months as a move of placation and defense against the charges of the Government anti-trust suit.

The denunciation came—as was bulletined in MOTION PICTURE HERALD's last issue—by the same Thurman Arnold, assistant attorney general in charge of the government's anti-trust program.

Mr. Arnold remarked that the "code" was irrelevant to the charges of the suit, that it was "illegal" and based on an illegal structure and that its adoption would be provocation for ne wsuits, and "prosecutions." He also restated his stand for divorcement of production-distribution from exhibition.

From the issuance of Mr. Arnold's rather open letter on the subject, the code makers have been conferring—and in some bewilderment.

"Rule by Ukase"

"The real question," one spokesman of the industry observed, "is whether or not American industry is to be ruled by ukase and dictatorships."

No agreed program was in sight in the conferences of leaders and lawyers. Also no organized plan had reached form sufficiently tangible for consideration.

The code died aborning, for it had been completed—in a fifth and "final" form, and was taken to Mr. Arnold's Department of Justice office at Washington for approval or suggestions, by five of the major's lawyers, only 12 days ago. Out of that submission came the code's end, for Mr. Arnold told each of the lawyers who had visited him—Austin C. Keough, for Paramount Pictures; Robert W. Perkins, for Warner Brothers Pictures; Richard E. Dwight, of Dwight, Harris, Hoegel and Caskey, for Twentieth Century-Fox; John Howley, of Donovan, Leisure, Newton and Lumbard, for RKO, and J. Robert Rubin, for Loew's, Inc.—that the "fair practice" code assumed the legality of the very trade practices which the United States Government challenges in its New York trust suit; that it fails to meet anti-trust objections in many ways, and, anyway, it would not remedy the conditions held by the U. S. to be in violation of the law because it would continue producer-control over exhibition, would not bring about divorcement of theatres by distributing companies.

And, in warning, he told the majors that adoption of the code would without question bring more anti-trust prosecutions against them, adding further, that any code must contain the reforms which the United States seeks in its pending New York suit—hinting, at a consent decree, perhaps?

In the very week of the code's demise, but just prior to Mr. Arnold's announcement Allied States Association—whose general-counsel-manager Abram F. Myers has had many a "pipeline" into the Department of Justice offices, from his nearby headquarters in the same city—stated to the trade press that a code acceptable to the United States which could be incorporated into a consent decree, would "clean the slate" (MOTION PICTURE HERALD, August 19th, page 25).

Purely coincidental, no doubt, was the fact that on the very Wednesday afternoon that Mr. Arnold wrote his letters of code rejection to the industry lawyers, Allied's Abram Myers was penning a note to the trade press stating that exhibitor reaction to Allied's suggestion for a consent decree to "clean the slate," had been "very encouraging," adding: "Several eastern organizations are sending it to their entire membership." Mr. Myers even disclosed where anyone interested could get the stencils of the mimeograph which he used to print the long statement—at the Mimeoform Service, 1320 F Street, N.W., Washington.

And with that, Mr. Myers, saying he was in need of a vacation, locked the doors of Allied's Washington headquarters and sailed away for a holiday cruise, to be gone until after Labor Day.

Majors "Stunned"

Thursday's thunderbolt from Mr. Arnold so stunned home office executives that nearly all remained "out" to the press all day. Those who would talk—but without identification, characterized the action as "calculated to further harass the industry in the hope that it will do what its (Justice Department's) national litigation program has failed to do—force us into an Arnold-dictated consent decree." (The majors have insisted all along that they would neither agree to Allied's insistency on a theatre divorcement clause in the code, or to a U. S. consent decree with a similar purpose).

The weekend was too close for the majors to discuss much in emergency session, but early Monday, the meetings started, with some talk of "salvaging" parts of the document arising at once and other lines indicating that it might be advisable to sit tight for a few weeks, or longer, and then try to persuade Mr. Arnold that some exhibitors do want the program.

Attempts were made over the weekend to meet with Mr. Arnold, but his absence from Washington precluded a contact which the film lawyers had expected, in the hope that the code could be effectuated legally for those exhibitors who desire it.

The possibility of industry leaders taking an appeal to Mr. Arnold's "boss," Attorney General Frank Murphy or to President Roosevelt, in the event Mr. Arnold refuses to alter his stand on the code, is still being entertained in some industry quarters. Most officials, however, are of the opinion that the chances of reviving the code hinge entirely on a change of front by Mr. Arnold and, about this, few are hopeful.

Few along Broadway appeared to believe that any basically altered code would be attempted, the majors having repeatedly stated openly, principally to Allied States, that they had "given all they could give" in the form as finally drafted. What, if any influence the Government's action might have in changing that decision, remains to be seen.

The fact remains that, as of today, no decision has been agreed to as to where the majors are going from here codewise.

Should Mr. Arnold's opinion stick, the only conceivable "out" by which the distributors could put the intended concessions into effect would be by contractual clauses, some lawyers believe.

Contractual Clause Proposed

That action, of course, would have to be taken by the companies individually. It could cover the essential concessions of the code, such as cancellations, the ban on shorts forcing, provision for preferred playdates and other clauses which the distributors themselves could govern contractually.

It is also possible that some form of arbitration could be set up, as now provided optionally in licensing contracts.

But arbitration of clearance and zoning and overbuying practices which have caused most of the exhibitors' complaints will not be legally possible under Mr. Arnold's interpretation because they involve a "third party."

A distributor and an exhibitor could agree on clearance and overbuying, but, lacking arbitration, the third exhibitor affected could refuse assent to the arrangement. Company lawyers feel that this is the core of the situation.

Code Buying Delayed

The motion picture's distribution and exhibition branches found themselves in a strange position this week, for many exhibitors have been delaying 1939-40 buying pending submission of the code, thus greatly delaying the distributors' selling season. Exhibitors in countless instances had been expecting the concessions of the code to play a part in their new product buying—cancellation was to be greater, paying of score charges altered, forcing of short subject sales eliminated, etc.

The only official word from the majors in answer to Mr. Arnold, did not come until Friday when a lone 60-word statement was issued by the negotiating committee, through William F. Rodgers, MGM sales manager, who, as chairman, worked longest and hardest on the drafting. He said: "The committee that worked on the code has not lost one single bit of faith in it. They believe thoroughly that it can be of tremendous value to the industry and will tend to solve a great many of the difficulties which have arisen. We still hope to persuade the Government that the code should be put into effect."

Speaking on his own, Mr. Rodgers said he was greatly disappointed by the Government's action but added that he believed the work done on the code during the past 14 months was not entirely wasted, even though the industry is forced by Mr. Arnold's pronouncement to forego a code of fair trade practices.

"I know that thousands of small exhibitors throughout the country want this code," Mr. Rodgers said. "I also know that those exhibitors are aware that the distributors were and are sincere in attempting to improve industry conditions and relations. Our meetings with them convinced them of our sincerity and also brought them to the realization that distributors, too, have their problems. Those things will count for something."

With Will H. Hays, MPPDA president, hurriedly arriving on the scene Monday morning from California, ten days before he was due, meetings started almost immediately at the Hays headquarters on 44th Street. Out of one of the sessions came the private opinion that "a dead issue" best describes the code.

Arnold's Reasons

Throwing into confusion all ideas of the major companies for an amicable solution of at least some of the motion picture industry's con-

(*Continued on following page, column* 1)

(Continued from preceding page)

troveries, the Department of Justice holds the code to be merely an extension of the allegedly illegal combinations at which it is shooting in the New York antitrust suit.

The Department's position was a blighting blow to the hopes of those code proponents, who had anticipated that, at most, the Department would merely recommend some changes in the pact and were confident that the document, as a whole, would receive Government approval, or that it would not be disapproved.

Silent During Negotiations

Mr. Arnold's letter to the lawyers broke the silence which the Department had consistently maintained during the code negotiations despite repeated efforts by the distributors to secure some expression of attitude, to put into only thinly-veiled words the belief which has been privately expressed by Department officials heretofore that the proposed agreement was merely an effort to stymie the Government prosecution without making any reforms.

Pointing out that the code is based upon the present organization of the industry, which the Government contends is illegal, the letter charged the companies with ignoring entirely the Government's position as outlined in the New York suit, contended that the code, far from being voluntary, would be forced upon independent exhibitors.

Timed for Newspapers

The Arnold letter was made public by the Department in Washington at approximately the same hour as the addressees received it in New York, apparently with a view to newspaper publication and consequent enlightenment of exhibitors throughout the country.

Designed to serve as notice that the Department was prepared to expend every effort to secure a reconstitution of the film industry, the letter was as follows:

"On behalf of certain major motion picture companies who are defendants in the case of United States v. Paramount Pictures, Inc., et al., you submitted to the Department of Justice a draft of a trade practice code and asked for an expression of the Department's views.

"The code assumes that the present organization of the motion picture industry is legal and that divestiture of exhibition and distribution is unnecessary. It therefore completely ignores the position taken by the Government in the pending litigation against the major companies. It also ignores the repeated statements of prosecution policy with respect to the moving picture industry made by the department.

"The proposed code is, in effect, an elaborate set of trade practice provisions superimposed upon a combination of producers, distributors and exhibitors which the Department contends is an illegal and unreasonable restraint of trade. While the code appears to be voluntary the practical effect of its adoption under existing conditions might be to compel independents to comply in order to survive.

"In addition to the illegality of the code in failing to provide for divestiture of production and distribution from exhibition, various specific provisions of the code are directly challenged by the Government in the pending litigation against the major companies.

"Economic Effects" Cited

"The Department therefore reaffirms the position which it has consistently taken since proceedings against the motion picture companies were commenced, to wit, that divestiture of distributors and producers from the exhibition branch of the industry must be obtained.

"The economic effects of the present illegal combinations were set out by the Department in its release of July 20, 1938, as follows:

"1. Independently owned theatres are being driven out of business because of the onerous and discriminatory conditions not only on the rental of films but with respect to other trade practices. At the present rate at which independently-owned theatres are being driven to financial failure, it will only be a question of a short time before there are no independents left in the field.

"2. New competitors who attempt to enter the field of motion picture exhibition find it almost impossible to secure film for exhibition on any reasonable and non-discriminatory basis. The result is that there is practically no effective new competition.

"3. Those independently owned theatres that have managed to date to survive are compelled, in order to get pictures, to operate under terms which leave them very little free-

(Continued on following page, column 1)

U. S. Film Industry Policy Only Part of Bigger Program

TO put the issues between the Department of Justice in its anti-trust suit against the organized motion picture industry's major concerns into clear perspective in relation to the Administration program, MOTION PICTURE HERALD *has asked for a Washington viewpoint from Francis L. Burt, who has been these many years the* HERALD'S *correspondent at the national capital and notable for his unbiased detachment. Mr. Burt's response appears in the ensuing article.*—THE EDITOR.

by FRANCIS L. BURT
Washington Correspondent

The motion picture monopoly cases may be of first importance to the motion picture industry but they are little more than run-of-mine routine to the young, enthusiastic trust-busters of the Department of Justice.

If the film prosecutions have had more publicity than those in other industries, it is due, in part, to the fact that motion picture news is given "big play" in the press and, in part, to the tactics of the industry.

Oversuited in Spades

In number of cases brought, the campaign against the building industry will be broader; in importance to the national welfare, the building industry, fertilizer, milk and medical association cases probably rank ahead of films; in the cost of monopoly to the country, the building industry readily comes first.

Cases brought against the motion picture industry may reach a dozen; suits against the building trades will probably be double that number.

Of far more importance than dealing with the screen is the campaign against monopoly in the building trades, through which Assistant Attorney General Thurman Arnold hopes to reduce the cost of homes by anywhere up to 40 per cent.

So, in cold fact, the motion picture attack isn't the most engrossing matter to the Government, but it has received publicity far beyond its worth through a combination of circumstances.

Because motion pictures are a subject of interest to practically every literate person in the United States and because motion pictures therefore have more news value to the daily papers than, say, fertilizer, Department of Justice activities in that field get broad play.

But it is quite probable that less newspaper space would have been devoted to the film cases had not the distributors brought themselves repeatedly into the limelight with their efforts to delay the New York suit, their plans for a trade practice code, and their negotiations with the Department of Commerce—all of which made news.

On the other hand, cases against the oil and fertilizer industries were brought at the same time, without arousing much interest on the part of the general public.

Comparable only to the furor of the film cases is the department's planned attack on building materials, which will take form next month with anywhere from six to twenty grand jury presentations, the latter a figure of eminence the film industry cannot hope to attain. Because everybody lives in something, housing is a matter of general interest.

That the Department of Justice has brought several cases in the film industry also is due in part to the fact that it was easy to learn of complaints in that industry.

There are in Washington two men, representing independent interests, who have worn grooves in the street between their offices and the Department of Justice—one in the interest of oil and the other in the interest of motion pictures. Through these men, the Department has received literally hundreds of complaints, backed up by facts and figures sufficient at least to serve as the basis for investigations.

Myers Chief Plaintiff

Complaints against the film distributors have been pipelined chiefly through Abram F. Myers, Allied's general counsel, and it should not be overlooked that the Government's suits cover matters most complained of by the independent exhibitor group or that the Department's recent rejection of the distributors' code proposals was

[Continued on following page, column 2]

(Continued from preceding page)

dom in the selection of film and in the management of their own business.

"4. Independent producers find it practically impossible to secure a satisfactory market for their film because of the domination by the major companies over the exhibition houses. These independent producers are up against an almost hopeless bargaining disadvantage in securing markets for their film in exhibition houses that are controlled by the major producers with whom the independent producers are trying to compete.

"5. New capital investment in the motion picture business is discouraged because of the great difficulty of competing on a fair basis with the major companies, either in production or exhibition, so long as the major companies control the principal markets for film.

"6. Theatre patrons in any given community are not given an opportunity to exercise choice as to the type of pictures they desire to see. Under present conditions it is impossible for community taste to find expression through a locally owned theatre free to bargain for the type of films its patrons wish. As matters now stand, each community is regimented into accepting the kind of pictures which will make the most profits on a nation-wide scale.

"7. There is no opportunity for new forms of artistic expression which are not approved by those in control of the major companies, even though there exist communities which would support them.

"These conditions in the opinion of the Department will not be remedied by the proposed code. It is based upon a structure of the industry which the Department expects to show is in clear and open violation of the Sherman Antitrust Law.

"Therefore, the Department in order to make its prosecution policy clear is compelled to announced that the adoption of the code dated August 10, 1939, by the motion picture industry can only lead to continued and perhaps additional prosecutions."

Exhibitor Leaders In Code Statements

Exhibitor leaders in the persons of Ed Kuykendall, MPTOA head and Harry Brandt, ITOA president, urged distributors over the weekend to ignore the views of the Department of Justice and to put the code into effect immediately. From the Allied side, there was a different reaction.

Mr. Kuykendall's statement follows:

"The action of the Department of Justice is no surprise to me. I have stated publicly many times that the Government would not approve the code. I have said many times that the distributors needed no signatures nor legal approval for the code. The fair trade practice program should be put into effect at once. No one was ever put in jail for doing right.

"The distributors should have put the code in operation long ago. Exhibitors everywhere were fast losing interest in it anyway because the distributors had procrastinated so long.

"I repeat," Kuykendall concludes, "that there is nothing to prevent the distributors from adopting fair trade practices."

Keep Code Fight Up—Brandt

Mr. Brandt's statement follows:

"Thurman Arnold has been ill-advised regarding the trade practice code and the needs of independent exhibitors. Divorcement of theatres is not important to the welfare of independent exhibitors. What is important is that the troubles that would be solved through the arbitration provisions of the code would mean a great deal to the success of independent theatre operation.

"I earnestly entreat the distributors to go ahead with the code and allow the exhibitors of the nation to take advantage of what it offers. If the code is not revived by the distributors, the exhibitors can place the blame on the shoulders of Abram F. Myers who has campaigned most actively for Government intervention rather than logical exhibitor relief.

"The Government suit will take at least two years to prosecute and there is doubt as to whether it will be prosecuted to a successful conclusion. The code on the other hand means immediate relief to the independent exhibitors who need that relief most urgently."

Cole, Myers Comment

From Dallas, Texas, Saturday, Colonel Cole, president of National Allied, declared:

"Certainly we're not going any further with the code since it has been ruled illegal. We've got into enough hot water over it without going any further.

"The report of the Allied code negotiating committee at Minneapolis listed four basic reasons for Allied's rejection of the code. Section Four of that report, which was referred to as 'the most important factor entering into our decision' stated that acceptance of the proposals would jeopardize prospects for additional relief, specifically referring to the Neely Bill and Government action through the courts. This present announcement by the Department of Justice completely justifies Allied's stand."

Abram F. Myers, Allied States general counsel, said: "The Code debacle is the logical outcome of a transparent attempt to tide over an emergency instead of making a serious effort to remedy industry abuses. I hope this will have a sobering effect on the real bosses of the industry and that they will now bring forth proposals which will command the confidence of the Government, the independent exhibitors and the public in general.

"Now, how about a code that will command the confidence and respect of the Government, the independent exhibitors and the public in general?"

U.S. Film Industry Policy Analyzed

[Continued from preceding page]

based on the criticism which Allied had voiced that it would not remedy the conditions of which its members complained.

Furthermore, the alleged monopolists in the film industry are a small, compact group, operating on a nationwide basis. Once the basic facts are lined up, it is comparatively simple to bring, as the Department has done, a number of suits in different jurisdictions, all based on the same grounds.

Other industries are less easy to pin down. In milk, for instance, it is probable that every large city has its own little monopoly; the same is true of the already too frequently cited building trades.

So, naturally, motion pictures made a good target to shoot at, particularly as the politically wise Mr. Arnold knows that once he has succeeded in films it would be easy to bring other industries under control.

Accordingly, while the Department of Justice by no means minimizes its importance and, at the present time, would rather have a favorable court decision in the motion picture cases than in any other, the war on the film moguls is only one phase of the Administration's broad program.

Harassment Not in Plan

And while a great deal of talk has been occasioned by the union and tax cases which the Department is bringing, there is no desire on the part of the Government to harass the industry. In fact, those are not Justice Department "babies" and Mr. Arnold has nothing to do with them; they were first worked on by the Treasury Department and turned over to the Attorney General when prosecutions were indicated and do not come within the purview of the Anti-trust Division over which Mr. Arnold presides.

Similarly the Neely bill is not an Administration measure, but rather an independent effort to secure legislatively what the Government is attempting to secure through the courts.

Thurman Arnold, heading the Government's anti-trust law enforcement, is a young man with one eye on his present job and his other on the United States Supreme Court.

Politically wise—he served as mayor of his home town once and both he and the city survived—he has adopted the Administration's political viewpoint that all industry is its enemy, and is supported in that position by his boss, Attorney General Frank Murphy, who, incidentally, is considerably more blind to the political complexion of wrongdoers than was his predecessor, Homer Cummings.

To Mr. Arnold, industry is a checkerboard, and he centers his game against "black" men, wherever they may be, throwing his attack first against films, then oil, then some other industry in which there is what he has termed a "toll bridge" where consumers must pay tribute to monopoly.

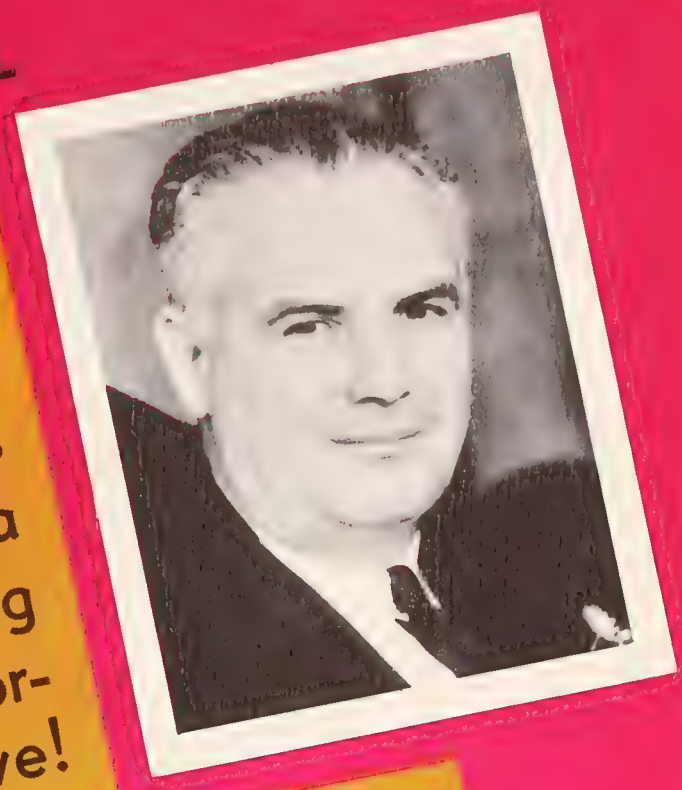
"What has happened in this country is that a number of groups have gotten into control of what I have called economic toll bridges which enable them to impose charges on others who have to pass over them to buy or sell their goods," he has said. "These toll bridges are of many different kinds. Not all of them are illegal, but each of them gives the owner of the toll bridge the power to coerce and to tax others.

Would Establish Precedents

"Application of the various anti-trust acts today is not as clear as it should be. The reason is that they have never been enforced on a scale sufficient to clarify them by the process of judicial decisions covering a wide range of industries. A law like the Sherman Act obtains concrete meaning only when applied to concrete situations. Clarification of the law is inextricably bound up with the efficient prosecution of all cases, not a neglected few."

THANK YOU, Mr. Exhibitor...

Thank you for creating the "EXHIBITORS' SPONSORED TESTIMONIAL to NEW UNIVERSAL!"



FOR the first time in the history of the motion picture industry, exhibitors have chosen to honor a producing and distributing company with the sponsorship of a booking drive!

— We are proud and happy to have earned such faith!

Thank you, Mr. Spyros Skouras, for undertaking the National Chairmanship for the Drive.

Thank you, Mr. Morton Singer, for volunteering as Chairman of the Mid-West Section!

Thank you, Mr. N. L. Nathanson, for taking over the duties of Canadian Chairman!

We know that words alone can never fully express our appreciation, but you are all showmen and understand the language of BIG PICTURES.

HERE, on the following pages are listed BIG PICTURES and their approximate release dates, that will be and are ready for you during

FOR AUGUST • SEPTEMBER AND OCTOBER

ere is a Partial List f the Hundreds of xhibitors Participat- ng in This Tribute!

Aax and Joe Levenson; C. H. Buckley; Larry Herman and R. E. Snider; E. M. Fay; Harry Seitz; E. D. Heins; Fred Green; Nate Yamins; Robert Levine; Martin R. Toohey; Eddie Ansin and Harold Stoneman; John H. Harris; Morton G. Thalhimer and Sam Bendheim, Jr.; Joseph S. Pizzetto; John Nolan; L. J. Langlois; Bill Jenkins; R. E. Moon; Leo L. Ward; Alex Gounares; Albert Magnuson; R. G. Peltier; C. C. Perry; H. J. Longacre; Carl W. Buermele; Ted Gamble; Jules J. Rubens; William Brandt. T. C. Baker; Morgan A. Walsh; Irving Carlin; E. C. Rhoden; John Hamrick; Ned

THE "EXHIBITORS' SPONSORED TESTIMONIAL TO NEW UNIVERSAL"

Edris; William Rosenthal; Ralph D. Goldberg; Tom Gorman; B. F. Shearer; Schonberger;

EXHIBITORS SPONSORED TESTIMONIAL PICTURES DELIVERE
BY UNIVERSAL IN AUGUST, SEPTEMBER AND OCTOBE

SHE LIVED ON THE BACK STREET of LOVE

(Here's a Selling Line That IS EXCITING Every Woman in the Country!)

Universal Gives You the Greatest Box-office Team of the Year – Directed by JOHN M. STAHL who Directed "Magnificent Obsession" and "Only Yesterday"



Irene **DUNNE** Charles **BOYER**

in

WHEN TOMORROW COMES

with

BARBARA O'NEIL ONSLOW STEVENS NYDIA WESTMAN FRITZ FELD

A JOHN M. STAHL production

Screenplay by Dwight Taylor Based on a story by James M. Cain

Produced and Directed by John M. Stahl

NOW AVAILABLE –

and cracking house records all over the country!

EXHIBITORS' SPONSORED TESTIMONIAL PICTURES DELIVERED BY UNIVERSAL IN AUGUST, SEPTEMBER AND OCTOBER

THE UNIVERSAL STAR-FINDERS DO IT AGAIN! An Amazing New Personality Presented to Your Box-Office . . .

Insured by a Splendid Human Production...Crowded with Favorite Screen Names backed by one of the biggest promotional campaigns ever put behind a new star!

A JOE PASTERNAK PRODUCTION



Robert CUMMINGS
Nan GREY
and
Gloria JEAN

in *The* **UNDER-PUP**

(There's One in Every Family)

with Beulah Bondi • Virginia Weidler • Margaret Lindsay
C. Aubrey Smith • Billy Gilbert • Ann Gillis
Raymond Walburn • Paul Cavanaugh • Samuel S. Hinds

Original story by I. A. R. Wylie • Screenplay by Grover Jones

Directed by Richard Wallace

READY FOR YOU SEPT. 1ST

EXHIBITORS' SPONSORED TESTIMONIAL PICTURES DELIVERED
BY UNIVERSAL IN AUGUST, SEPTEMBER AND OCTOBER

DRAMA FROM THE ROOT OF LIFE . . .

YOUTH TURNING TO THE SWIFT CALL OF ADVENTURE

AND THE HEART-CALL OF LOYALTY!



TWO BRIGHT BOYS

Starring

Jackie COOPER · *Freddie* BARTHOLOMEW

with

ALAN DINEHART • MELVILLE COOPER

DOROTHY PETERSON • J. M. KERRIGAN

Directed by Joseph Santley Associate Producer, Burt Kelly

FOR RELEASE
SEPT. 8TH

EXHIBITORS SPONSORED TESTIMONIAL PICTURES DELIVERED
BY UNIVERSAL IN AUGUST, SEPTEMBER AND OCTOBER



Love and the Glamour of Paris—Transforming a Vengeful Flame to Hatred and Death in a Tropic Penal Hell!



Basil
RATHBONE and McLAGLEN
Victor

RIO

with
SIGRID GURIE
ROBERT CUMMINGS
LEO CARRILLO

Directed by
John Brahm

FOR RELEASE
SEPT. 22ND

EXHIBITORS' SPONSORED TESTIMONIAL PICTURES DELIVERI
BY UNIVERSAL IN AUGUST, SEPTEMBER AND OCTOBI

Deanna

DURBIN



ALL AMERICA is Waiting For This Moment!

Deanna falls in love — her glorious voice finds new inspiration in romance! Millions of love eggerly await Deanna!

FIRST LOVE

with Helen Parrish, Robert Stack, Eugene Pallette, Lewis Howard, Leatrice Joy, Marcia Mae Jones, Charles Coleman and other favorites

Produced by
JOE PASTERNAK

Directed by
HENRY KOSTER



FOR RELEASE
SEPT. 29TH

XHIBITORS' SPONSORED TESTIMONIAL PICTURES DELIVERED
Y UNIVERSAL IN AUGUST, SEPTEMBER AND OCTOBER

TOWER of LONDON

From Grim Pages
Long Hidden by Time
. . . Storms the Grip-
ping Drama of the
Most Gruesome —
Most Fascinating —
Character in History!



Starring

Basil RATHBONE

with BORIS KARLOFF, IAN HUNTER, NAN GREY,
BARBARA O'NEIL, JOHN SUTTON, VINCENT PRICE

a **ROWLAND V. LEE** production

Produced and Directed by Rowland V. Lee

OR RELEASE
OCT. 6TH

EXHIBITORS' SPONSORED TESTIMONIAL PICTURES DELIVERE
BY UNIVERSAL IN AUGUST, SEPTEMBER AND OCTOBE

The FIRST of the FAMOUS PRODUCTIONS from HARRY EDINGTON for UNIVERSAL!



BACKED by tremendous star power, an important new producer brings you a picture aimed straight at your box-office . . . The cast—crowded with talent and popular appeal . . . The story—a dynamic, swiftly-paced romance set in the strangest, most dangerous country on earth!





JOHN HOWARD



ALAN HALE



GEO. BANCROFT



VINCENT PRICE



DOUGLAS
FAIRBANKS Jr.
and
JOAN
BENNETT
in
GREEN HELL

with

JOHN HOWARD ALAN HALE GEORGE BANCROFT

GEORGE SANDERS • VINCENT PRICE

A JAMES WHALE production Produced and directed by JAMES WHALE

FOR RELEASE
OCT. 20TH

XHIBITORS' SPONSORED TESTIMONIAL PICTURES DELIVERED
Y UNIVERSAL IN AUGUST, SEPTEMBER AND OCTOBER

SHOWMANSHIP--Two names that will ignite the hearts of romantic America! . . .

Another Pasternak Sensation!



Hesitant Jimmy, glamorous Marlene, make every moment a glowing one as they run the gauntlet of true love to happiness!



Marlene James

DIETRICH and STEWART

in

DESTRY RIDES AGAIN

with **Charles Winninger • Mischa Auer • Brian Donlevy**

FOR RELEASE

a Joe Pasternak Production directed by George Marshall

EXHIBITORS' SPONSORED TESTIMONIAL PICTURES DELIVERED
BY UNIVERSAL IN AUGUST, SEPTEMBER AND OCTOBER

To Round Out the BIG PICTURE Schedule Made Ready for You During August, September and October!

MUTINY on the BLACKHAWK

Richard ARLEN *and* **Andy DEVINE**
in the first of the series of the grandest action pictures Universal has ever produced

Backed by a swell cast with CONSTANCE MOORE, NOAH BEERY, GUINN "BIG BOY" WILLIAMS and others.

Produced by Ben Pivar • Directed by Christy Cabanne

Released Sept. 1

DESPERATE TRAILS

Rip-Roaring, Pulse-Stopping Adventure with the Greatest Out-Door Team of the Year

JOHNNY MACK BROWN
BOB BAKER and FUZZY KNIGHT

Released Sept. 8

Produced and Directed by Albert Ray

HAWAIIAN NIGHTS

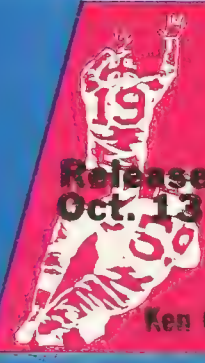


Breathless Romance of Swing-Mad Youth Set to the Alluring Tempo of the Hula

with JOHNNY DOWNS MARY CARLISLE CONSTANCE MOORE
MATTY MALNECK and His Orchestra
EDDIE QUILLAN THURSTON HALL SAMUEL S. HINDS ETIENNE GIRARDOT
Max Golden, Associate Producer
Directed by Albert S. Rogell

Released Sept. 15

HERO FOR A DAY



Timely as the headlines on tomorrow's sports page!
Action on the gridiron! Love on the sidelines!
A Laugh Touchdown

with
ANITA LOUISE DICK FORAN CHARLEY GRAPEWIN
BERTON CHURCHILL EMMA DUNN
Ken Goldsmith, Associate Director • Directed by Harold Young

Released Oct. 13

TROPIC FURY





A thousand dollar bill—torn in half—starts the strangest, most exciting story ever lived or played, with

Richard ARLEN **Andy DEVINE**
BEVERLY ROBERTS, SAMUEL S. HINDS, LUPITA TOVAR
Produced by Ben Pivar • Directed by Christy Cabanne

Released Oct. 13

UNIVERSAL PICTURES

UNIVERSAL

Approved by Exhibitors as "The Exhibitor Company!"

FIRST "STRAW" ON TELEVISION SHOWS PREFERENCE FOR LIGHT PROGRAMS

Broadcasters Turn Attention to Building Play Libraries for Program Use; British Viewers Tell Preferences in Poll

Television this week reported a number of "first"—its first "straw vote" on tastes in television, first sponsored television advertising films, first television from a fast moving train, first telecasting of a professional baseball game.

While the growing art is making progress of one kind or another, the telecasters continue to give more attention to the more serious business of building program sources and manufacturing cheaper-and-better sets for the public sale.

Play Library Started

Realizing that they cannot depend upon the motion picture industry's theatrical product for telecasts, National Broadcasting Company, principal telecaster in the U. S., to date, is starting to build up play material—dramas and musicals—for its daily shows.

In the set-building line, Farnsworth Television and Radio Company, brought dealers to New York this week to inspect new sets for public sale, its officials declaring that cheaper sets and better programs are the way to spur sales.

The first sizeable investigation by telecasters of the tastes of the public it is already serving and of those it expects to serve points to preferences for light entertainment, sporting events, "national ceremonies," plays and vaudeville from theatres, newsreels and cartoons—and against operettas, specially arranged musical productions, classical musical features. These are the results of a survey conducted in England by British telecasters among thousands of set owners there.

Classifying the votes into three categories—studio programs, outside broadcasts and films—the results were as follows:

Studio Productions

Drama	70
Full-length plays	83
Light entertainment	91
Musical features (solo or orchestra)	40
Ballet	25
Special musical productions	12
Operetta	26
Talks	74
Sports demonstrations	43
Other demonstrations	80
"Picture Page" (interviews, etc.)	92

Outside Broadcasts

Sporting events	88
National ceremonies	89
Plays and vaudeville from theatres	93

Films

News reels	93
Cartoons	82
Short films	56
Feature Films	
(a) English or American	65
(b) Continental	23

As television is still regarded in England, anyway, as "a dangerous rival" to the movie industry, the film companies have not given their full co-operation to the British producers of sight-broadcast, and for this reason the demand by many viewers for the revival of some of the old film successes cannot be fulfilled.

It was surprising to the BBC that short films ranked so high on the list as they were all more or less of an educational character or government propaganda.

There were innumerable requests for a "Children's Hour," and although much time cannot be devoted to this type of program at present, due to lack of studio accommodations, it has been decided to devote an occasional afternoon entirely to a young audience.

The musical features received the lowest rating, which was somewhat of a shock, say the telecast producers. They had not expected them to appeal to the majority, but such a low percentage was disappointing, and efforts are now being made to make these productions more suitable for television.

Then, too, there was a great demand for more plays. As there are very few plays being written for television, there will soon be a shortage of these programs, it is feared, for the present rate of consumption is five or six a week.

Viewers appeared to want more glamour, as well as more humor, and more pictures of the announcers. The announcers seem to have become very popular.

The "Firsts"

As the first commercial production organization to enter this field, Caravel Films, Inc., has started filming a series of three short subjects designed for transmission via television as a shopping aid to department store patrons. These films, being produced by Caravel for the American Television Corporaion, will inaugurate a series of televised film programs to be presented at Bloomingdale's New York department store for the purpose of promoting the sale of shoes, costume jewelry and dresses.

The first film, produced at Caravel's studios in Hempstead, L. I., under the direction of David Pincus, deals with the subject of shoes, and employs a cast of performers, to give graphic force to the product's salient features. It will be televised at Bloomingdale's for an indefinite period beginning this week. According to present plans the films will be presented in other leading department stores throughout the country.

A teletopic short subject called "Every Boy's Dream" was filmed last week on the New York Central's "Pacemaker," as the train made its usual run from New York to Chicago. The film, running about 10 minutes, will be televised September 22nd. Making the trip were Roy Meredith, camera man, and two models.

Professional baseball will be televised for the first time on Saturday, when the double header between the Brooklyn Dodgers and the Cincinnati Reds will be televised over NBC's station, W2XBS.

NBC's Plans

Max Gordon, consultant on plays for NBC, has lined up a number of plays and musicals for television programs beginning in the fall. He is continuing negotiations in Hollywood. This heralds NBC's plans to present more live talent shows from its studios and depend less on films in the future. In the three months that the network has been providing public television, it has determined that outdoor on-the-spot pick-ups are the most popular, with stage plays second in the viewers' appeal.

At present the programs are costing NBC about $2,000 a week, in addition to production and technical cost of about $5,000 weekly. NBC has a staff of 75 persons producing 10 hours of television a week while the British Broadcasting Company requires 450 persons to produce 21 hours weekly. The British staff includes a 20-piece orchestra.

Clarence W. Farrier, television coordinator for NBC, says that the network has a sufficient supply of foreign and independent companies' films to assure a feature a week indefinitely.

The impasse on a product supply from the major film companies continues, however, and there have been no recent negotiations between NBC and the Hays office television committee.

Farnsworth Meeting

Predictions that television receiving sets will be selling in volume by Christmas, were made this week by radio dealers attending the meeting and display of the new Farnsworth radio, radio-phonograph and television sets at the Park Central Hotel in New York.

The feature of the exhibit was the new Farnsworth television receiving set, which incorporates developments of Philo T. Farnsworth, inventor of electronic television.

Ernest H. Vogel, vice-president in charge of operations for the company, said that within a year television programs will be emanating from 10 to 12 major points in the country. He also expressed the belief that the desired goal of the cheaper sets may also be achieved within a year and the combination should bring about a sharp spurt in sales. The company plans to inaugurate an extensive advertising program Labor Day week.

Television Network

The first television network in America, it is understood, will start operating in the fall when RCA's Empire State Building station and General Electric's Schenectady station are linked. Engineers have been working on the plan and the first link of the expected network will probably be set by November.

General Electric is expected to feed outdoor programs to the New York station, with NBC talent expected to feed General Electric with live talent and film shows.

John E. Otterson's Radio Wire Television

(*Continued on following page, column 3*)

OTTERSON UNIT LEASES SPACE

Plans for expanding the facilities of the Radio Wire Television Corporation of America were announced this week when the company leased two floors in 250 West 57th Street, New York. The company, formed recently by the merger of interests in radio, television and wire broadcasting, will have 15,000 square feet for executive headquarters for the parent concern and its subsidiaries.

The two floors formerly housed Electrical Research Products, Inc., which was at one time headed by John E. Otterson, president of the new corporation. Mr. Otterson was also, at one time, president of Paramount.

Mr. Otterson said the company planned to open branches in major cities and expected to increase the number of its employees from 600 to 2,000 by the end of the year.

SEASON PROSPECTS IN CHICAGO FOUND BRIGHT

Independents Hopeful for Decision in Trust Suit Before They Make New Film Deals

by WILLIAM F. CROUCH
in Chicago

Prospects for a busy season loom brightly in Chicago as theatre business starts on the upgrade in both Loop and neighborhood houses. The reopening of two Loop first-run theatres, the RKO-Palace and the Balaban & Katz United Artists, started the upward trend in the Loop. Both houses had been dark throughout the summer due to a shortage of suitable product. With the new season's product in the offing and a number of excellent pictures of this vear's release on hand both houses are ready for a busy fall and winter.

Deals for film for their Loop theatres have been completed by B&K for 1939-'40 with all but a few independent companies whose product will be spot booked as usual.

Neighborhoods' Business

Neighborhood theatres report business improving at the present time and look for a good fall. Product deals for the coming season's product which is usually released in the independent theatres about December 1st, are being delayed as usual. This holding back in buying is customary in Chicago where the independents usually wait until the last possible minute to sign up deals. This year they are expected to delay their buying even longer than before. The reason for this is the effect any decisions of lawsuits now pending, regarding local film problems, may have on the local clearance setup.

Two important legal controversies are now before the federal courts here. One is a suit filed by the Government against the major companies and Balaban & Katz, charging violation of a Consent Decree handed down here in 1932. Trial of this suit will continue September 5th, before Edgar Eldredge, master in chancery. The other suit is one filed by 89 independent exhibitors against the same parties as the Government suit. This suit comes up for hearing before Federal Judge James Wilkerson late in September. Several other suits are also pending but the aforementioned are the most important.

Independent exhibitors are hopeful that the Government suit will be decided by the time they have to make new film deals. They expect a victory that will bring about a change in the clearance system here.

May Seek Council Action

In an attempt to stop double features in Chicago it is learned that the independent exhibitors will try to get the city council to pass an ordinance prohibiting the showing of duals here. Jack Kirsch, Allied leader, said that it was not unlikely that the independents would ask that some ruling be made by the city aldermen that would stop duals. Kirsch said that 95 per cent of the independent theatremen are in favor of going to a single feature policy. The B&K circuit is the only group that desires doubles it is reported but as they are, so to speak, in the driver's seat, chances for them changing their policy, unless forced to, is remote indeed.

The latest report along film row regarding new legal entanglements is that Jones, Linick and Schaeffer, operators of the Oriental theatre and others, will start suit against the major companies in an attempt to get better product for this theatre. At present the Oriental is in direct competition with the B & K State-Lake. Both houses show "B" product and offer stage shows at a top price of 55 cents. The State-Lake has first choice of the "B" product it is said and the Oriental to compete offers double features and oft times plays "A" product in "C" week of release. Aaron Jones, Sr., is reported holding off legal action until the exact stand the film companies will take regarding product, is known.

Operators Union Pact

The immediate problem before Chicago film men is a new agreement with the operators union. Negotiations for a new contract are to get underway within a week or ten days. Both the operators and the theatremen are non-commital regarding the demands they will make when the new contract is discussed. Insiders feel that the agreement will be similar to the one now in force as conditions are much the same as when the present deal was signed.

License fees for the smaller theatres have been reduced for the July 1st-December 31st period, according to Mr. Kirsch, who was responsible for the reduction. Hereafter theatres seating a maximum of 350 will pay only $175 instead of $200 and theatres seating 750 maximum, will pay $275 instead of the $350 asked previously. This reduction affects theatres in the 25c admission class of which there are about 75 in this territory.

WALKER PRAISES RECENT PICTURES

Frank C. Walker, president of Comerford Theatres, Inc., in a letter to the managers of the 140 theatres comprising the Comerford circuit writes:

"The reviewing committee of the home office has just finished previewing a number of motion pictures which have recently been completed in the studios. These pictures are to be shown in your theatres at an early date.

"It is the consensus of opinion of the board that Hollywood has again demonstrated its ability to improve its standards each year. We are all most enthusiastic about the fine productions that are coming to us."

Preferences Given In Television Poll

(Continued from preceding page)

Corporation of America may possibly form a second television network, using a form of wired radio.

RCA engineers, following a long period of experimentation in the company's Camden, N. J., laboratories, are reported to have developed a projector-iconoscope machine by means of which 16 mm. films can be utilized for television programs.

Editor & Publisher, newspaper trade journal, is presenting a series of articles analyzing the possible effect of television upon newspaper advertising, the present status of television as regards possible number of station, licenses issued or applied for; reception area; future cost of receiving sets, etc. In addition the articles tell the probable cost of equipping a one kilowatt television station, yearly cost of operation, and probable sale price per hour of television time.

Engineers' Institute

Television Engineers' Institute of America is being organized as a national, technical organization to embrace both television and facsimile. Offices will be maintained in New York, Hollywood and Washington. George H. Seward, president of the Hollywood Television Society, is the organizer of the new group. Local sections will be authorized in any state or locality where the active, fellowman honorary membership exceed 20. Membership applications include a pledge of allegianec to the United States.

WOR Seeks License

Station WOR has applied to the Federal Communications Commission for permission to construct a television station in New York City. The station is to be located atop a skyscraper and will operate in the 84 to 90 megacycle band with a 1,000 watt transmitter. If granted, WOR will have the third television station in that city. The policy, according to Alfred J. McCosker, president, will emphasize educational telecasts and spot news coverage. Films will be used if available.

Radio Electronic Television Corporation has been formed at Dover, Del., to engage in the business of communications by wire. The company listed a capital of $2,000,000 par $1. The incorporators are Edward Hughes, Vincent W. Westrup and H. A. Gaffor of New York City.

Ian C. Javal, commercial director of the Baird Television Corporation, sailed for England last week on business in connection with new developments. He will return to New York in late fall. The large screen television theatre built in the offices of the company at 1600 Broadway for demonstration purposes continues in operation in charge of the British engineers who came to this country four months ago with Mr. Javal.

An early advance in television projection in theatres is forecast from London by Captain A. G. D. West of Baird Television, who says that very soon it will be possible to project television images to the theatre's screen from the projection booth, eliminating the necessity for a special staff to operate equipment located in the body of the theatre.

Baird television installations in GB theatres in England will approximate 50 by the end of 1940. The estimate is based on the assumption that the British Broadcasting Company will erect transmitters in Manchester and Birmingham.

Set Bolton Week

The Managers of the Golden State Theatre Circuit (East Bay Division), Oakland, Cal., have set aside the final week of a 13 week Handicap Drive as the David J. Bolton week. Mr. Bolton is division manager.

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

TIME was when motion picture producers of the day received some pretty tall stories from persons in the islands who tried to get free transportation to Hollywood and a job in the movies as a "genius" in acting, writing, and even directing. After persistent discouragement over long years, Hollywood now is pretty free of those pests. But radio isn't, and it deserves them right.

Over at Columbia Broadcasting headquarters, they heard from a man in Davenport, Iowa, who related he was in a hurry one Saturday night to get the cows milked and go to town to a dance. He was going great guns at his milking task on the last cow, he wrote, when the beast turned her head toward him, focused reproachful bovine eyes and said: "Easy, there, pardner. That dance can wait."

The man wrote Gabriel Heatter that he'd be glad to come to New York with "Adeleine," the cow, to appear on "We, the People" one of these Tuesday nights. He was sure he could get Adeleine to talk again.

The lure of free transportation to New York to appear on the air inspires tall stories from all over the country. One of the tallest tales to come in recently under the guise of sober fact was from a man in Salina, Kansas. About a year ago, when his elderly uncle died, the man expected to fall heir to a fortune. Under probate, however, the fortune failed to materialize and the correspondent inherited only the pair of pants which his uncle had worn every Sunday for the last 20 years.

The other day, wrote the Salina man, he decided to wear the pants to church, where he was to meet his wife after her Sunday school class. The plants fit very well and the man felt they added to his appearance as he walked down the street. After walking two blocks, however, he said he found that he couldn't turn the corner to the church. The pants refused to budge that way.

Instead, they walked him in the opposite direction, down an alley and through the back entrance to a saloon. There, one trouser leg lifted his right leg up to the rail and could not be moved from this position until the man had drunk five glasses of whiskey neat. Careful inquiry, the man wrote, revealed the fact that for 20 years each Sunday, his uncle had come to this same bar and had never more and never less than five drinks.

It's a curious thing, but plenty of people who write say they have been awakened in the middle of the night by well known historical figures who just walked into the room for a heart-to-heart chat and then walked out again.

A young lady out in Carmel, California, says she was troubled at first by a series of nocturnal calls by Henry VIII.

"I couldn't help remembering," she wrote, "what happened to all those wives."

But historians will be glad to know that Henry has changed a lot since he died. The young person in Carmel finds him a kindly, lonely old man with an interest in rock gardening.

▽

The authorities out eastern Washington way have requested Robert C. Lee to kindly close his theatres at Kettle Falls and at Ichelium and to keep them closed for the next three years on account of their wanting to flood those places with the backwater from Coulee Dam.

South Carolina has a law forbidding any person from going to church with a revolver in his pocket. But apparently it's okay to carry a "gat" to your favorite movie.

▽

A very long and very detailed explanation of all of the stunts put on to exploit "The Wizard of Oz" for its opening in New York, as reported by the Loew office to the press, goes over Jordan's Bank and crosses the bar to the Stygian Shore for the closing remark: "No movie stunt since Valentino's funeral has caused such intense excitement among the movie fans in New York."

▽

Sporting Note, from a 20th Century-Fox press release:

> Ed Thorgersen, Movietone newsreel commentator, will discuss sports with Tallulah Bankhead Sunday night over the Columbia chain.

▽

Resolutions protesting against pictures depicting a Union soldier as a thief, a libertine and a marauder were adopted by five organizations affiliated with the Ohio G. A. R. in convention in Columbus, and Hollywood producers were asked to interview Union veterans in order that "the screen will show truthful and not false history." The protests charged that "Gone with the Wind" showed Scarlett O'Hara killing a Union soldier on the stairway of her home. Reason for the protest: Two veterans attending the convention declared they "had never heard of such an incident," although they had marched with Sherman to the sea.

▽

Here's one for Universal's "Stranger Than Fiction" short subjects department, from an advertisement in Rochester's *Democrat & Chronicle:*

> **WEDDING OUTFIT — Like new; first $30 takes it; 18-in. exhaust fan. 255 Avenue A. Main 5297-R.**

▽

That Burrelle Press Clipping Bureau, which reads 5,000 magazines and newspapers every day from which they clip items ordered, at a nickel a clip, for Paramount, RKO and other film companies and film stars, and others, is going to do the same with radio, listening to the nation's radio stations 24 hours a day to hear what the air waves are saying about you and you and you, for a nickel a listen.

▽

And now that Mr. Thurman Wesley Arnold, the 48-year-old Yale law professor lawyer for Uncle Sam seems to be really serious in saying a word or two, or three on how the big film companies should conduct their motion picture relations with exhibitors and the public, the company heads might look into that little book Mr. Arnold wrote a few years back, entitled "The Folklore of Capitalism."

Mr. Arnold in serving in the Attorney General's office on trust prosecutions of "big business," is really on a leave of absence from Yale University. But there seems to be no immediate prospect of his returning to Yale for a while.

He appears to have liked law in the rough down through many years, even acting as Judge Advocate General of the National Guard of his native cowboy-riding country of Wyoming. In the World War, he was a first lieutenant in the Field Artillery.

MRS. Edna Morss Allin Elliott, who mentioned two comparative strangers, a New York Roxy Theatre floor manager and a Music Hall dancer in her will, left an estate valued at $409,680, when she died September 23, 1938, an accounting filed in Surrogates Court this week revealed.

The former Roxy employe, William J. Reilly, received $141,439 as his bequest, and the dancer, Mrs. Rosalie Spatcher Kniskern, was left stocks, bonds and jewelry valued at $55,784.

Mrs. Elliott, a widow, was 70 when she died.

Reilly, who is 41, was doorman at the Roxy when he first noticed the little old lady who used to stand in line to get into the theatre. He frequently moved her to the front of the line, and Mrs. Elliott remembered this when it came time to make her will.

At the Music Hall Mrs. Elliott became acquainted with Miss Spatcher, one of the dancers, who frequently invited her backstage and introduced her to the other performers.

Charles W. Griswold, managing the little Garden theatre out in Paterson, N. J., sat in his office the other afternoon with a faraway look in his eyes and brooded to newspaper men over what it probably had cost him for failing to practice what he preached—courtesy.

Seems that when the widow Elliott, who left $141,000 to Bill Reilly for his courtesies to her while he served as an usher at New York's Roxy theatre, started to visit the house, Mr. Griswold was house manager. She never missed a change of program, and after each performance sought out Griswold to engage in long and tedious conversation over the quality of the show. Mr. Griswold finally assigned Usher Reilly to care for Mrs. Elliott, ducked her himself whenever he saw her approach.

The other day, in order to have himself identified so he could get his inheritance, Mr. Reilly, the former usher, had Mr. Griswold, his former boss, sign an affidavit in Surrogate's Court swearing that he knew Mrs. Elliott when he managed the Roxy, and "rather than have her seek me out and engage me in tiresome conversation, I had Reilly watch for her and engage her in conversation."

▽

Out there in dry Kansas they were praying for rain the other day, as usual, and T. H. Slothowers, exhibitor, like all good natives, joined the others for the good effect it would have on the crops and thus on business. When it finally did rain, it rained so hard that the seats in Mr. Slothowers' new Sandra theatre were submerged to the hilt.

▽

The result of the fright which Orson Welles gave half the Jersey countryside when, in a play broadcast on that Sunday evening, he shouted into a radio microphone that men and machines had invaded the earth from Mars and were killing thousands at a clip, apparently was no detriment to the press book copy writer of Columbia Pictures who, setting down exploitation stunts for "Coast Guard," advised exhibitors to rush to the air with a spot announcement telling: "Flood Swamps New England! Coast Guard rushes aid!" and another, "Cyclone hits Southern states" and a third, "Ship cracks up on iceberg!"—the idea, of course, being to tie in the title of the film and the showing later.

RKO and Loew's Open Campaigns For New Season

The motion picture's "Golden Jubilee" observance, due for September and October, got off to a good start this week, with RKO and Loew theatres participating even at this early date, and scores of independents and smaller circuits planning on a quick start. One of the most elaborate campaigns completed to date is that of the Schine Circuit for its 150 theatres in the east, as reported in MOTION PICTURE HERALD on August 19th, page 59. The Schines are going to sell the industry, first as an institution, secondly, for its pictures current.

RKO Circuit Lays Plans

A celebration within a celebration will mark RKO Theatres' observance of the 50th anniversary of motion pictures. Having adopted "RKO's Golden Jubilee Year of Hits" as expressive of the type of shows to be presented during the 1939-40 season, RKO Theatres have been bedecked with gay new banners, pennants, streamers and other festive trimmings bearing this inscription.

"May I congratulate you and Loew's Theatres on the opening of your 1940 greater motion picture season," wrote Governor John W. Bricker in a letter to Russell A. Bovim, manager of Loew's Ohio, Columbus, Ohio. "May I express to you at this season my appreciation of the important place that the motion picture industry holds in our life today. May your entertainment be the best and your attendance high," added the Governor.

The Ohio, which has been playing a double feature policy, is currently playing "The Wizard of Oz" on a single bill.

Loew-Poli's "New Movie Season" annual cavalcade will this year be in cooperation with Crosley cars in a widespread attention-getting event including 14 Loew New England houses, Harry F. Shaw, division manager and Lou Brown, publicity chief, announced at New Haven. Ten pastel-colored, specially-built cars will start from Boston, where the Governor will fire the opening shot on September 7th. Loew's State and Orpheum Theatres will participate in the parade, ballyhoo, new product.

The caravan will move to Worcester, Providence, Springfield, Hartford, Meriden and Waterbury, New Haven, Bridgeport, and finally the New York World's Fair, where it will have a windup party with Grover Whalen and officials of the Crosley company participating on September 16th. In each town, theatres and managers will participate, using every conceivable idea for press and merchant cooperation, decoration, and ballyhoo.

Each car will be filled with college girls, chosen from the schools of the state, and attired in collegiate costumes.

In Boston, activities will be handled by H. M. Addison, division manager, and Joseph DiPesa, publicity chief. The idea of giving the "new movie season" a sendoff with plenty of attention, was originated by Harry Shaw four years ago, and has each year been executed in novel manner.

This is the first season to include Boston and Providence houses. The 50th jubilee of motion pictures will also be incorporated.

The Omaha Variety Club has named Leo Doty, United Artists office manager, and Meyer Stern of Capitol Pictures as directors. They succeeded Roy Palmquist and Earle Perkins, transferred elsewhere.

BOOK REVIEW

APPLIED ACOUSTICS, by Harry F. Olson and Frank Massa. Second Edition. P. Blakiston's Son & Company Philadelphia. 478 pp. and Index. 6 x 8½ inches.

This is a revision of a work originally published in 1934, since when it has been an important reference book for engineers dealing with the problems of sound transmission systems.

Beginning with the derivation of the general equations for the propagation of sound in three dimensions, the revised text leads into an analysis of the electrical, mechanical and acoustical elements of sound systems and covers in detail the design, function and performance of the microphones and loudspeakers used today. An entirely new chapter has been added on horn type loudspeakers, in which the characteristics of horns are compared and practical considerations relative to their design are discussed.

The chapter on microphones has been extensively revised, while these elements of the sound system are dealt with concisely and clearly in other chapters devoted to architectural and physiological acoustics and to acoustical applications.

Considerable material pertaining to new developments make the present text a definitely improved reference work for contemporary sound engineering practice. Aside from its value to the engineer, the book should prove exceedingly helpful to the theatre manager or projectionist who desires to know more about the functioning of sound transmission and reproducing systems.

—*C. C. Potwin*

Sees New Product Better Than Ever

S. Charles Einfeld, publicity and advertising director for Warner Brothers, arrived in New York this week for a two weeks' visit at the home office. Mr. Einfeld said that Hollywood's 1939-'40 product from all studios will be superior to any other season in quality, promotional value and entertainment. He said that production at the Warner studio is farther ahead for the new season than it has ever been at this time of the year. Mr. Einfeld said that the studio has 20 completed features.

His visit to the home office is to complete campaigns on new season releases, including "The Private Lives of Elizabeth and Essex," "On Your Toes," "Dust Be My Destiny" and "A Child Is Born." The first named picture will have an elaborate premiere in London, Mr. Einfeld said, and the film will be backed by a $250,000 national publicity and advertising campaign in the United States, as will "On Your Toes."

Nathan D. Golden, chief of the Motion Picture Division of The Department of Commerce, attended the meeting of the World Trade Center at the New York World's Fair last week.

Mickey and Judy Take $3,000,000 'Oz' to Broadway

Metro-Goldwyn-Mayer placed its $3,000,000 "The Wizard of Oz," on Broadway, last Thursday, along with personal appearances by their young Mickey Rooney and Judy Garland, the picture riding into the Capitol theatre after Metro had Mickey and Judy singing-and-swinging around New York for a week in advance. Judy appears in the picture, Mickey doesn't.

The combination, in its first week, ending Wednesday, grossed some $70,000, according to the Loew theatre department, with the Metro publicity department adding that the intake ran 167 per cent over normal for the house, adding that its "Oz" on the screen, with the juvenile singing-and-swinging artists on the stage, ran ahead of the film appearances of such earlier Metro productions as "Mutiny on the Bounty," "Anna Christie," "Flesh and the Devil" and other productions.

The build-up by Metro for the Capitol started with the round-up of hundreds of kids from the city's streets, gathered in contests at 70 Loew New York houses, to greet the Rooney-Garland pair on their arrival at Grand Central Station, taking all over to the swanky Waldorf Astoria Hotel for luncheon, where previously informed newspaper photographers and MGM newsreel cameramen turned their lenses on Mickey swinging with the boy guests and Judy doing likewise with the girls. At the height of all of the newspaper attention, in print and pictures, "Wizard of Oz" bowed in the next day at the Capitol.

The show sold at the rate of about 40,000 tickets a day, on the average, for the seven performances daily and nine on Saturday and Sunday.

The Metro-Goldwyn press department stated that in reports received from 25 of the first key city openings of the picture, it averaged 58 per cent above normal grosses, MGM citing the Palace, Indianapolis, business as 102 per cent over normal; the Chinese, Los Angeles, 85 per cent; State, Los Angeles, 49; Orpheum, Denver, 82; State, Norfolk, 73; Loew's, Louisville, 70; Loew's, Akron, 60; Valentine, Toledo, 57; Colonial, Reading, 57; Loew's, Rochester, 56; Midland, Kansas City, 64; Loew's, Dayton, 56; State, St. Louis, 41; Grand, Atlanta, 48; State, Houston, 41; Century, Baltimore, 46; Regent, Harrisburg, 42; State, Spokane, 75; Loew's, Wilmington, 74; Boyd, Philadelphia, 37; Loew's, Canton, 34; Palace, Albany, 35; State, Syracuse, 37; State, Memphis, 35, and Warfield, San Francisco, 38 per cent.

Lopert Returns to New York

I. E. Lopert, president of Pax Films, returned to New York this week from a five-week business and pleasure trip to Hollywood. He is preparing a national campaign on "The End of a Day," a French picture scheduled to have its American premiere at the Filmarte theatre, New York, September 11th.

Columbia Releases, AUGUST, SEPTEMBER

FRANK CAPRA'S
MR. SMITH GOES TO WASHINGTON

co-starring

JEAN ARTHUR • JAMES STEWART

with

CLAUDE RAINS · EDWARD ARNOLD · GUY KIBBEE · THOMAS MITCHELL
Beulah Bondi · Ruth Donnelly · Eugene Pallette · H. B. Warner and one of the largest casts ever assembled · Screen play by SIDNEY BUCHMAN
Directed by FRANK CAPRA

• *Sold exclusively from any Columbia group*

The magnificent filming of the CLIFFORD ODETS Group Theatre stage success . . .

GOLDEN BOY

BARBARA **STANWYCK** ★ ADOLPHE **MENJOU** ★ WILLIAM **HOLDEN**

A ROUBEN MAMOULIAN PRODUCTION · Produced by WILLIAM PERLBERG

Screen play by Lewis Meltzer, Daniel Taradash, Sarah Y. Mason, Victor Heerman

• *1938-'39 PROGRAM*

COAST GUARD

RANDOLPH **SCOTT** ★ FRANCES **DEE** ★ RALPH **BELLAMY** ★ WALTER **CONNOLLY**

Screen play by Richard Maibaum, Albert Duffy, Harry Segall · Directed by EDWARD LUDWIG

Drama blended with romance . . . the triumphant story of the service that never sleeps!

• *1938-'39 PROGRAM*

JOAN BLONDELL ★ MELVYN DOUGLAS

THE DOCTOR TAKES A WIFE

Directed by **ALEXANDER HALL**

RELEASED IN OCTOBER

Carrying on the gay mood of "There's Always A Woman" and "Good Girls Go To Paris" in a grand comedy by Aleen Wetstein . . . in response to hundreds of letters to our studio asking for more of this incomparable laugh team . . .

1939-'40 PROGRAM

HOWARD HAWKS

HIS GIRL FRIDAY

CARY GRANT · IRENE DUNNE · RALPH BELLAMY

RELEASED IN NOVEMBER

The "Awful Truth" stars—and the director who made "Only Angels Have Wings" such a memorable entertainment achievement . . . bringing you now the Charles Lederer adaptation of a stage success by the ace writing team of Ben Hecht and Charles MacArthur.

1939-'40 PROGRAM

WESLEY RUGGLES

ARIZONA

JEAN ARTHUR

. . . and an imposing cast to be announced . . .

Based on Clarence Budington Kelland's Saturday Evening Post serial novel . . . Screen play by Claude Binyon . . .

RELEASED IN DECEMBER

A roaring, lusty story of the West during the thrilling days of our Civil War!

and

A 2nd Wesley Ruggles Production—to be announced

1939-'40 PROGRAM

FRANK LLOYD'S

The TREE *of* LIBERTY

Adapted from the best-selling patriotic novel by Elizabeth Page . . . Choice of The Literary Guild and The Discoverers! Acclaimed by all critics! Given ★★★★ by Liberty Magazine! The glorious chronicle of the beginnings of our country . . . filled with meaning for Americans today!

and

A 2nd Frank Lloyd Production—to be announced

1939-'40 PROGRAM

3 "BLONDIES"

PENNY SINGLETON *as "Blondie"* ★ **ARTHUR LAKE** *as "Dagwood"* ★ **LARRY SIMMS** *as "Baby Dumpling"*

Based on Chic Young's famous King Features comic strip... packed with the grand antics of those lovable Bumsteads!

1939-'40 PROGRAM

NOW IN RELEASE "BLONDIE TAKES A VACATION" 3rd of the Series!

The INCREDIBLE MR. WILLIAMS

Mirth-packed comedy introducing a genuinely new type of hilarious personality—created by talented Sy Bartlett!

1939-'40 PROGRAM

ALEXANDER HALL'S
SUPER CLIPPER

Think of 84,000 pounds of glistening metal . . . a hundred human souls . . . hurtling across the oceans' trackless wastes! A picture that promises to be one of the season's unforgettable events!

1939-'40 PROGRAM

THE MAN THEY COULD NOT HANG
BORIS KARLOFF

RELEASED AUGUST 17

Eerie, harrowing story of a great doctor who discovered how to bring the dead back to life! A superb role for Karloff, the inimitable!

1938-'39 PROGRAM

EDITH FELLOWS
FIVE LITTLE PEPPERS
AND HOW THEY GREW

1938-'39 PROGRAM

RELEASED AUGUST 22

Rich in swell acting opportunities for a versatile youthful star! Based on the famous novel by Margaret Sidney Lothrop... and

2 ADDITIONAL EDITH FELLOWS PRODUCTIONS

JOE E. BROWN
SPOOK HOUSE
(TENTATIVE TITLE)

RELEASED IN SEPTEMBER

One of the year's grandest comedy scripts . . . a new departure in Brown shows!

and

AN ADDITIONAL JOE E. BROWN PRODUCTION

1939-'40 PROGRAM

PRISON SURGEON
WALTER CONNOLLY

RELEASED IN SEPTEMBER

A great role for a great performer! Prison drama that's more than action—though there's plenty of that, too!

1939-'40 PROGRAM

WARDEN LEWIS E. LAWES

appearing in his own stirring drama of the famous "Big House" on the Hudson which he heads . . .

MEN IN SING SING

Written by the man who knows more about criminals and their lives than any one in America . . .

1939-'40 PROGRAM

RELEASED IN DECEMBER

MRS. MARTIN JOHNSON'S

I MARRIED ADVENTURE

The greatest woman explorer of them all carries on . . . alone . . . the gallant tradition of her late husband . . . to bring you a heart-warming true story set amid the strange excitement of far-off jungles . . .

Sold exclusively from any Columbia group

LONE WOLF No. 1

(TENTATIVE TITLE)

WARREN WILLIAM

A star born to play the suave, elegant gentleman rogue created by Louis Joseph Vance . . .

and

AN ADDITIONAL "LONE WOLF" PRODUCTION

1939-'40 PROGRAM

RELEASED IN OCTOBER

SCANDAL SHEET

Revealing in all its dramatic importance the "heart" story behind a big paper's headlines!

1939-'40 PROGRAM

RELEASED IN OCTOBER

MILITARY ACADEMY

Wide in appeal . . . the glorious chronicle of young America in the making!

1939-'40 PROGRAM

RELEASED IN NOVEMBER

4 JACK HOLT PRODUCTIONS

Stories inspiring him to give the vital performances that keep him in the front rank of all action stars! Outstanding casts and production values will give him the support he deserves . . . !

1939-'40 PROGRAM

SINGAPORE

Capturing all the seething color and drama of the exotic melting pot of the seven seas . . . the very name of which — Singapore — breathes adventure, romance and mystery . . .

1939-'40 PROGRAM

...WESTERNS and SERIALS!

104 SINGLE REELS

Never approached before in diversity, novelty and box-office power

16 "COLOR RHAPSODIES" in full Technicolor • 10 "PHANTASIES" • 6 "FABLES" • 6 "FOOLS WHO MADE HISTORY" • 6 "PALS AND PETS" • 6 "FAMOUS MOMENTS OF COMEDY" • 6 "CINESCOPES" • 10 "COMMUNITY SINGS" • 12 "SCREEN SNAPSHOTS" • 12 "WORLD OF SPORTS" • 8 "COLUMBIA TOURS" • 6 "WASHINGTON PARADE"

26 DOUBLE REELS

8 THREE STOOGE COMEDIES

The triumphant trio of mad zanies more hilarious than ever . . .

18 ALL-STAR COMEDIES

Starring

CHARLEY CHASE ★ ANDY CLYDE ★ BUSTER KEATON

and other major comedians!

16 Westerns

10 Charles STARRETTS

with the SONS OF THE PIONEERS

Your favorite action ace in fast-moving thrillers filled with rollicking tunes of the saddle.

6 WILD BILL ELLIOTTS

The man who made Wild Bill Hickok live again rides to greater glory and adventure.

4 SERIALS

1 THE SHADOW

Favorite hero of millions over 175 radio stations . . . and in "The Shadow" magazine.

2 TERRY and the PIRATES

Based on Milton Caniff's Famous Artists Syndicate strip read by millions.

3 EDGAR WALLACE'S The GREEN ARCHER

The greatest of all stories by the most celebrated of all mystery writers.

4 DEADWOOD DICK

The Western hero who has thrilled generations of Americans comes to full-blooded life on the screen.

COLUMBIA PICTURES

A "NATURAL" FOR TECHNICOLOR...

So that's the way Columbia is doing...

"ARIZONA"

CLARENCE BUDINGTON KELLAND'S SATURDAY EVENING POST SERIAL AND NEWEST NOVEL

Already, on the outskirts of the modern Tucson, are rising the adobe pueblos of the old walled town of 1859, employing hundreds of workers, and enlisting the assistance of Arizona officials, historians and educators. Nearby will be established a tent city to house 2,500 players, extras, technical workers, cooks, servants, etc.

ALL THE GLOWING COLOR OF THE GOLDEN WEST CAPTURED IN GLORIOUS TECHNICOLOR!

WESLEY RUGGLES' "ARIZONA"

COLUMBIA PICTURES

STARRING

JEAN ARTHUR

and an OUTSTANDING CAST to be announced shortly.

"U" SENDS GLORIA BACK TO THE MINES A STAR

Home Town Brings Out the Cannon and Banners for Schoolgirl Who Made Good

Scranton, Pa., industrial city of anthracite mines and silk mills, home of Frank Walker's Comerford Circuit, largest in the state, was doing right at the weekend by its little Gloria Jean, who left there eight months ago the 11-year-old daughter of Herman Schoonover, local piano salesman, and went home Thursday as a Universal star, amid the blares of brass bands and the handshakes and horseshoes (flowered) of Mayor and city fathers. One hundred newspaper critics and editors of the trade and fan press rode from New York with her.

Arc Premiere

The occasion was Scranton's first "big-time," "big-ballyhoo," arc-lighted premiere a la Hollywood—and all for a Scranton marble-shootin' youngster who seems to have made the Hollywood grade in one jump—in Universal's new "The Underpup," her first film, in which she stars. A visit to New York last December, a voice audition—paid for by Scranton miners—and Universal producer Joe Pasternack signed her on the spot, another Deanna Durbin being in mind. Universal knows well what Deanna has meant to its ledger.

Scranton's Mayor Fred Huester sent Gloria Jean Schoonover's 26 classmates ('40) from the local Alexander Hamilton public school down to New York on Monday to greet her on arriving from Hollywood. Arriving at about the same time were some 50 newspapers critics from the middle west. They were joined by 50 more from the east and with Universal studio and home office officials, the party left Thursday morning in a special train for the Scranton reception and the picture's first public showing at the Comerford Strand.

The event marked Universal's first concentrated merchandising effort since the "New Universal," and was in line with the prevailing practice of drawing public attention to product from the inlands by ballyhoo openings to which radio and the press are invited.

The picture is reviewed on page 50.

Cannon and Parades

If Scranton's trading area of half-a-million were not aware that Gloria Jean returned home and attended the opening of her first screen appearance, it was not the fault of Universal's press agents, nor the Comerford Theatres.

There was plenty of the usual publicity form, and much more to support it.

Cannon boomed near the theatre to signal the arrival of Gloria.

Joe Pasternack made the trip from Hollywood to appear with Gloria.

Mayor Huester lined up the city's most prominent businessmen, miners, bankers and society heads to greet Gloria in a formal program prior to the opening.

An ice cream social for Gloria's playmates and Scranton children was attended by thousands at Western Fields, nearby.

"Hollywood setting" of lights and banners lined the streets.

Scranton's newspaper front pages were turned over to the event.

Fifteen thousand Scrantonians packed the railroad station for the train's arrival, attended by local bands.

Fireworks added to the ballyhoo, with factory and mine whistles adding to the din.

Miners constructed a "throne" made entirely of Scranton's native product, on which Gloria was crowned "Queen of Anthracite."

Thursday was proclaimed "Gloria Jean Day" by the Mayor.

Scranton saw its longest parade of floats.

Scranton's Philharmonic Orchestra played publicly the songs Gloria sang at the opening performance.

Graham McNamee was master of ceremonies.

Newspaper critics making the trip to Scranton included: C. R. Roseberry, *Knickerbocker Press,* and Edgar Van Olinda, *Times Union,* Albany; Dudley Glass, Atlanta *Georgian;* Louis Azrael and Norman Clark, Baltimore *News-Post;* Marjorie Adams and Charles Howard, Boston *Globe;* Prunella Hall, Boston *Post;* Joyce Dana, Boston *Record;* Helen Eager, Boston *Traveler;* Peggy Doyle, Boston *American;* James Hague, Bridgeport *Times-Star;* Dorothy Day, Chicago *Herald and Examiner;* Dorothy Deere, Chicago *Evening American;* Doris Arden, Chicago *Daily Times.*

Also Stan Kohn and R. B. Radcliff, Cincinnati *Enquirer;* E. V. Dinnerman, Cincinnati *Post;* Gordon Davis, Cleveland *Press;* Eddie Bar, Dallas *Dispatch Journal;* Fairfax Nisbet, Dallas *Morning News;* Jimmy Lovell, Dallas *Times Herald;* James S. Pooler, Detroit *Free Press;* Al Weitschat, Detroit *News;* Jane Schermerhorn, Detroit *Morning News;* Ralph Wallis, Harrisburg *Patriot and News;* Ed Smith and Robert Sidman, Harrisburg *Telegraph.*

Julian B. Tuthill, Hartford *Times;* Herbert Kenny, Indianapolis *News;* Henry Morrison, Jr., Indianapolis *Times;* John C. Moffitt, Kansas City *Star;* A. A. Daugherty, Louisville *Times;* Boyd Martin, Louisville *Courier-Journal;* Harry Martin, Memphis *Commercial Appeal;* Hugh Frank Smith, Memphis *Press-Scimitar;* Elizabeth Hempel, Miami *Herald;* Buck Herzog, Milwaukee *Sentinel;* Pete Dailey, New Orleans *Item;* Keith Wilson, Omaha *World-Herald;* Roly Young, Toronto *Globe and Mail.*

Also the following fan magazine editors: Miss Llewellyn Miller, *Hollywood Magazine;* Lester Grady, *Silver Screen;* May C. Kelley, *Movies;* Elizabeth Lockwood, *Movie Life,* Wade Nichols, *Screen Guide,* and Frederic James Smith, *Liberty.*

From the trade press: Sam Shain, *Motion Picture Daily;* James Cunningham and A-Mike Vogel, MOTION PICTURE HERALD; Leonard Weisberg, *Boxoffice;* Bob Wile and Ralph Cokain, *Showmen's Trade Review;* Jack Harrower, *Film Daily;* Jack Harrison, *Hollywood Reporter;* Lew Mentlik, *Jay Emanuel Publications;* Mo Wax, *Film Bulletin.*

A contingent of New York newspaper representatives were also present in addition to the following Universal home office executives: Mathew Fox, William A. Scully, F. J. A. McCarthy, Joseph Seidelman, Anthony Petti, Lou Pollock, Hank Linet, Andy Sharick, James Jordan, Marion Orford, Morris Alin and Fortunat Baronat who will head a group of foreign newspaper representatives.

BRITISH INSTITUTE ADDS CHAPLIN FILMS

With the addition of "The Perfect Lady", "The Rival Mashers", "Tango Tangles" and "The New Janitor", the British Film Institute now has in its National Library copies of 29 of the 34 comedies which Charles Chaplin made in the first two years of his film career.

Paramount Host to Orphans At Preview of "Star Maker"

Sixteen of the country's "most deserving" orphans were guests of Paramount at the Hollywood premiere, Monday night, of "The Star Maker." One of the children, who had been brought to the Coast on a special "dream" train, was stricken with appendicitis at Omaha.

The youngsters were brought to the Coast as guests of Linda Ware, fourteen-year-old orphan appearing in the film. Their activities included dinner at the Brown Derby, being the guests of Ray Milland and Patricia Morison, a view of the Paramount sound stages and a trip to Catalina Island, in addition to their attendance at the premier. The film was also previewed for the press Monday night in 40 cities.

"Cavell" Premiere Held At Toronto Exposition

"Nurse Edith Cavell," the first American-made motion picture to star Anna Neagle, which Herbert Wilcox produced for RKO Radio Pictures, had its world premiere at Toronto, Thursday, on the grounds of the Canadian National Exhibition, and under the combined auspices of the British Empire Section of the Toronto Board of Trade and the Motion Picture Industry. Miss Neagle and Mr. Wilcox were present.

Also scheduled to be present included Lord Tweedsmuir, governor-general of Canada and Lady Tweedsmuir; W. L. McKenzie King, prime minister of Canada; Albert Mathews, lieutenant-governor of Ontario and Mrs. Mathews; Mitchell Hepburn, prime minister of Ontario, and Mrs. Hepburn; the Mayor of Toronto nad Mrs. Day; George J. Schaefer, president of RKO Radio, and Mrs. Schaefer; Ned E. Depinet, vice-president, and Mrs. Depinet; Jules Levy, general sales manager and Mrs. Levy; N. L. Nathanson, president of Famous Players Canadian Corporation, Ltd., and Mrs. Nathanson; John J. Fitzgibbons, managing director and Mrs. Fitzgibbons; T. J. Bragg, secretary-treasurer and Mrs. Bragg; R. W. Bolsted, comptroller, and Mrs. Bolsted; Leo M. Devaney, general manager of RKO Distributing Corporation of Canada, Ltd., and Mrs. Devaney; D. H. Gibson, president of the Toronto Board of Trade; Robert E. Onions, chairman of the British Empire Overseas Branch; George Brigden, president of the Canadian National Exhibition; Elwood Hughes, general manager of the Canadian National Exhibition; F. A. Gaby, president of the Empire Club; Prof. Norman McKenzie, president of the Canadian Club; Mrs. W. B. Horkins, regent of the Imperial Order Daughters of the Empire, and Brigadier General D. C. Draper, chief of police.

World's Fair Fetes Columbia's "Golden Boy"

On Wednesday, special events were arranged at the New York World's Fair in honor of William Holden, who has the title role in Columbia's "Golden Boy," which will be nationally released September 5th.

Holden, with Adolphe Menjou, who also has a starring role in "Golden Boy," will be welcomed by Fair officials in the rotunda of the Administration Building when they arrive at 11:45 a.m. At noon, the Columbia stars will be the Grand Marshals in a colorful children's parade. This will be followed by luncheon at the French Restaurant in the French Building, when Holden will be the guest of the lucky girl who won the ballot which has been held to pick the winner for this honor.

Columbia's young picture star will then make a tour of the grounds and later with Ben Bernie make an appearance in the Amusement Park. At 4 p.m. he will be presented with a scroll of the Coat of Arms of the Washington Family, by Mossmore Kendall, President General of the National Society of the Sons of the American Revolution. Holden is a collateral descendant of George Washington.

THE HOLLYWOOD SCENE

Production Up

Production moved forward with more than recent assurance last week, 38 pictures facing the cameras as the period closed. Eight had been finished and taken to cutting rooms, but 11 took the stages to replace them.

Warners finished "20,000 Years in Sing Sing," the Warden Lawes story; "Lady Dick," which likewise has to do with crime, and "Philo Vance Returns," another in the same topical range. Columbia completed "Sundown in Helldorado," RKO Radio completed "Three Sons," Republic finished "Calling All Marines" and Universal brought in "Call a Messenger." Paramount wound up "Federal Offense."

Twentieth Century-Fox launched "The Simple Life" and Hal Roach got started on the much discussed "Of Mice and Men." Columbia started "The Man Trailer" and "Scandal Sheet," Warners commenced shooting on "State Cop," Republic gave the go signal on "Headline News" and "Missouri Raiders," while Paramount sent "Knights of the Range" and "Emergency Squad" into work. RKO-Radio started "The Marshal of Mesa City" and "Sued for Libel."

Name News

JACK CUMMINGS, producer of "Broadway Melody of 1940," has signed a new long term MGM contract.

MICHAEL HOGAN, British writer who came to Hollywood to do "Nurse Edith Cavell," and stayed on to write "Rebecca" for Selznick-International, has contracted to stay on and do "The Villa on the Hill" for Warners.

AL JOLSON, whose come-back in "Rose of Washington Square," is counted one of the season's more remarkable experiences, is to appear with Don Ameche and Nancy Kelly in the 20th Century-Fox production of "Day-Time Wife."

WILLIAM LEBARON, Paramount managing director in charge of production, has 9 pictures in production and 10 more ready for starting within 6 weeks.

GEORGE J. SCHAEFER, president of RKO-Radio, wound up a several weeks stay in Hollywood by announcing studio promotions. Joseph J. Nolan was appointed assistant to the president, after 18 years as assistant secretary of the company; Howard S. Benedict was appointed an associate producer, after 5 years in charge of studio publicity and advertising; Perry Lieber, 10 years in the department, succeeded Benedict; Bert Gilroy moved up from directing short subjects to producing features and Lou Brock was named head of the short subjects division.

LESLIE HOWARD, who served as associate director as well as star of Selznick-International's "Intermezzo," said, "Any capable actor or actress should be a valuable aide in the production of a picture. They understand story values and are familiar with the fundamentals of dramatic construction. . . . The player who associate produces has to be on the job day and night. He must be in on the preliminaries before filming is started and remain there for the editing afterward. The job might not appeal to some actors, but I believe the time will come when the majority of them will do it."

ED GRANSMAN, director of advertising for Producers Pictures, has completed arrangements for an extensive cooperative advertising campaign in which the American Gold Star Mothers and allied organizations will cooperate in behalf of "Gold Star Mothers," which will be released nationally on Armistice Day.

MAUREEN O'SULLIVAN will be seen opposite Robert Montgomery in MGM's "Busman's Honeymoon," to be produced by Victor Saville in England.

ROOSEVELT SAYS NO

After entertaining Resident Filipino Commissioner J. M. Elizalde at the Samuel Goldwyn studio, showing him a print of "The Real Glory" and discussing with him the Commissioner's objections to certain passages in the film, James Roosevelt, vice-president of the company, issued the following statement:

"Mr. Goldwyn has never produced a film designed to reflect upon the national honor of any country or race. In our considered opinion 'The Real Glory', instead of vilifying the Filipino people, glorifies them as a nation. The scenes to which objection has been made are historically accurate. We certainly do not intend to distort facts by performing a surgical operation on a picture that cost two million dollars to produce."

Pressmen who had attended Mr. Roosevelt's initial press conference, held on the morning after news of his having accepted the Goldwyn vice-presidency was made public, recalled that one persistent questioner had wanted to know what his stance would be on pictures "of controversial nature", to which he replied smilingly, "Mr. Goldwyn does't make controversial pictures."

On Wednesday Mr. Goldwyn cabled President Manuel Quezon of the Philippines that the objectionable scenes would be altered.

Judell Building

Ben Judell, president of Producers Pictures, has bought a site adjacent to Prescott, Arizona, for erection of a permanent western city to be used in making the western action pictures to be released on the company's 1939-40 program. Studio sound stages, western streets and all practical essentials of a producing setup are to be installed.

Additionally, the Prescott location will have an administration building and suitable living quarters for the production personnel, executives, players and technicians. These are being built under supervision of Peter Stewart from plans by the company's art director, Fred Preble.

Three series of westerns, each consisting of 8 pictures, will be produced at the Prescott location. The 13-year-old champion junior cowboy, Bobby Clark, will be seen as the central character of the Sagebrush Family series, the first of which, "The Sagebrush Family Goes West," is scheduled for release October 8. George Huston, singing star, will be featured in the "Tales of Billy the Kid" series, and Tim McCoy will be starred in the "frontier marshal" series.

Williams Schedules Two for Monogram

T. R. Williams, who recently became associated with Monogram as a producer, has scheduled two features of the group which he will make for the 1939-'40 season. The titles are "Heroes in Blue" and "Night Edition." Shooting is slated to start on the first production early in September.

Scott R. Dunlap, Monogram production head, was scheduled to leave Hollywood for New York Thursday to attend the regular board of directors meeting. He plans to remain in the east for several weeks after the meeting to discuss the new 1939-'40 schedule with W. Ray Johnston, president.

Set Production Deal

Jack Skirball and John Wildberg, who recently formed Knickerbocker Pictures, Inc., have closed a deal with Columbia whereby the latter will distribute three pictures to be made at Eastern Service Studios. First to go into production about October 1st will be "Angela Is 22," by Sinclair Lewis. The second will be "For All Our Lives," by Ursula Parrott. A third story by Peter Arno is being considered. The pictures will be budgeted at $400,000 each. Financing was arranged by Frank Speidel of Eastern Service.

Walter Wanger, head of the production company bearing his name, has been elected a member of the Association of Motion Picture Producers, of which Joseph M. Schenck is president.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

The Under-Pup

(Universal)

Folks, Meet Miss Gloria Jean

Showmen who can scan their screens for new stellar personalities as anxiously as does any astronomer inspect the heavens will experience a deal of delight when first they focus their house projection machines on the new and luminous personality of little Miss Gloria Jean. Although, at times, especially during certain song sequences, she will remind her audiences of a previous Pasternack prodigy, one Deanna Durbin, Gloria presents by way of her own distinct individuality a fresh, spontaneous charm, a light, lyrical and lilting vocal talent and a first rate flair for producing alternate and varied dramatic moods at variance with her years.

Gloria's screen sponsors have arranged for her debut party an assortment of entertainment moments that is well founded on sound, sensible and sure enjoyment ingredients, spiced with a touch of tears, and nutritively seasoned, as far as a healthy box office receipt chart is concerned, with gobs of youth, spirit and good, clean fun. Such a movie menu serving will leave the family trade guests with a well fed, satisfied feeling of having seen a picture cooked to their taste.

The curiously named and natured "Pip-Emma Binns" (Gloria) is winner of a free vacation at an exclusive girls' camp. The youngster, product of a zany middle-class family, begins to work her "other side of the track" influence on the club personnel. A couple, parents of one of the girls, is persuaded through the underhand plottings of "Pip-Emma" to forsake their divorce plans. The head-mistress is turned from a fussy old maid into a charming person, while her secretary and the camp's athletic director are directed onto the road of romance. That is all there is to the story but it is not so much what the plot is about that matters as how it is told. And in that distinction lies the entertainment distinction of "Pip-Emma" alias "The Under-Pup."

Previewed at a press showing in New York. —JOSEPH F. COUGHLIN.

Produced and distributed by Universal Pictures. Producer, Joe Pasternak. Director, Richard Wallace. Screen play, Grover Jones. Original story, I. A. R. Wylie. Cameraman, Hal Mohr, ASC. Assistant director, Vaughn Paul. Musical director, Charles Previn. Lyrics, Ralph Freed. Gowns, Vera West. Set decorator, R. A. Gausman. Art director, Jack Otterson. Sound supervisor, Bernard Brown. P. C. A. Certificate No. 5554. Release date, September 1, 1939. Running time, 88 minutes. General audience classification.

CAST

Denis	Robert Cummings
Priscilla	Nan Grey
Pip Emma	Gloria Jean
Miss Thornton	Beulah Bondi
Janet	Virginia Weidler
Mrs. Cooper	Margaret Lindsay
Grandpa	C. Aubrey Smith
Tolio	Billy Gilbert
Letty-Lou	Ann Gillis
Mr. Layton	Raymond Walburn
Mr. Cooper	Paul Cavanaugh
Dr. McKay	Samuel S. Hinds
Cecelia	Shirley Mills
Mrs. Binns	Doris Lloyd
Druggist	Spencer Charters
Edna	Marie Farnum

Nurse Edith Cavell

(RKO Radio)

Documentary Tragedy

Made-in-America by the British producer-director, Herbert Wilcox, assisted by a British production unit and starring the British favorite, Anna Neagle, this superbly appointed documentation of the case of Edith Cavell, British nurse executed by the German military in 1915, is an uncompromising indictment of the Germany of that date and of war in general. It is a glorification of the Britsh nurse and of her profession. It is outspokenly and specifically a documentary film, listing in prefatory subtitles the sources of its material, and if Britain and Germany were at war it would be a recruiting "documentary" of extraordinary quality and effectiveness. It is, rated on any basis, a demonstration of the power of the motion picture to tell a story.

In addition to Miss Neagle, who plays the title character with quiet power and cool charm, the film offers Edna May Oliver in a serious role she handles splendidly, May Robson in another, ZaSu Pitts, George Sanders, H. B. Warner and other players of unquestioned marquee significance. The screen play by Michael Hogan is a fine example of balanced effects and weighted dialogue. Merrill G. White served Mr. Wilcox proficiently as associate producer.

The picture opens with a brief preamble establishing the heroine as peacetime matron of a nursing home in Brussels but comes quickly to the German invasion in 1914 and marches steadily forward from that point, showing the ways and means by which the nurse and her associates smuggled 200 soldier refugees out of Belgium and into Holland, to her arrest, to the efforts of American authorities to intervene in her behalf, to her court martial, sentence and death.

Previewed at the Pantages theatre, Hollywood, to an audience composed principally of press and profession which manifested admiration.—WILLIAM R. WEAVER.

Produced and distributed by RKO Radio. Producer and director, Herbert Wilcox. Associate producer, Merrill G. White. Screen play by Michael Hogan. Novel by Reginald Berkeley. Photographed by F. A. Young and Joseph H. August. Film editor, Elmo Williams. P.C.A. certificate No. 5401. Release date, September 1, 1939. Running time, when seen in Hollywood, 95 minutes. General audience classification.

CAST

Nurse Cavell	Anna Neagle
Countess de Mavon	Edna May Oliver
Capt. Heinrichs	George Sanders
Mme. Rappard	May Robson
Mme. Moulin	ZaSu Pitts
Mr. Gibson	H. B. Warner
Sister Watkins	Sophie Stewart
Nurse O'Brien	Mary Howard
Bungey	Robert Coote
Pierre	Martin Kosleck
Cobbler	Gui Ignon
Gen. Von Ehrhardt	Lionel Royce
Jean	Jimmy Butler
Francois	Rex Downing
Lt. Schultz	Henry Brandon
Sadi Kirschen	Fritz Leiber
Brand Whitlock	Gilbert Emery
Lt. Schmidt	Lucien Prival
Lt. Wilson	Richard Deane
George Moulin	Bert Roach
Minister	Halliwell Hobbes
Public Prosecutor	Ernst Deutsch
Dr. Gunther	Egon Brecher
Baron Von Weser	Will Kaufman
President of the Court	Gustav Von Seyferttitz

Fifth Avenue Girl

(RKO Radio)

Smart Comedy-Drama

Gregory LaCava's "Fifth Avenue Girl" is the kind of picture Rockefeller's Radio City Music Hall and John Smith's Hickory Hills Nickelodeon fill their benches with. It happens to be a dressed-up affair and to contain the smartest dialogue of the season, but it's solid entertainment of the family variety and as comprehensible to the cowboys who Saturday-night in Laramie as to the limousine trade. It's a better and cleaner comedy than the same Ginger Rogers' currently thriving "Bachelor Mother" and it probably ends forever and finally the speculation as to whether the lady was Fred Astaire's partner in all those dancing successes or *vice versa*.

Miss Rogers' is not the only name to entice the customers with, however, nor is her performance, fine as it is, more memorable than superbly balanced performances by distraught Walter Connolly, sophisticated Verree Teasdale, nettled Tim Holt and revolutionary James Ellison. Few casts ever assembled have done so well by their material, themselves and the exhibitor's box office.

Produced by the capable LaCava under Pandro S. Berman's princely auspices, Allan Scott's streamlined and glittering screen play sparkles from pick-up speech to tag line. It's as smart as *The New Yorker* is supposed to be and *Time* more often is, yet as broad and plain in appeal as a *Saturday Evening Post* serial. It tells the familiar story of the tired rich man who wins back his straying family by pretending to do some straying on his own, a story that's never had such a telling as this time.

Previewed at the Pantages theatre, Hollywood, to the unanimous satisfaction of press, profession and public.—W. R. W.

Produced and distributed by RKO Radio. Pandro S. Berman in charge of production. Producer and director, Gregory LaCava. Screen play by Allan Scott. Photographed by Robert de Grasse. Edited by William Hamilton and Robert Wise. P. C. A. certificate No. 5417. Release date, Sept. 22, 1939. Running time, when seen in Hollywood, 80 minutes. General audience classification.

CAST

Mary Grey	Ginger Rogers
Mr. Borden	Walter Connolly
Mrs. Borden	Verree Teasdale
Mike	James Ellison
Tim Borden	Tim Holt
Katherine Borden	Kathryn Adams
Higgins	Franklin Pangborn
Olga	Ferike Boros
Dr. Kessler	Louis Calhern
Terwilliger	Theodor Von Eltz
Maitre d'Hotel	Alexander D'Arcy

The Star Maker

(Paramount)

Crosby and a Career

The personality that is Bing Crosby always shines through whatever role he portrays. That holds true in this film although it is, within memory, the first time Crosby has undertaken a biographical role, portraying a living subject. For Paramount's "The Star Maker" is concerned with a portion of the career of one, Gus Edwards, entrepreneur of rising young

(*Continued on page* 55)

THE GREATEST RELEASE SCHEDULE EVER PUBLISHED!

1939 · 1940 — 20th CENTURY FOX — FEATURE RELEASES

SUBJECT TO CHANGE — AUG. 17, 1939

AUGUST

Aug. 4 **ELSA MAXWELL'S HOTEL FOR WOMEN**

Ann Sothern, Linda Darnell, James Ellison, Jean Rogers, Lynn Bari, June Gale, Joyce Compton, Elsa Maxwell, John Halliday, Katharine Aldridge, Alan Dinehart, Sidney Blackmer. A Cosmopolitan Production.
Directed by Gregory Ratoff

Aug. 11 **CHICKEN WAGON FAMILY**

Jane Withers, Leo Carrillo, Marjorie Weaver, Spring Byington, Kane Richmond.
Directed by Herbert I. Leeds

Aug. 18 **STANLEY AND LIVINGSTONE**

Spencer Tracy, Nancy Kelly, Richard Greene, Walter Brennan, Charles Coburn, Sir Cedric Hardwicke, Henry Hull, Henry Travers.
Directed by Henry King

Aug. 25 **THE JONES FAMILY IN QUICK MILLIONS**

Jed Prouty, Spring Byington, Ken Howell, George Ernest, June Carlson, Florence Roberts, Billy Mahan, Eddie Collins, Robert Shaw, Helen Ericson.
Directed by Mal St. Clair



GREAT PICTURES ARE ALL THAT COUNT!

SEPTEMBER

Sept. 1 **THE ADVENTURES OF SHERLOCK HOLMES**

Basil Rathbone, Nigel Bruce, Ida Lupino, Alan Marshal, Terry Kilburn, George Zucco, Henry Stephenson, E. E. Clive.
Directed by Alfred Werker

Sept. 8 **CHARLIE CHAN AT TREASURE ISLAND**

Sidney Toler, Cesar Romero, Pauline Moore, Sen Yung, Douglas Fowley, June Gale, Douglas Dumbrille, Sally Blane, Billy Seward, Wally Vernon, Donald MacBride.
Directed by Norman Foster

Sept. 15 **THE RAINS CAME**

Myrna Loy, Tyrone Power, George Brent, Brenda Joyce, Nigel Bruce, Maria Ouspenskaya, Joseph Schildkraut, Mary Nash, Jane Darwell, Marjorie Rambeau, Henry Travers, H. B. Warner.
Directed by Clarence Brown

Sept. 22 **STOP, LOOK AND LOVE**

Jean Rogers, William Frawley, Robert Kellard, Eddie Collins, Minna Gombell, Cora Sue Collins.
Directed by Otto Brower

Sept. 29 **HERE I AM A STRANGER**

Richard Greene, Richard Dix, Brenda Joyce, Roland Young, Gladys George, Katharine Aldridge, Russell Gleason, Edward Norris, George Zucco, Henry Kolker.
Directed by Roy Del Ruth

1939 - 1940

20th CENTURY FOX

FEATURE RELEASES

OCTOBER

Oct. 6 **THE ESCAPE**

Kane Richmond, Amanda Duff, June Gale, Edward Norris, Henry Armetta, Frank Reicher.

Directed by Ricardo Cortez

Oct. 13 **HOLLYWOOD CAVALCADE**

(IN TECHNICOLOR)

Alice Faye, Don Ameche, J. Edward Bromberg, Alan Curtis, Stuart Erwin, Jed Prouty, Buster Keaton, Donald Meek, George Givot, Eddie Collins.

Directed by Irving Cummings

Oct. 20 **CISCO KID STORY No. 1**

(Title Later)

Cesar Romero, Binnie Barnes. (Balance later)

Directed by Herbert I. Leeds

Oct. 20 **SHIPYARD SALLY**

Gracie Fields, Sidney Howard.

Directed by Monty Banks

Oct. 27 **20,000 MEN A YEAR**

Randolph Scott, Mary Healy. (Balance later)

Directed by Alfred E. Green

20TH CENTURY-FOX THE NO. 1 COMPANY OF THE INDUSTRY!

9 - 1940

20th CENTURY FOX

EATURE RELEASES

NOVEMBER

Nov. 3 **PACK UP YOUR TROUBLES**
(Tentative Title)
Jane Withers, Ritz Brothers, Lynn Bari, Stanley Fields, Joseph Schildkraut, Fritz Lieber, Lionel Royce. *Directed by H. B. Humberstone*

Nov. 10 **DRUMS ALONG THE MOHAWK**
(IN TECHNICOLOR)
Claudette Colbert, Henry Fonda, Edna May Oliver, John Carradine, Dorris Bowdon, Arthur Shields, Eddie Collins, Jessie Ralph.
Directed by John Ford

Nov. 17 **THE JONES FAMILY IN TOO BUSY TO WORK**
Jed Prouty, Spring Byington, Ken Howell, George Ernest, June Carlson, Florence Roberts, Billy Mahan, Joan Davis, Chick Chandler, Marvin Stephens.
Directed by Otto Brower

Nov. 24 **SWANEE RIVER**
(IN TECHNICOLOR)
Don Ameche, Andrea Leeds, Al Jolson.
Directed by Sidney Lanfield

20th CENTURY FOX

Darryl F. Zanuck
in Ch

(*Continued from page 50*)

stars and a rather famous vaudevillian to boot. The Edwards angle recedes under the pressure of Crosby's presence.

There is, to be sure, an added flavor in this Crosby film for audiences who remember when —a sort of nostalgia for the days when vaudeville was in its heyday and when the name of Proctor, portrayed here by Thurston Hall, awed the boys and girls of the footlights. The players include Louise Campbell, as "Mary," wife of "Larry Earl"; Ned Sparks, the unsmiling publicity man; Linda Ware, Laura Hope Crews, Janet Waldo and Walter Damrosch, playing himself and directing the Philharmonic Orchestra of Los Angeles.

It was produced by Charles R. Rogers and directed by Roy Del Ruth from a story by Arthur Caesar and William A. Pierce. Karl Struss was the photographer.

It is essentially a musical film combining both the old and the new in songs. "School Days," "Sunbonnet Sue," "If I Was a Millionaire," "In My Merry Oldsmobile," "I Can't Tell Why I Love You But I Do," and "I Wonder Who's Kissing Her Now" vie with "Go Fly a Kite," "A Man and His Dream," "An Apple for the Teacher" and "Still the Bluebird Sings" in the newer order of things.

Edwards' specialty was training children. There are quite a number appearing in the film, outstanding of whom is Linda Ware, of pleasing personality and rare voice.

The rapid rise of the "Star Maker" is halted temporarily by a children's aid group but the scene shifts to radio where he starts to pioneer all over again. But that will have to remain for a sequel for the picture ends on that scene.

Reviewed at the Paramount theatre, New York, where at a preview showing the audience appeared to enjoy the performance of Crosby, the juveniles, Damrosch and the novel innovation, for a feature film, of the bouncing ball type of audience participation in the singing of "School Days."—PAUL C. MOONEY, JR.

Produced and distributed by Paramount. Producer, Charles R. Rogers. Directed by Roy Del Ruth. Screen play by Frank Butler, Don Hartman and Arthur Caesar. Based on a story by Arthur Caesar and William A. Pierce. Suggested by the career of Gus Edwards. Sound, Charles Hisserich. Editor, Alma Macrorie. Art directors, Hans Dreier and Robert Usher. Photographed by Karl Struss. P. C. A. Certificate No. 5347. Running time, 94 minutes. Release date, August 25, 1939. General audience classification.

CAST

Larry Earl	Bing Crosby
Mary	Louise Campbell
Jane Gray	Linda Ware
"Speed" King	Ned Sparks
Carlotta Salvini	Laura Hope Crews
Stella	Janet Waldo
Walter Damrosch	Himself
Mr. Proctor	Thurston Hall
Esther Jones	Clara Blandick
Mr. Flannigan	Oscar O'Shea
Duke	John Gallaudet
Joe Gimlick	Ben Weldon
Mr. Olson	Emory Parnell
Mrs. Riley	Dorothy Vaughan
Mrs. Swanson	Bodil Rosing
Mr. Coyle	Paul Stanton
Lou Morris	Morgan Wallace

and Larry's Kids

The Adventures of Sherlock Holmes

(20th Century-Fox)

Mystery Melodrama

The success of Sir Arthur Conan Doyle's "The Hound of the Baskervilles" as brought to the screen by 20th Century-Fox has induced the studio to plan a series of "Sherlock Holmes" pictures, with Basil Rathbone in the role of the king of fictional detective and Nigel Bruce as "Dr. Watson." "The Adventures of Sherlock Holmes," taken from the William Gillette play, is the second in the series, and is the story of "Holmes'" tracking down a clever criminal who almost succeeds in making off with the Crown jewels from the Tower of London.

Outwitted by "Professor Moriarity," "Holmes" waits for him to strike again. "Moriarty" plots two murders, carries one out successfully, and succeeds in tangling "Holmes" in a series of clues while he turns to what he expects will be the greatest crime in history—the theft of the crown jewels. "Holmes" clears up the "red herring" crime in time to prevent the gem theft.

Previewed at the Fox Wilshire Theatre, Hollywood, to a responsive audience.—V. K

Produced and distributed by 20th Century-Fox. Associate producer, Gene Markey. Directed by Alfred Werker. Screenplay by Edwin Blum and William Drake. Based on the play, "Sherlock Holmes," by William Gillette, with permission of executors of the estate of the late Sir Arthur Conan Doyle. Photographed by Leon Shamroy. Art direction, Richard Day and Hans Peters. Edited by Robert Bischoff. Costumes by Gwen Wakeling. Musical direction, Cyril J. Mockridge. P. C. A. certificate No. 5486. Running time, when seen in Hollywood, 73 minutes. Release date, Sept. 1, 1939. General audience classification.

CAST

Sherlock Holmes	Basil Rathbone
Dr. Watson	Nigel Bruce
Ann Brandon	Ida Lupino
Jerrold Hunter	Alan Marshall
Billy	Terry Kilburn
Professor Moriarty	George Zucco
Sir Ronald Ramsgate	Henry Stephenson
Inspector Bristol	E. E. Clive
Bassick	Arthur Hohl
Mrs. Jameson	May Beatty
Lloyd Brandon	Peter Willes
Mrs. Hudson	Mary Gordon
Justice	Holmes Herbert
Mateo	George Regas
Lady Conyngham	Mary Forbes
Dawes	Frank Dawson
Stranger	William Austin
Tony	Anthony Kemble Cooper

Behind Prison Gates

(Columbia)

Melodrama

Well remembered plots, like old familiar faces, are often the best bets for showman salesmanship. At least, both exhibitor and customer know what to expect from such a stylized setup. In this there are a couple of variations that shift the plot workings from the formulated jail theme grooves. The leading "pen" personality is a government man, doing a "stretch" incognito in the interest of justice. The concluding carnage is conveniently laid in a cemetery mausoleum, this being one of the most fortuitous examples in screen scribbing of fitting the place to the occasion or vice versa.

Brian Donlevy, usually pictured as being on the anti-social side of the law vs. crime imbroglios, and more recently the meanest menace that the Geste freres were forced to encounter in their latest version of Sahara suffering, performs the crusading duties of the intrepid G-Man. Jacqueline Wells is the girl in the case and has little to do except be the recipient of a sock on the jaw from the powerful fist of Donlevy and a chauffeur for his prison break. Paul Fix, Richard Fiske, George McKay and Dick Botiller are some of the gentlemen concerned in the big house doings. Charles Barton directed from an original screen play of Leslie T. White, which could serve as a glossary for underworld and penal jargon.

Donlevy gets his man after several prison breaks, a couple of rounds of fisticuffs and an almost fractured skull.

The mid-afternoon audience of fair proportions that witnessed the proceedings via the screen at the Broadway Globe Theatre seemed to be impressed by the "cops and robbers" complications.—J. F. C.

Produced and distributed by Columbia Pictures. Director, Charles Barton. Original Screen play, Leslie T. White. Assistant director, William Mull. Cameraman. Allen Siegler. Film editor, Richard Fantl. Soundman, Tom Lambert. P.C.A. Certificate number 5497. Running time, 62 minutes. Release date, July 28, 1939. General audience classification.

CAST

Red Murray	Brian Donlevy
Sheila	Jacqueline Wells
Ryan	Paul Fix
Lyman	Richard Fiske
Walsh	George McKay
Graves	Dick Botiller
Jenkins	James Craig
Warden	Joseph Crehan
Conroy	George Lloyd
Capt. Simmons	Dick Curtis

Charlie Chan at Treasure Island

(20th Century-Fox)

Magicians and Death

Psychic research, magic tricks, murders and blackmail against a setting of the Golden Gate Exposition at San Francisco form the background for the latest in 20th Century-Fox's "Charlie Chan" series. Supporting Sidney Toler in the title role are Cesar Romero, Pauline Moore, Sen Yung, Douglas Fowley, June Gale, Douglas Dumbrille, Sally Blane, Billie Seward, Wally Vernon, Donald MacBride, Charles Halton, Trevor Bardette, Louis Jean Heydt.

The original story and the screenplay by John Larkin follow the pattern of the "Chan" series, and give an added fillip to the mystery by the injection of the legerdemain, a highly exploitable asset. Norman Foster directed and Edward Kaufman produced, under the guidance of executive producer Sol M. Wurtzer.

"Charlie Chan" sets out to probe the mysterious suicides of three persons, and traces their actions faintly to the activities of "Dr. Zodiac." After several attempts at his life, "Chan" brings all the suspects to a "house of magic" exhibit at the fair and unmasks the killer, using a mental telepathy act.

Previewed at the Fox Uptown Theatre, Hollywood, to an appreciative audience.—V. K.

Produced and distributed by 20th Century-Fox. Executive producer, Sol M. Wurtzel. Directed by Norman Foster. Associate producer, Edward Kaufman. Original story and screenplay by John Larkin. Based on the character "Charlie Chan" created by Earl Derr Biggers. Photographed by Virgil Miller. Art directors, Richard Day, Lewis Creber. Edited by Norman Colbert. Costumes by Herschel. Musical direction, Samuel Kaylin. P. C. A. Certificate No. 5321. Running time, when seen in Hollywood, 73 minutes. Release date, Sept. 8, 1939. General audience classification.

CAST

Charlie Chan	Sidney Toler
Rhadini	Cesar Romero
Eve	Pauline Moore
Jimmy Chan	Sen Yung
Pete Lewis	Douglas Fowley
Myra Rhadini	June Gale
Thomas Gregory	Douglas Dumbrille
Stella Essex	Sally Blane
Bessie Sibley	Billie Seward
Elmer Kelner	Wally Vernon
Chief J. J. Kilvaine	Donald MacBride

Irish Luck

(Monogram)

Comedy-Melodrama

This tightly wound little story about a bell hop with a yen for the detective industry is easily the best of the Frankie Darro series to date. Dick Purcell as the friendly officer and Mantan Moreland as the colored comic relief supplying the young star with sound support. Many a more pretentious picture has contained less all-purpose entertainment.

"Irish Luck" is the initial enterprise of Grant Withers as an associate producer and reflects a knowledge of screen values acquired in his years before the camera. It is nicely directed by Howard Bretherton from a screen play by Mary McCarthy based on a story by Charles Molyneix Brown.

The time is now and the place is any big city.

Previewed in studio projection room.— W. R. W.

Produced and distributed by Monogram. Associate producer, Grant Withers. Directed by Howard Bretherton. Screen play by Mary McCarthy. Story by Charles Molyneux Brown. Photographed by Harry Neumann. Edited by Russell Schoengarth. P. C. A. certificate No. 5486. Release date, August 15, 1939. Running time, when seen in Hollywood, 60 minutes. General audience classification.

CAST

Buzzy O'Brien	Frankie Darro
Lanahan	Dick Purcell
Mrs. O'Brien	Lillian Elliott
Kitty	Sheila Darcy
Jim	Dennis Moore
Jefferson	Mantan Moreland

(*Continued on following page*)

Full Confession

(RKO Radio)

Melodrama

Something of a staple among highly speculative stories concerning the seal of the confessional is the one about the Catholic priest to whom a murderer confesses his guilt in the sanctuary of the confessional and thereafter defies the priest to violate his sacred vows even to save an innocent man from execution for the crime. This is a telling of that story with Victor McLaglen as the murderer and Joseph Calleia as the priest. It gets under way slowly, awkwardly, but generates considerable tension toward the end.

Robert Sisk produced the film for the Lee Marcus side of the RKO Radio schedule with Jerry Cady and Leo Birimski credited for screen play and story. Sally Eilers plays a romantic role adequately but the interest is held principally by Messrs. McLaglen and Calleia.

Previewed in studio projection room.—W. R. W.

Produced and distributed by RKO Radio. Executive producer, Lee Marcus. Associate producer, Robert Sisk. Directed by John Farrow. Screen play by Jerry Cady. Story by Leo Birinski. Photographed by J. Roy Hunt. Edited by Harry Marker. P.C.A. certificate No. 5476. Release date, Sept. 29, 1939. Running time, when seen in Hollywood, 65 minutes. General audience classification.

CAST

McGinnis ..... Victor McLaglen
Molly ..... Sally Eilers
Father Loma ..... Joseph Calleia
Michael O'Keefe ..... Barry Fitzgerald
Norah O'Keefe ..... Elisabeth Risdon
Laura Mahoney ..... Adele Pearce
Frank O'Keefe ..... Malcolm McTaggart
Weaver ..... John Bleifer
Moore ..... William Haade
Mercantonio ..... George Humbert

Exile Express

(Grand National)

Melodrama

"Exile Express" tells the story of a girl alien who desires to become a citizen of the United States. Her employer is a chemist who has concocted a powerful drug that would kill all plant life. An agent of a foreign government is interested in obtaining the formula. The doctor is slain and the girl, suspected of being implicated in the murder, is ordered to be deported. Her adventures on the train east, her escape and subsequent developments all come under the heading of melodrama with romance playing an important part.

The film never quite makes up its mind whether to attack the subject seriously or comically. It fluctuates from one mood to the other. Anna Sten, as the alien, is unbending in her dramatic portrayal except for one rather unusual scene when, to cover her identity, she goes into the now familiar routine of the jitterbug. The other players are more relaxed and approach their roles with less intensity so that there is a noticeable contrast.

The cast contains many notable character actors in support of Miss Sten and Alan Marshal, the newspaper reporter, who succeeds in clearing her of implication in the chemist's death. It includes Jerome Cowan, Jed Prouty, Walter Catlett, Stanley Fields, Irving Pichel, Harry Davenport, Addison Richards, Etienne Girardot and Vince Barnett. The film was produced for Grand National by Eugene Frenke and directed by Otis Garrett.

The film gets its title from the west coast train, whose passengers are all exiles bound for Ellis Island and deportation. "Steve," on the train to report the deportation of a noted criminal, meets "Nadine." When "Nadine" escapes from the train he follows her. "Steve" marries "Nadine," but she leaves him when she finds an article in the newspaper with his byline telling of her escape. He finds her with "Paul Brandt," a foreign agent, who unknown to "Nadine" is the murderer and the cause of her troubles. "Steve" exposes the agent, who is arrested. "Nadine" is freed.

Reviewed at the Rialto theatre, New York. The audience viewed the picture intently, but without indicating their reaction to it.—P. C. M., Jr.

Distributed by Grand National. A United Players production. Produced by Eugene Frenke. Directed by Otis Garrett. Screen play by Edwin Justus Mayer and Ethel La Blanche. P. C. A. Certificate No. 5049. Running time, 71 minutes. Release date, May 27, 1939. General audience classification.

CAST

Nadine Nikolas ..... Anna Sten
Steve Reynolds ..... Alan Marshal
Paul Brandt ..... Jerome Cowan
Hanley ..... Jed Prouty
Gus ..... Walter Catlett
Tony Kassan ..... Stanley Fields
David ..... Leonid Kinsky
Victor ..... Irving Pichel
Dr. Hite ..... Harry Davenport
Purnell ..... Addison Richards
Kaishevsky ..... Feodor Chaliapin, Jr.
Justice ..... Spencer Charters
Serge ..... Byron Foulger
Caretaker ..... Etienne Girardot
Mullins ..... Don Brodie
Constable ..... Henry Roquemore
Mrs. Smith ..... Maude Eburne
Deputy ..... Vince Barnett
Judge ..... Charles Richman

Smuggled Cargo

(Republic)

Melodrama

The crops of the orange growers of California are occasionally threatened by freezing weather, although native sons of the state probably would deny it. Republic has taken that theme and built a melodrama around it. The film is essentially one of action rather than one concerned with the social question involved. However, it does delve into the mass psychology problem of an innocent man, accused of murder, and a mob storming prison doors intent on a hanging.

The original screen play is the work of Michael Jacoby and Earl Felton. The cast is headed by Barry MacKay and Rochelle Hudson and boasts of well known character actors in supporting roles including George Barbier, Ralph Morgan and Cliff Edwards. John H. Auer was both associate producer and director of the picture.

The Santa Eleana Orange Growers' Association faced with the prospect of frozen crops delegate "Gerry" to tap the emergency oil tank of the association in order to keep the smudge pots burning. When "Gerry" and his constant companion "Professor" reach the tank it is in flames. They seek oil from another grower, "Masterson," who is opposed to the association. When refused, "Gerry" takes the oil by force. En route back their car breaks down. They flag a passing car and when it stops force the occupants, "Franklin," a big eastern citrus buyer, and his daughter "Marian" out of the car and use it to haul the oil.

"Franklin," partly because of that incident, signs a contract with "Masterson," who is to deliver the oranges. The association turns down "Masterson's" offer for their oranges and he fulfills the contract by delivering contraband oranges to "Franklin." The association members, faced with ruin, blame "Gerry's" father, "Mr. Clayton," head of the association, for their predicament. "Clayton" accuses "Masterson" of dirty play and in a scuffle "Masterson" is killed by one of his own men. "Clayton" is accused of the murder and is about to be mobbed when "Franklin" arrives to clear "Clayton" of any conspiracy against the growers. The real murderer is caught and confesses.

Reviewed in a projection room in New York. —P. C. M., Jr.

Produced and distributed by Republic. Associate producer and director, John H. Auer. Original screen play by Michael Jacoby and Earl Felton. Production manager, Al Wilson. Photography by Jack Marta. Supervising editor, Murray Seldeen. Film editor, Ernest Nims. Art director, John Victor Mackay. Musical director, Cy Feuer. Costumes by Adele Palmer. P. C. A. Certificate No. 5525. Running time, 62 minutes. Release date, August 21, 1939. General audience classification.

CAST

Gerry ..... Barry Mackay
Marian ..... Rochelle Hudson
Franklin ..... George Barbier
Clayton ..... Ralph Morgan
Professor ..... Cliff Edwards
Chris ..... John Wray
Masterson ..... Arthur Loft
Dr. Hamilton ..... Wallis Clark
Kincaid ..... Robert Homans

Song of the Street

(Mayer-Burstyn)

"Dead End—Lower Depths"

American exhibition of this French importation should be able to draw some interested inspection from two sectors of this country's audiences. The resemblance of the foreign film to "Dead End" and "The Lower Depths" is promotional material that may stimulate customer curiosity from patrons with good memories and an inclination to draw comparisons from similar screen scenarios.

The present production is a mature and earnest attempt to treat the subject of adverse environment on the moulding of human character. Group acting, musical scoring and lighting effects offer considerable assistance in the matter of mood creation. The film suffers, however, from a conclusion that seems hurried and unexplicable.

"Jacques" is an unemployed youth of Paris, who rather than become a wage slave joins a band of street hoodlums in their petty pilferings. Branching out from minor snatchings, the gang robs a rich widow. The death of the victim results in "Jacques" being apprehended by the law. Faulty editing confuses the point of his penalty. It would seem that on the plea of his mother that she tailed in her duty to her son, the youth is set free and the finale finds him rehabilitated and on the road to being a law abiding citizen through the therapeutic treatment of menial labor.

Seen at a preview showing for the press.—J. F. C.

Distributed by Arthur Mayer and Joseph Burstyn. Director, Victor Trivas. Music, Hanns Eisler. Cameraman, Rudolph Mate. Scenario, Victor Trivas and Alexander Arnous. Based on the novel by J. H. Rosny of the Academie Concourt. Dialogue, Henri Duvernois and Alexander Arnous. No P.C.A. Certificate Number. Running time, 75 minutes. Release date, September 1, 1939. Adult audience classification.

Old Man Schlamp ..... Vladimir Sokoloff
Rosalie ..... Madeline Ozeray
Mme. Lerande ..... Marcelle-Jean Worms
Jacques ..... Jean-Pierre Aumont
Maurice ..... Lucien Paris
Pauline ..... Paulette Dubost
Jeanne ..... Charlotte Dauvia
The Janitress ..... Germaine Michel
Moustique ..... Patachou
Cigare ..... Humbert
Moutarde ..... Roger Legris
Gobiche ..... Emile Rosen
Main Droite ..... Francois Llenas
Main Gauche ..... Rene Pratt
Rosengart ..... Pierre Lugon

Conspiracy

(RKO Radio)

Melodrama

This is a slam-bang little melodrama about an American radio operator who gets into a lot of trouble in a meticulously unidentified foreign country run by secret police who make no secret of their sinister designs. Just why they are so intent upon killing the young man and his associates remains a carefully guarded secret from the audience, however, at disastrous cost to the enterprise.

Allan Lane is handsomely proficient as the hero who never finds out what all the shooting is for and Linda Hayes, hiding behind a gutteral accent, satisfies the eye. Robert Barrat and Charley Foy have the other two principal roles.

Cliff Reid produced the picture with Lew Landers directing and both may have had in mind all the serials ever produced. The story gets so lost in midpicture that the preview audience began laughing at the villains, from which point on there was no hope.

Previewed at the Alexander Theatre, Glendale, where it got too many of the wrong kind of laughs.—W. R. W.

Produced and distributed by RKO Radio Pictures, Inc. Producer, Cliff Reid. Director, Lew Landers. Screenplay by Jerome Chodorov. Story by John McCarthy and Faith Thomas. Production executive, Lee Marcus. Director of photography, Frank Redman, ASC. Special effects, Vernon Walker, ASC. Art director, Van Nest Polglase. Associate, Albert D'Agostino. Gowns by Renie. Recorded by Earl A. Wol-

cott. Edited by George Hively. Musical director, Frank Tours. Running time, when seen in Glendale, 58 minutes. Release date, September 8, 1939. P. C. A. No. 5500. General audience classification.

CAST

Steve .....Allan Lane
Nedra .....Linda Hayes
Tio .....Robert Barrat
Studs .....Charles Foy
Lieutenant .....Lionel Royce
Captain of Ship.....J. Farrell MacDonald
Gair .....Lester Matthews
Carlson .....Henry Brandon
Wilson.....William Von Brincken

The Fighting Gringo

(RKO-Radio)

Western

This riding-shooting demonstration is about par for the George O'Brien course. It is a story about a plot to steal a ranch and about the brawny son of the plains who makes it his business to see that right is done by the rightful and justice is meted out to the covetous. This time there is somewhat more riding than shooting, although plenty of that, and the location is the old West in the neighborhood of the Mexican border.

Lupita Tovar is the new young lady of the roving hero's heart in this adventure and William Royle is the sinister foreman of the rancho saved for her father. The story is an original by Oliver Drake, who also wrote the screen play, and Bert Gilroy produced the film with David Howard directing. There's a spot of fiesta dancing by way of interlude and to allow the plot to cool.

Mr. O'Brien gets the usual adequate opportunity to whip a dozen bad men at a time, but peace is finally achieved by sidearms.

Previewed in studio projection room.—W. R. W.

Produced and distributed by RKO-Radio. Director, David Howard. Producer, Bert Gilroy. Story and screen play, Oliver Drake. Production executive, Lee Marcus. Musical director, Roy Webb. Photographer, Harry Wild, ASC. Art director, Van Nest Polglase. Associate art director, Lucius Croxton. Sound recorder, John C. Grubb. Film editor, Frederic Knudtson. P. C. A. No. 5537. Release date, September 8, 1939. Running time, when seen in Hollywood, 59 minutes. General audience classification.

CAST

Wade Barton.....George O'Brien
Nita .....Lupita Tovar
Don Aliso.....Lucio Villegas
Ben Wallace.....William Royle
Rance Potter.....Glenn Strange
Monty Bates.....Slim Whittaker
John Courtney.....LeRoy Mason
Sandra Courtney.....Mary Field
Pedro .....Martin Garralaga
Jose.....Dick Botiller
Sheriff Warren.....Bill Cody, Sr.
Utah Jones.....Cactus Mack
Felipe .....Chris-Pin Martin

Seeing Red

(Vitaphone)

Broadway Brevity

What picayune plot and setting there are in this round from the Broadway Brevities corner serve as a fortuitous peg on which to hang the mimicry talents of Red Skelton and a line of vaudeville and radio acts. Red is fired by his boss and he warns his ex-employer that he will haunt him. On a visit to a night club spot, the boss either has a case of double vision or a hangover for he begins to see Red all over the place in various disguises, such as a doorman, hat check boy, waiter and master of ceremonies. In the meantime, on the establishment's stage there is paraded a comic dance act in the person of Harris and Shore, a vocal contribution by the Merry Macs of radio fame, a tap dance routine from Louis Da Pron and a bag of clown antics by A. Robins. Mr. Skelton obliges with some witty remarks and a bit of impersonations covering the subjects of waiting room sitters, corn on the cob chewers and a portrait of a young lady dressing for the day. The last named piece of imitative business borders in spots on the side of vulgarity.—Running time, 20 minutes.

Conquering the Colorado

(20th Century - Fox)

Adventure of a Newsreel Cameraman

There is little to this subject, at first glance, except that a gentleman by the name of "Buzz Holmstrom," a filling station operator from Coquille, Ore., gets into his home-built boat and makes his way eleven hundred miles down a river. But, when one learns that the watery course was the treacherous rapids of the Colorado River and that "Buzz," according to the introduction, is the only man known to have navigated this passage alone in a home made craft, then the subject becomes exciting and exceptional. Along the route, the intrepid oarsman is accompanied by a wise camera. The shots of the boat being propelled through the rapids at a dizzy rate of speed, past half submerged rocks and through sucking currents on the other side, offer the audience a picture that is one of one hundred per cent thrills.—Running time, 11 minutes.

The Golden West

(20th Century - Fox)

Terry-Toon

A midget sized saga of the golden west, where men are men and women are downright glad of it, is stirred up in this cartoon burlesque version from the Terry-Toon field. "Belle," the good girl, is a chanteuse in a cow town beer garden and her popularity with the local boys wins her the unsolicited attention of "Bad Bill," the neighborhood's "bad guy." The "gal" is rescued by an unidentified but sterling specimen of western manhood and his Indian brave companion, "Dodo." With the fast pen point business of furious riding, gun play and fisticuffs, the kiddie trade, not too exacting, and the western fans may be able to find some amusement.—Running time, seven minutes.

Kennel Kings

(RKO Pathe)

Sportscope

There is enough canine pulchritude and royalty displayed in this "doggy" beauty contest to win the attention of any audience. The parade of the pups takes place at the swank Morris-Essex dog show, a period and place as famous in its line as the "Miss America" searches at Atlantic City. The contestants—the four legged ones, that is—range from the cute and minute Chihuahua specimens to the regal grandeur of the Great Dane. Excellent camera treatment compliments the innate regality of the contestants. Naturally, the material makes for a "natural" subject of the "pushover" variety for the canine inclined customer and interest for the rest of the gathering.—Running time, nine minutes.

Arabs with Dirty Fezzes

(Universal)

Lantz Cartune

The Lantz Cartune this time has an African locale. The little mouse, interest aroused by the sight of an old gun, asks his grandfather to tell him the story connected with it. He hears of the daring adventures his grandfather experienced as a boy in the foreign legion. While he is talking the events are shown on the screen until the gun is discharged by accident and the grandfather is shown fleeing to the hills.—Running time, seven minutes.

There Goes Rusty

(Columbia)

News World of Sport

Telling the story of the racing greyhound; its birth, upbringing, early and finished training, its entrance into racing; its participation in, and winning of, a race. Photography and narration are excellent. Locale is Miami, with climactic scene at Miami Beach Kennel Clubs.—running time, 10 minutes.

One Day Stand

(Vitaphone)

Vitaphone Variety

A twenty-hour hour period from the time table diary of a traveling circus is reported competently and completely for the edification and education of big top fans from all ages, sexes and classes. The visit begins with the arrival of the circus train. Then come views of the carnival's unloading and preparatory steps for the erection of the tent. A colorful and reminiscent sequence depicts the circus parade down the town's main street, which will awaken in many an adult memory similar scenes for a long ago childhood. The climax of the period comes with the opening performance and an exciting display of some of the performers, especially the famed lion tamer, Clyde Beatty. The show closes and the circus folk, like the Arabs, fold their tents and noisily by way of a train steal away to the next spot for their one day stand.—Running time, 10 minutes.

Artie Shaw's Class in Swing

(Paramount)

Swing Music

Artie Shaw conducts a class in the art of producing swing music. Each section is brought before the audience and their function is described. To wind up the short and to show the results of each section Artie swings as "I Have Eyes," "Shoot the Licker to Me John Boy," "Nightmare" and "Hold Your Hat." Helen Forrest vocalizes for the orchestra. Credit should be given to Director Leslie Roush for his excellent handling of the film.—Running time, 10 minutes.

It's the Natural Thing to Do

(Paramount)

Popeye Cartoon

Olive Oyl decides to become a real lady in Paramount's latest Popeye cartoon. She persuades Popeye and Bluto turn over a new leaf and act like gentlemen. Through the course of an evening's tete-a-tete the three get very bored with the high toned actions of each other and revert to their favorite indoor sport of wrecking the house and themselves. Popeye, of course, has the opportunity to eat his spinach for extra strength.—Running time, 7 minutes.

4,000 Gifts of the Forest

(U. S. Forest Service)

Pageant of Pulp

A parade of the benefits of the woodlands to mankind is presented for the approval and education of Mr. and Mrs. John Public and their Public offspring in this pastoral pageantry of pulp under the pedagogical auspices of the United States Forest Service. Through the fanciful medium of a festival held under the allegorical personage of King Douglas the Fir, there comes a flotilla of floats dressed to depict the various blessings derived from the timberlands. The range of the "4,000 gifts" run from material for home construction to the manufacture of synethetic goods for milady's wardrobe. The concluding sequences offer some picturesque shots of wooded and watered countryside. Comparisons will inevitably be made between the present contribution and previous governmental film efforts, particularly the memorably pictorial "The River." It must be admitted that in this respect that the paen of praise sounded for the glories of the woods is not equal to the drama, picturesqueness, poetry and workmanlike construction of the water work. The project was shot under the direction of Carl Stearns Clancy, who also contributed the editorial script, in the region of Mt. Baker National Park. The footage is in Dufaycolor.

Screening of the subject is set for the World's Fair with the prospect of future exhibition in regular run theatres.—Running time, two reels.

IN THE BRITISH STUDIOS

by AUBREY FLANAGAN
in London

Reopening Studios

A new production program in conjunction with General Film Distributors and Twentieth Century Productions has been announced by Gaumont-British-Gainsborough. The plan entails the reopening of the Gaumont Studios, Lime Grove, Shepherds Bush, as well as the continuation of production on the Gainsborough lot at Islington.

The first film to be distributed by General Film Distributors is the recently completed Crazy Gang comedy "Frozen Limits." Production is to commence at Shepherds Bush this month on a comedy starring Frank Formby, brother of George Formby, Moore Marriott and Graham Moffatt. Next on the roster at Shepherds Bush will be a new version of "Charley's Aunt," with a leading British radio comedian, Arthur Askey, in the title role.

Before this starts, however, Askey will go to work at Islington on a screen version of the radio feature "Band Waggon," one of the most successful programs to be broadcast by the B.B.C.

Gainsborough Production

Production otherwise will continue at Gainsborough Studios for Twentieth Century Productions. Currently in production there is "They Came by Night," from the play by Barre Lyndon, author of "Dr. Clitterhouse." Will Fyffe is starring with Harry Lachman directing. This will be followed by "Report on a Fugitive" with Margaret Lockwood and Michael Redgrave directed by Carol Reed, and later Will Fyffe will have the role of "Potato" Jones, famous English seaman who ran the Franco blockade in the Spanish Civil War.

"The Blue Lagoon," to be made in color, is scheduled for production at Islington by Twentieth Century Productions with Margaret Lockwood, Will Fyffe and Richard Greene, to be directed by Carol Reed. Also for color will be the screen version of Donn Byrne's "Hangman's House."

Title Problem Solved

Changing his mind a second time, Michael Balcon finally has decided to call the new Clive Brook film "Return to Yesterday" in preference to "Farewell to Yesterday" and its original stage title of "Goodness How Sad." Robert Stevenson is directing, and his wife, Anna Lee, has the feminine lead.

On the conclusion of his work on the film, director Robert Stevenson will go to Hollywood at the invitation of David Selznick, who has asked him to discuss two stories, one of which he will direct. He will stay there to make the film or return in the Spring. This does not mean, however, that he is cutting adrift from British films for he intends to make two films a year in England and his Hollywood commitments will be made with this qualification.

Stevenson is known to American audiences for his direction of "Nine Days a Queen," "King Solomon's Mines," "Owd Bob" and "The Ware Case."

Elizabeth Allan, British star with a certain Hollywood prestige, returns to screen work this month under the production aegis of Dan Birt, in a film adapted from Gertrude Jennings' play, "The Young Person in Pink," which is being directed by Adrian Brunel for distribution by Butcher's Film Service, who also are joint producers.

Miss Allan is also to play in a screen version of "Inquest," the Michael Barringer stage success which is to be placed in production shortly by Charter Film Productions for release by Grand National.

NEW PRODUCER HAS MARY CLARE

Hurley Productions, a new company, is producing for Grand National release, "Mrs. Pym of Scotland Yard," in which Mary Clare, the distinguished actress, portrays Mrs. Pym, the only woman detective in Scotland Yard.

The character, Mrs. Pym, who has been the central figure of a number of successful stories by Nigel Morland, was first suggested to the author by the late Edgar Wallace. In addition to Mary Clare the cast includes Edward Levy, Nigel Patrick, Janet Johnson and Anthony Ireland.

The film is being directed by Fred Elles at the Highbury Studios.

Warner Units

Taking advantage of the brief snatches of fine weather, Warner-First National has two units on location, one in Cumberland and the other in Wales, while at the studio David Macdonald continues work on "The Midas Touch."

The Cumberland unit is a work on sequences for a film tentatively titled "Doctor O'Dowd," adapted for the screen by Austin Melford and Eric Twist from a story by L. A. G. Strong. In this film, Producer Sam Sax brings to the screen a young Irish girl, Peggy Cummins. Many famous Lakeland beauty spots will be used as backgrounds for the film, which is being directed by Herbert Mason.

The Wales unit is filming a motor crash sequence, climax of "The Midas Touch," in which Harry K. Barnes is starring.

Ahead of Schedule

Five days ahead of schedule, Alexander Korda's "The Thief of Baghdad" concludes actual studio shooting at Denham this weekend.

Dr. Ludwig Berger, associate producer and director, will hand over the picture to William Cameron Menzies for the plenteous trick photography which is a feature of this color film. Dr. Berger, who has contracts in Paris, is due back there for work by August 17th, but he will return later to Denham to supervise the music and cutting on the film.

Weather of the kind peculiar to the English summer has interfered with Michael Powell's location work, and up to the time of writing only three days shooting has been concluded on exteriors.

Immediately "The Thief of Baghdad" is completed Korda plans to start production on another color production, "Manon Lescaut," in which Merle Oberon will star.

Itemized

Shooting has been concluded on the Irving Asher "Ten Days in Paris," made at the Denham Studios for Columbia release. Picnic sequences on the banks of the River Colne, which runs through the studio grounds, formed the material for the last day's shooting. The night shooting, interrupted by occasional thunder storms, was finished after sequences in which Rex Harrison, star, has a final midnight encounter with a gang of international spies.

Meanwhile Irving Asher is preparing his new production, "What Immortal Hand," which is due to start at Denham immediately.

* * *

Edward Ashley, young English actor whose work in "Spies in the Air" attracted considerable attention among the London critics, has been tested by Paramount, which has an option on him. He has left London for Hollywood.

* * *

"Dressed to Kill," directed by Roy William Neill for Warner-First National, has been retitled "His Brother's Keeper."

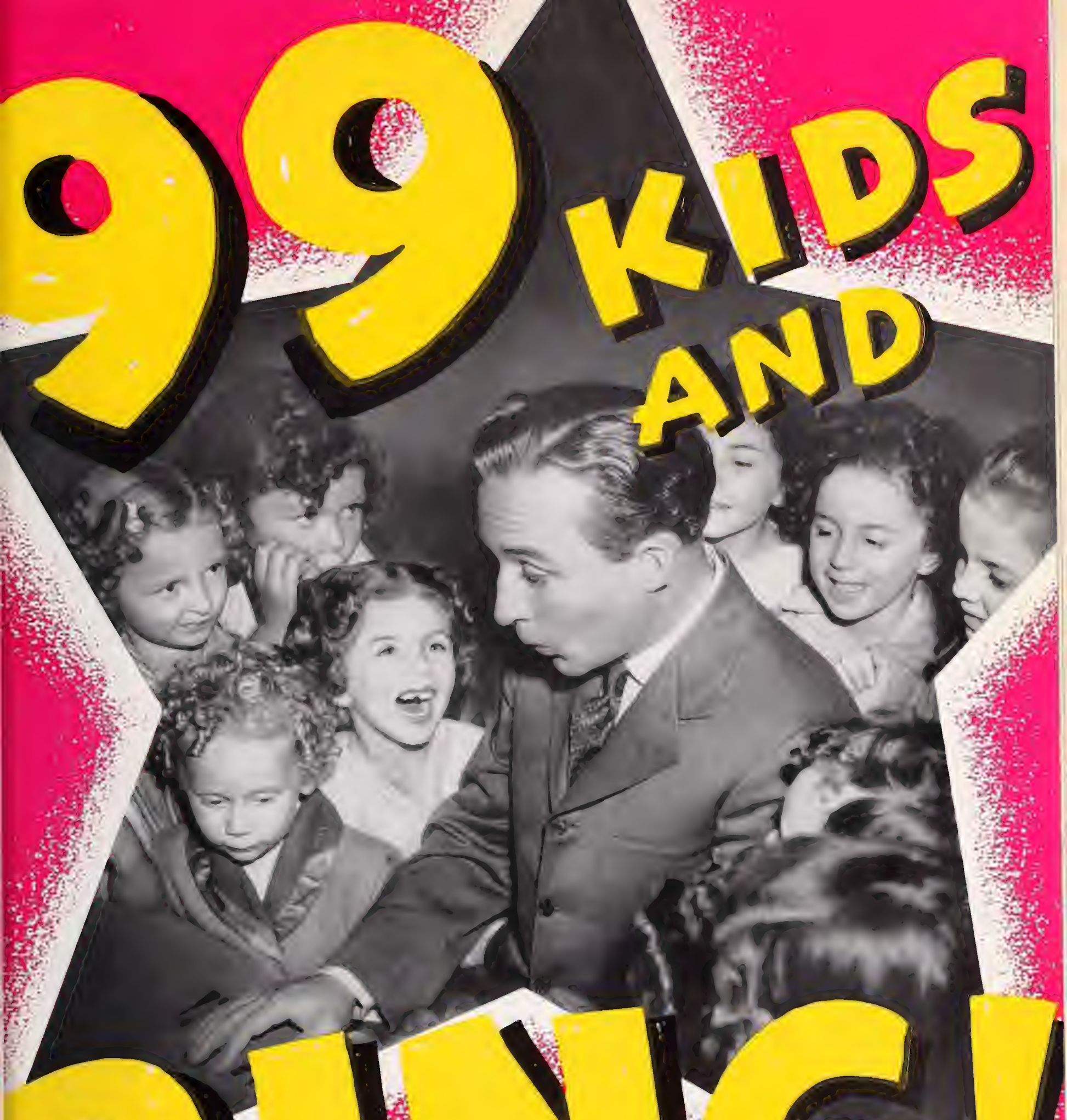
* * *

Location work, at the Royal Naval College Dartmouth, is now in full swing for Maurice Elvey's "Sons of the Sea," and four cameras will be engaged there for three weeks filming scenes in the Naval training center.

"Sons of the Sea" will be the first full-length picture to be filmed entirely in a British color process, namely, Dufaycolor.

This picture is the initial effort of a new production company—British Consolidated Pictures Ltd.—of which the directors are Maurice Elvey, K. C. Alexander and G. Aird Whyte. Grand National Pictures are to release the picture.

99 KIDS AND



BING!

The Biggest BINGY-est Best

PARAMOUNT'S

THE STAR MAKER



Enough entertainment for three featur

Show in Town!



ER

pictures! . . .



99 kids and Bing!

Bing Crosby in his grandest role as the Broadway showman who made the kids of yesterday into the big stars of today!



1 terrific dead pan comedian!

The one and only Ned Sparks, Hollywood's favorite dead pan laugh-maker, in his funniest role as the lad who has to play guardian to Bing's 99 kids



1 grand Paramount discovery!

Louise Campbell, Paramount Golden Circle star, topping her performance in "Men With Wings", as the loving helpful wife of "The Star Maker". A part which will insure Miss Campbell's rating among the first ladies of Hollywood.



1 glorious-voiced little girl!

Fourteen-year-old Linda Ware, sensational new singing star discovery of Producer Charles R. Rogers, discoverer of Deanna Durbin.



100 musicians led by Walter Damrosch!

World famous Walter Damrosch, conducting the Philharmonic Orchestra of Los Angeles in Beethoven's Fifth, and other musical masterpieces!



18 thrilling song hits!

Fourteen old tunes, including Gus Edwards' "School Days", "I Can't Tell Why I Love You but I Do", "Sunbonnet Sue", "If I Was a Millionaire", "In My Merry Oldsmobile" and "I Wonder Who's Kissing Her Now".

Four new hit parade tunes—"Go Fly a Kite", "A Man and His Dream", "An Apple for the Teacher", "Still the Bluebird Sings".

That's Paramount's . . .

"The Star Maker"

with

BING CROSBY · LOUISE CAMPBELL
LINDA WARE · NED SPARKS
LAURA HOPE CREWS · JANET WALDO
WALTER DAMROSCH with the Philharmonic Orchestra of Los Angeles

Directed by Roy Del Ruth · Produced by CHARLES R. ROGERS

Screen Play by Frank Butler, Don Hartman and Arthur Caesar · Based on a Story by Arthur Caesar and William A. Pierce · Suggested by the Career of Gus Edwards

4 STAR PROMOTION FOR...

"The STAR MAKER"

Dozens of Radio Song Plugs

In addition to the return of Bing Crosby himself to the Kraft Music Hall on July 20th to introduce the new hit songs in "THE STAR MAKER" to his huge audience of radio fans, Paramount has succeeded in giving both the new songs and the old-time favorites in the picture, the most extensive radio and disc plugging ever given picture song hits. "Go Fly a Kite" was fifth out of fifty radio song hits in number of plugs last week.

GUS EDWARDS Broadcast

Last Friday night, August 18th, over the Columbia network, millions of fans were pre-sold on Paramount's "THE STAR MAKER" by a glorious half-hour birthday celebration in honor of Gus Edwards, on whose life story the picture is based. The program starred Eddie Cantor, Jack Benny, Bob Burns and Linda Ware.

The Linda Ware Orphan Trip to Hollywood

Eighteen "most deserving orphans" chosen from 18 key cities, left last Saturday for Hollywood to be guests of little Linda Ware, fourteen-year-old orphan screen starlet, at world premiere Monday night of Paramount's "THE STAR MAKER", little Linda's debut in pictures—a tremendous news break in all these cities.

Big Oldsmobile Ad Tie-Up

A big four-color double-truck advertisement in the Saturday Evening Post on August 26th inaugurates the big campaign to be run by the Oldsmobile Company, tying in with "THE STAR MAKER" and the old-time song hit, "In My Merry Oldsmobile", featured in the picture.

U. S. REPORTS ON FILM CONDITIONS IN BOHEMIA, MORAVIA, IRELAND, ICELAND

Nazis Push German and Italian Films into "Protectorate"; Irish Import 82 Per Cent of Product from America

The Nazis are "pushing" films of Germany and of Italy, its axis partner, into the "German Protectorate" of Bohemia and Moravia, as expected, and are pushing out of what was once Czechoslovakia the films of most other countries, principally those of Hollywood, also as expected. Consequently American participation is likely to be limited to the three companies now represented in Germany—Metro-Goldwyn-Mayer, Paramount and Twentieth Century-Fox.

The Irish in Eire import from America 82 per cent of the films shown there.

Eighty-five per cent of all films shown in Iceland are from Hollywood, five per cent from Germany, and the remaining ten from England, France and Denmark.

The police department has taken over the regulation of exhibition in Guatemala City.

These are the highlights of reports received this week by Nate Golden, chief of the Motion Picture Division of the Bureau of Foreign and Domestic Commerce, U. S. Department of Commerce, at Washington, from commercial attaches abroad. The Division has been unusually active of late in reporting on film conditions in foreign countries, many of which had been shut off from Hollywood because of the international situation.

Unsettled in Bohemia, Moravia

While the film situation in the Bohemian-Moravian "Protectorate" is as yet far from settled, it is possible to make some deductions as to the trend of affairs, according to the report from the U. S. Attche in Berlin, one of the first to reach America.

"The large and excellently equipped Barrandow studios of former Czechoslovakia are a welcome addition of which the German industry is prepared to take full advantage, especially in view of the notable shortage of studio space in Germany. They are already occupied with the production of German films and it may be assumed that the production of Czech films will be greatly reduced though a certain production may be maintained for the sake of propaganda," reports the Attache officer.

"The extension to the 'Protectorate' of the restrictions applying in Germany will cause a shortage of films for the former Czech market. This shortage will at least to some extent be met by the exhibition of German films previously banned in Czechoslovakia though at the same time Czech and foreign films, banned in Germany, which are already in the 'Protectorate,' have been withdrawn. It is at least possible that more American films will be shown in the 'Protectorate' than are permitted in Germany, though in general the ban on entry into Germany extends also to the 'Protectorate.' More Italian films will be shown as these are now being pushed according to the terms of the German-Italian film agreement.

"It is not yet definitely decided which American companies will be permitted to continue operating in the 'Protectorate' but it seems all together probable that American participation will be limited to the three companies now represented in Germany (MGM, Paramount, Fox).

"The registration fee imposed on all films imported into the former Czechoslovakia has been discontinued for German films. This registration fee amounted to 17,500 Czech crowns.

"Another change is that German films need no longer be put before the Prague censors. Foreign films must be passed by the Prague board as heretofore.

Motion picture films exposed, positive, are subject to a duty of 3d. (6 cents) per foot.

Reports on Films In Iceland

There are 10 motion picture theaters in Iceland, according to a report to Washington from the Commercial Attache at Copenhagen, Denmark. These are located in the following cities: Reykjavik 2, Vestmannaeyjar 2, Akureyri 1, Akranes 1, Hafnarfjördur 1, Keflavik 1, Isafjödur 1, and Siglufjördur 1.

American sound equipment is utilized only in the two theatres of Reykjavik. All the remaining theatres use Zeiss Ikon and Bofa sound equipment. With the exception of Reykjavik, two to four shows are given weekly, varying with activities of the fishing season.

American motion pictures during the past two years were shown to the extent of 85 per cent, German five per cent and the remainder English, French and Danish. There are no film exchanges in Iceland and all films are distributed through the Scandinavian branches. To import motion pictures in Iceland it is necessary that a special license be issued in each case by the Valuta and Import Commission.

Guatemala Regulations

According to the Commercial Attache at Guatemala City, the director general of the National Police has outlined to motion picture theatre owners and distributors the following regulations governing motion picture programs in Guatemala City.

(1). Programs are not to be altered in any way from those announced or advertised, and this refers not only to the pictures to be shown, but to the order in which they are shown, in the case of double features, etc. The fine for infringement of this regulation will be 100 quetzales.

(2) No theater owner may sell tickets beyond the actual seating capacity of the theater, nor may he permit persons to stand or place additional chairs in aisles or other vacant spaces in the theater. The fine for infringement of this rule shall be 50 quetzales.

(3) The hours for closing of performances at night are set at midnight, at the latest, on Monday, Wednesday, Saturday and Sunday, and at 11:45 P.M. on Tuesday, Thursday and Friday. A fine of two quetzales for each minute beyond these fixed hours shall be imposed for infringement.

These regulations have been agreed to by theatre owners and distributors.

"The number of films to be produced in 1939 is 35, as compared with 41 in the preceding year. The total number of films to be shown this year will be greatly reduced, from 318 in 1938 to approximately 200 in the current year, the drop of from 180 to 70 American films being the chief reason. German films will naturally be almost double those of last year, an increase from 40 to 70," the report continues.

"The total number of films shown in Czechoslovakia last year amounted to 318; 54 per cent were American, 13 per cent domestic, seven per cent French, and the remaining 12 per cent English, Italian and Russian. Total production costs for the 41 Czech films were 30.5 million crowns. In spite of the political situation, which naturally also affected the motion picture business, a 33 per cent reduction in turnover, caused by the loss of the Sudetenland—the year was a better one than 1937. Liabilities show a decrease by 4,000,000 crowns, that is, 26.3 millions, compared to 30.5 millions at the end of 1937.

The Industry In Ireland

There are 200 sound-equipped motion picture houses (seating 120,000) in Ireland (Eire), formerly known as the Irish Free State. Five houses were constructed and opened during 1938 with a seating capacity of around 8,000. Theatre prices range from eight cents to 60 cents. Box office receipts are estimated to be in the neighborhood of £1,300,000 ($6,500,000), according to a report to Washington from the Consul at Dublin.

Of the 1,506 motion pictures imported last year, 82 per cent were American, 17 per cent British, and the remaining one per cent was made up of three German, one French, and an Irish film.

Imports of motion picture films exposed, positive, during 1938 amounted to 7,873,100 linear feet as against 8,241,500 in 1937.

Receipts from customs duties on motion picture films for the year ended March 21, 1938, amounted to £61,300 ($306,500).

All films going into the 26 counties of southern Ireland known as Eire are brought in under a film bonded house and a date is booked with the censor for viewing them and a fee of 10s. per reel paid for censorship. If a picture passes the censor a certificate is given and the film is then cleared from the bonded store, duty being paid. It is then ready for exhibition throughout Ireland. On the other hand, if the film is turned down by the censor, appeal may be made to a board of five on the payment of a deposit of £5, and if the film passes the Appeal Board without cuts the £5 is refunded, but if the film is cut by that Board, and passed on these cuts, the £5 is retained.

There are two production companies operating in Ireland. One is the Hibernian Film Company, located at Killarney, a privately-owned company which made only one film during 1938 entitled "Uncle Nick." The second company is also an entirely Irish one working in Dublin.

CLAIM FASTEST FILM SHIPMENT

Marking the fastest film shipment on record from Las Angeles to Australia, according to Metro-Goldwyn-Mayer, and the first time a print has been shipped entirely by air between the two cities, the first print of "From the Ends of the Earth, A New Romance in Celluloid", institutional short subject, arrived in Sydney Thursday, 13 days after leaving the Culver City studio, to have its preview at the MGM Australian convention.

The print arrived in New York via TWA, proceeded to London on the Yankee Clipper and then proceeded by way of the Royal Dutch Air Lines to Sydney.

Nine Shows Now Set for Broadway Winter Season

Nine legitimate shows are scheduled for opening on Broadway in September to start the new season. Four are musicals, four straight dramas and one in a series of revivals. No addition to the 11 now playing will be made in August with the exception of the possible resumption on August 21st of "I Must Love Someone."

September's Musicals

The musicals set for September include George White's "Scandals"; Shakespeare's "A Midsummer Night's Dream," with music by Benny Goodman and the setting altered to New Orleans in the 19th century, to be produced by Erik Charell and Jean Rodney; "Buggy Ride," based on a book by Don Herold, to be produced by Lew Gensler and to star Joe Cook, and a new edition of "Houseboat on the Styx," with new music for the show which had a three months run 11 years ago, to be produced by Ned Jakobs.

Leonard Sillman plans to revive old favorites for two-week runs with a permanent acting company supplemented by guest stars. Other dramatic pieces include a dramatization of Adolph Hitler's "Mein Kampf," by Earle W. Waldron, to be produced by Mr. Waldron and S. M. Chartock; "These Are the Times," a story of the American Revolutionary War by Charles O'Neill, to be produced by Actors Repertory Company; "The Astonished Ostrich," a farce by Archie Menzies, to be produced by Ted Hammerstein and Martin S. Meyers, and "Skylark," a domestic comedy by Samuel Raphaelson, to be produced by John Golden and to star Gertrude Lawrence.

Several shows are tentatively planned for presentation in October, including a comedy by George S. Kaufman and Moss Hart about a touring lecturer, the producer to be Sam H. Harris; "Ladies and Gentlemen," a court room comedy by Ben Hecht and Charles MacArthur, to be produced by Gilbert Miller; "Too Many Girls," a college musical with book by George Marion, Jr., and songs by Rodgers and Hart, to be produced by George Abbott, and "John Henry," dramatized by Roark Bradford from his book of the same name. Music has been added by Jacques Wolfe.

Other Kaufmans Considered

Mr. Harris is considering three other Kaufman works. Mr. Miller will choose a selection from about 10 properties upon which he has options but will make a final decision after viewing the London product. The Theatre Guild will produce its usual six shows, but none is set yet. Playwrights Company expects to produce "Key Largo," by Maxwell Anderson; "Summer Night," by Sidney Howard; a musical by Anderson and Kurt Weill and an Elmer Rice play.

The George Abbott office has three more plays but has not decided on titles for them. They include a comedy by Gladys Hurlbut, a serious drama by Ayn Rand and another on the serious side. The Shuberts plan a new edition of "Hellzapoppin," a musical for Beatrice Lillie, and possibly one for Mae West. Katherine Cornell may revive Shakespeare's "Measure for Measure" for herself and with Maurice Evans in the male lead. The Group Theatre plans four plays, including an intimate revue and an original by Clifford Odets.

Brock Pemberton is considering a play dramatized by Colin Clements and Florence Ryerson from their novel, "This Awful Age." Mr. Gensler has four more besides "Buggy Ride." They are a play by Ernest Hemingway on the Spanish revolution; "Saturday Night," by Vicki Baum and Benjamin F. Gensler; a play by John Bayly based on an unpublished biography of Woodrow Wilson by Morris Zatz, and a musical by William F. Stucky, with music by Perry Lafferty and lyrics by Burt Shevelove.

Richard Aldrich and Richard Myers will bring "My Dear Children," by Catherine Turney and Jerry Horwin, in which John Barrymore has been touring since March, in December. Doris Dudley is slated to play the female lead in the place of Elaine Barrie. In addition they have scheduled "Foreigners," a satire on governments by Frederick Lonsdale; another by Lonsdale, possibly for Joan Crawford; and "Rats of Norway," by Keith Winter, which was produced in London six years ago.

Mr. Golden is considering a revival of "The First Year"; a Chinese fantasy and a play based on Francis Hackett's forthcoming book "Queen Anne Boleyn." Laurence Schwab and Courtney Burr are preparing a musical version of the hit "Sailer Beware." Eddie Dowling is considering a fantasy, "Peter Penny under the Dream Tree."

CRITICS TO PAY TAX ON PASSES

Dramatic critics will have to pay the regular federal tax on the free tickets they receive for shows that have no narrative plot, such as the revue, "Pins and Needles", but they will be exempt from paying the taxes on their tickets to plays, under a ruling by D. Spencer Bliss, deputy commissioner of Internal Revenue.

The ruling also applies to others besides critics. The amount of the tax on the passes will be the same they would pay if they bought their tickets at the full price.

National Decency Legion Classifies 13 Pictures

Of 13 pictures reviewed and classified by the National Legion of Decency in its listing for the current week seven were approved for general patronage and six were listed as unobjectionable for adults. The films and their classification follow.

Class A-1, Unobjectionable for General Patronage: "Chicken Wagon Family," "Fighting Renegade," "Gantry the Great," "Hawaiian Nights," "New Frontier," "Riders of the Frontier," "The Star Maker." Class A-2, Unobjectionable for Adults: "Coast Guard," "Eternal Youth," "Full Confessions," "These Glamour Girls," "La Ultima Melodia" (Spanish), "When Tomorrow Comes."

Film Audience Group Formed by Hotel Man

The American Congress of Cinema Audiences, recently formed by Mal Sibley, Hollywood hotel man, will aim to "iron out the double feature evil," and "protest the caliber of so-called 'B' pictures," according to Mr. Sibley, now in San Francisco seeking to develop the organization in that city.

Says Mr. Sibley, further, "Picture producers also have been accused for years of regarding movie goers as moronic, and now we propose to show the film-makers that they are in error."

Censors Collect $300,311 From Motion Pictures

The yield to New York State for its censorship and review of pictures licensed for exhibition during the 12 months' ending June 30, 1939, was $300,331.50. The revenue is two per cent under that for the fiscal year which ended June 30, 1938, when receipts totaled $306,945, or $6,614 more.

The tax is based on the application of producers or distributors to the Motion Picture Division for exhibition licenses in the State. The original film is taxed $3 per 1,000 feet or fraction thereof and at the same time, the application includes the number of prints to be authorized. Duplicates are taxed $2 per 1,000 feet.

Cost Put at $165,00

Total cost of the operation of the Motion Picture Division, including its screenings, appeals, the salaries of its reviewers, inspectors and field workers costs on the average of $165,000 yearly, so that the State's net profit for the year was approximately $135,000. Irwin Esmond, the director, is also chief reviewer and the work of his division includes inspections in theatres to see that the films displayed carry the State seal and are authorized for exhibition in the form screened.

—

Application for an order restraining the city of Portland from interfering with the showing of the motion picture "Peter the First" at the Esquire Theatre has been filed in circuit court by Herbert Rosenener, proprietor of the theatre.

The complaint states that the municipal board of review has refused permission for the showing and that the city council supported its ruling.

The board in banning the picture based the prohibition allegedly on moral grounds. The complaint declares the picture is not immoral, gruesome or likely to disturb public peace or morals.

—

Acting on orders from Mayor Krogman, police at Wildwood, New Jersey, last week prevented the film, "Wages of Sin," from being shown at a local theatre. Mayor Krogman, superintendent of the Calvary Presbyterian Sunday School, called the film immoral and degrading. Monseignor James A. Moroney, representing the Catholic Legion of Decency, thanked the Mayor for his action.

—

"Saint Theresa of the Child Jesus," a French film, and "The Curé of Aldea," a Spanish picture, have passed the Mexican censors. They are the first wholly religious pictures to do so.

—

A private showing of the French film, "Harvest," which has been banned by the New York State censor board, was arranged for Tuesday by the National Council on Freedom from Censorship, in a drive to lift the ban. The council is allied with the American Civil Liberties Union. If the ban is lifted, the New York League of Women Shoppers will sponsor its premiere, tentatively set for September 13th at the World Theatre, New York.

Set Levy Testimonial

The testimonial dinner to Nat Levy, RKO divisional manager, recently transferred from Detroit, will be given in Detroit September 30th. All exchange managers are on a committee of the Variety Club, headed by Eddie Heiber, Universal manager.

PROJECTIONISTS' TRAINING INSTITUTE PLANNED BY INDUSTRY IN ENGLAND

Exhibitors, Distributors, Technical Society Study Proposals for Improving Operators; Apprentice Scheme Considered

by AUBREY FLANAGAN
in London

With the British exhibitor still for the most part absent on his annual vacation, and a general atmosphere of inertia and inactivity obtaining throughout the industry, things have been moving, during the dog days, in the direction of a new era for the projectionist. On all sectors of the labor front, and with the formal approval of the exhibitor groups, movement is current towards the establishment of a national training charter for the man in the box.

Plan Approved by CEA

Long mooted in labor circles, the principle of a national training scheme for projectionists provided the Cinematograph Exhibitors Association with its most spirited session at this year's Conference, and produced a resolution in favor not only of the principle, but of the carrying thereof into practice.

Since late June matters have moved quickly. Culminating development is the calling by the British Kinematograph Society—the trade's technical and academic body—of a conference to discuss the matter and translate resolutions into action. Invited to confer are the appropriate bodies, the CEA, the Guild of Projectionists, and the National Association of Theatrical and Kine Employees. Their objective is a national syllabus to be drawn up, not by pedagogues but by various trade technicians and experts.

The move should co-ordinate the sectional activities of the various groups, help to give national expression, if not national action, to the currently disjointed movements. The Kine Employees, following the cordiality with which their spokesman was received at the Blackpool Conference, and immediate sequel to their own annual conference last month, are now preparing plans to be considered by the trade for a national trade technical institute as source and parent body of a proposed national training scheme. The Guild of Projectionists, jealous of their own status, seek trade co-operation for the doctrine that their organization can be enlarged to operate any official scheme. The CEA, naturally, will follow up their Blackpool resolution by discussing the whole matter at their next General Council, which will be in November.

Films Council Considers Idea

Meanwhile, on a front not so far removed, the Films Council itself is likely to examine further the question of a national apprentice scheme for the industry. The idea was recently considered by them, and shelved, pro tem, on the grounds that the time was not opportune. The Association of Cine Technicians, who are represented on the Films Council, takes a different view and will work towards more immediate action.

Impetus is given to the present activity by the increasing concern of exhibitors with the potential shortage of operating box staffs, result not only of the increasing demands of local authorities for a minimum number of employees in the box, but by the depletion of staffs occasioned by employees being called up under the new Militia Act.

Despite the sectional disagreement on ways and means there is, generally speaking, agreement that a national scheme for the training of picture house projectionists is desirable on all grounds, that it will only be practicable and productive if it is a national scheme with full trade approval, and that it should operate from a central and representative trade body.

Already training schemes are in operation in certain areas, have been organized with the joint approval of local education authorities, are often assisted by the readiness of exhibitors not only to allow employees time off with pay for studies, but also to meet a proportion of the cost of training. Bristol exhibitors have worked on a scheme with the aid of the local technical college, Devon and Cornwall have agreed to support a scheme put forward by the local Projectionists Guild, North Country exhibitors sit on an educational panel which has been exploring the training of projectionists.

Training Courses in Operation

Already various courses of training are in existence in trade and extra-trade circles. The Polytechnic, Regent Street, revered and learned technical training establishment, has a course of training for projectionists. The Guild of British Kinema and Projectionists Technicians, has long had a correspondence course for the training of its members. Middlebrough's educational authority, one of whose most active members addressed the Blackpool Conference, has course in nine of its colleges. These and others should, it is thought, be co-ordinated under a national scheme operating from a central institute or society using the same syllabus and text books and contesting for national diplomas. What would virtually be an educational charter for the projectionists would, it is contended, enhance the prestige of the industry and by improving the standard redound to its commercial advantage.

One of the most active bodies moving towards the ultimate ideal is the NATKE, who, as already recorded, scorning such minor obstacles as the holiday season, are proceeding forthwith to materialize their ambition of a national trade and technical institute having the backing of the projectionists themselves and the trade at large.

Exhibitors Prefer Guild

Though not opposed to this view in general, a wide exhibitor body of opinion is known to prefer the Projectionists Guild as the appropriate organization, and a resolution to this effect will be proposed by technical expert, Major Bell, at the September General Council meeting of the CEA. The NATKE, however, are no strangers to the idea of a charter for projectionists, presented as far back as 1909 a bill to Parliament for the training, examination and registration of "operators' (Anglo-Saxon for "projectionists"). A bill which by the apathy of the employees and the lack of co-operation from the trade, was defeated.

That there is need for a higher technical status for projectionists is generally admitted. T. J. O'Brien, Secretary of the NATKE, quoted as an example a list of duties to be undertaken by a projectionist in a small rural cinema. These listed by his manager were:—

"(a) All plant to be kept clean. (b) All floors to be kept clean—lino and rubber floors to be washed. (c) Car-park to be kept clean. (d) Front of the cinema and alleys and all gulleys and drains to be kept clean. (e) To be responsible for all the windows and shades, inside and out, including the glass entrance and the doors. (f) All billing except posters and insets. (g) To look after the two men's lavatories, stalls and balcony."

It is the objective of the labor and technical groups to take the projectionists out of the car park and put him back into the projection box. Agreement would seem to be complete on the ethics of that purpose but it remains to be seen if agreement can be achieved on who is to have the privilege of guiding him there.

QUOTA PRODUCTIONS GAIN IN ENGLAND

A total of 36 British features were registered by the Board of Trade in the first four months of 1939. Of the 36, five were treble quota and five double quota, a total equivalent in registration value of 52 single features. Foreign feature registration totalled 78.

The figures compare with 33 registrations for the corresponding period in 1938, of which six were treble and five double quota.

In addition 10 British features were registered for the exhibitors quota only during the four month period for 1939. A total of 132 British shorts were registered and 236 foreign shorts.

The figures indicate a considerable increase in quota production for the 12 months from January to December, 1939.

French Ease Restrictions

The French Ministry of Commerce, according to a dispatch to the New York *Times* from Paris, has published a decree removing restrictions on certain types of films imported into the country. The films are either silent films to be made into sound films in France or sound films to be dubbed in france after importation; in both cases having to be over 900 meters in length.

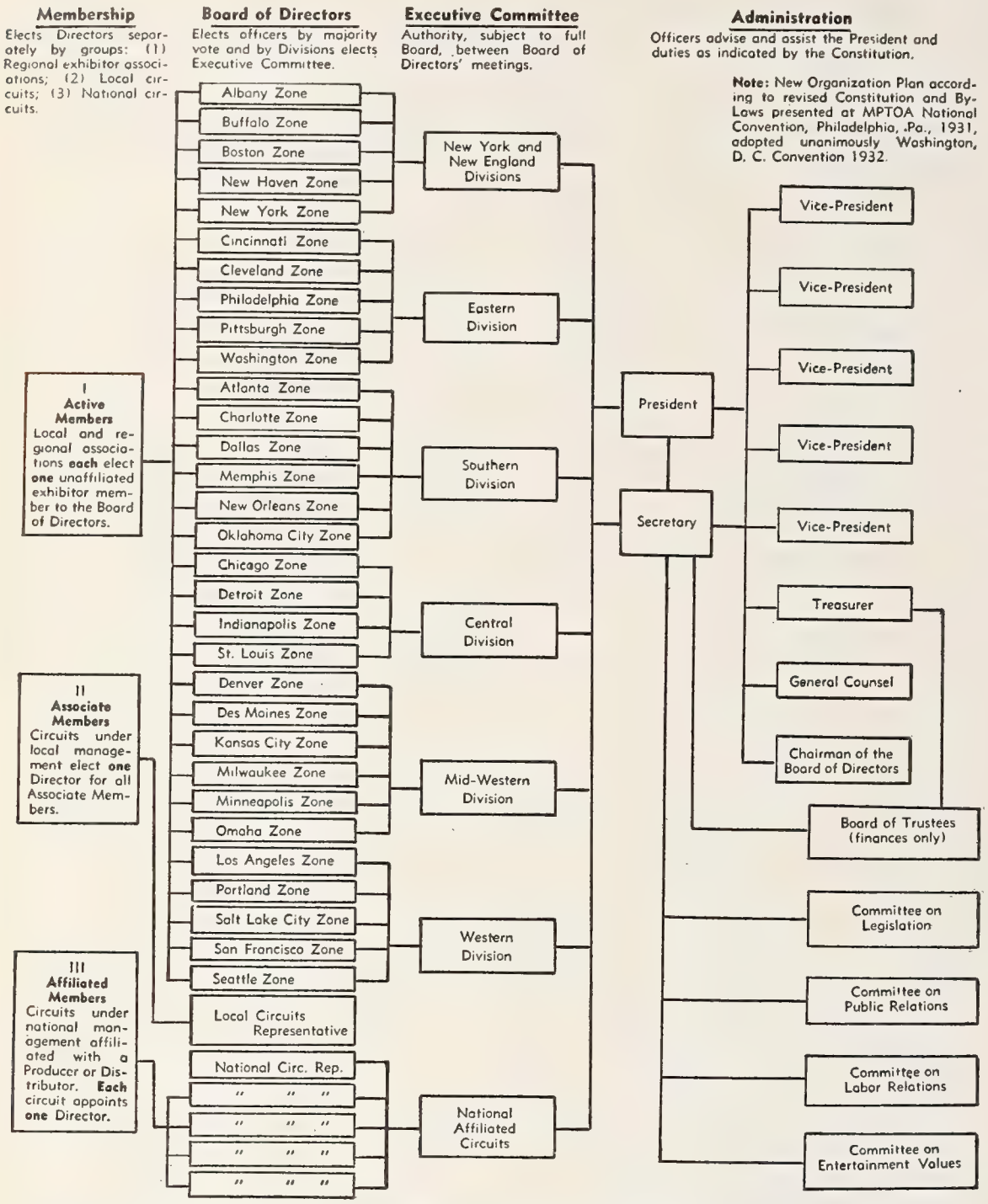
The French industry has protested the decree, especially as it applies to films wholly produced abroad.

The abrogation of the quota on dubbed pictures applies to films imported from all countries.

Reissuing "Hallelujah"

King Vidor's all-Negro production, "Hallelujah," released in 1929 by Metro-Goldwyn-Mayer, has been made available for return bookings as a result of continued requests. The film is now playing at the New Amsterdam theatre in New York on an extended engagement. Nina Mae McKinney stars in the film.

The MPTOA on Its 19th Anniversary



This week, marking the 19th anniversary of what is now the Motion Picture Theatre Owners of America, national headquarters of the MPTOA in New York submitted to the industry an "organization chart" of the association as now constituted.

Declaring "We believe in home rule", in not "dictating policies or activities to local organizations", and that "the MPTOA structure presents an efficient way to express collectively exhibitor views and opinion", Edward L. Kuykendall, president, pointed out, first, that membership is composed of three groups: active (local and regional exhibitor organization affiliates), associate (local circuits) and affiliated (circuits of the majors); that the board of directors is made up from 31 divisions, the executive committee from seven geographical sections and that five vice-presidents, three other officers and five different boards and committees advise and assist the president in the manner described above.

Heineman, Scully Away

William Heineman, Universal western sales manager, has left for an extended tour of his territory, and will return to New York in about two weeks. After sitting in on circuit deals in St. Louis, he went to Chicago, making several other stops before arriving on the Coast. William Scully, general sales manager, returned to New York Monday from Charlotte, North Carolina.

Sponsor Drama Festival

Mary Pickford is a sponsor of the New Jersey Festival of Plays at the Papermill Playhouse, Milburn, N. J. Other sponsors are Mrs. Franklin D. Roosevelt, Tallulah Bankhead, George Abbott, Ann Harding, George M. Cohan, Brock Pemberton, Billy Rose, Sinclair Lewis, George Kaufman, John Garfield, Neysa McMein and Florence Reed.

Loew's Expanding In Buenos Aires

Loew's, Inc., operating and theatre parent company of Metro-Goldwyn-Mayer, the only one of the majors to operate theatres in South America, is looking for locations for suburban theatres in Buenos Aires, Argentina, according to Sam N. Burger, special foreign representative, now in New York from South America and South Africa.

Either acquisition of existing houses or construction of new theatres would be considered. Loew's now has two houses in Brazil, one in Chile, one in Porto Rico, one in Uruguay and one in Peru, all of them being first run houses.

Paramount, which formerly was affiliated with theatre interests in South America, has sold all its interests, while Warner Brothers, with over 450 theatres in the U. S., has only one house abroad, the recently opened Warners' London. Similarly, RKO operates no houses in South America, nor does Twentieth Century-Fox.

Mr. Burger said that his company was the first to install air conditioning in its theatres in South America, and that it helped to raise grosses; with other houses forced to follow suit.

While Loew's has at present a total of six theatres in South America, there are 1,250 in Brazil, 200 in Chile, 121 in Porto Rico, 150 in Uruguay and 200 in Peru. While Brazil and Chile actually have more than the number of theatres indicated, the totals represent theatres wired for sound.

Mr. Burger cited Robert Taylor, Nelson Eddy, Clark Gable and Mickey Rooney as among his company's most popular male stars, and Norma Shearer, Greta Garbo and Jeanette McDonald as the most popular among the female stars.

Mr. Burger, who will remain in New York for a few months, said that his recent trip was of a routine nature.

Sack Enterprises Open New York Exchange

Sack Amusement Enterprises, distributors of Negro pictures, has opened a New York exchange at 723 Seventh Avenue. The company has other branches in Dallas, Atlanta and Chicago. Lester J. Sack, vice-president of the organization, is branch manager in New York. Adolph Pollak has been named sales representative and Dorothy Schapiro is cashier.

Sack is national distributor for Million Dollar Productions, Inc., producer of Negro pictures. The New York exchange will serve the eastern territory. A few pictures with white casts also will be handled. Alfred N. Sack, head of the company, recently celebrated his 20th anniversary in show business.

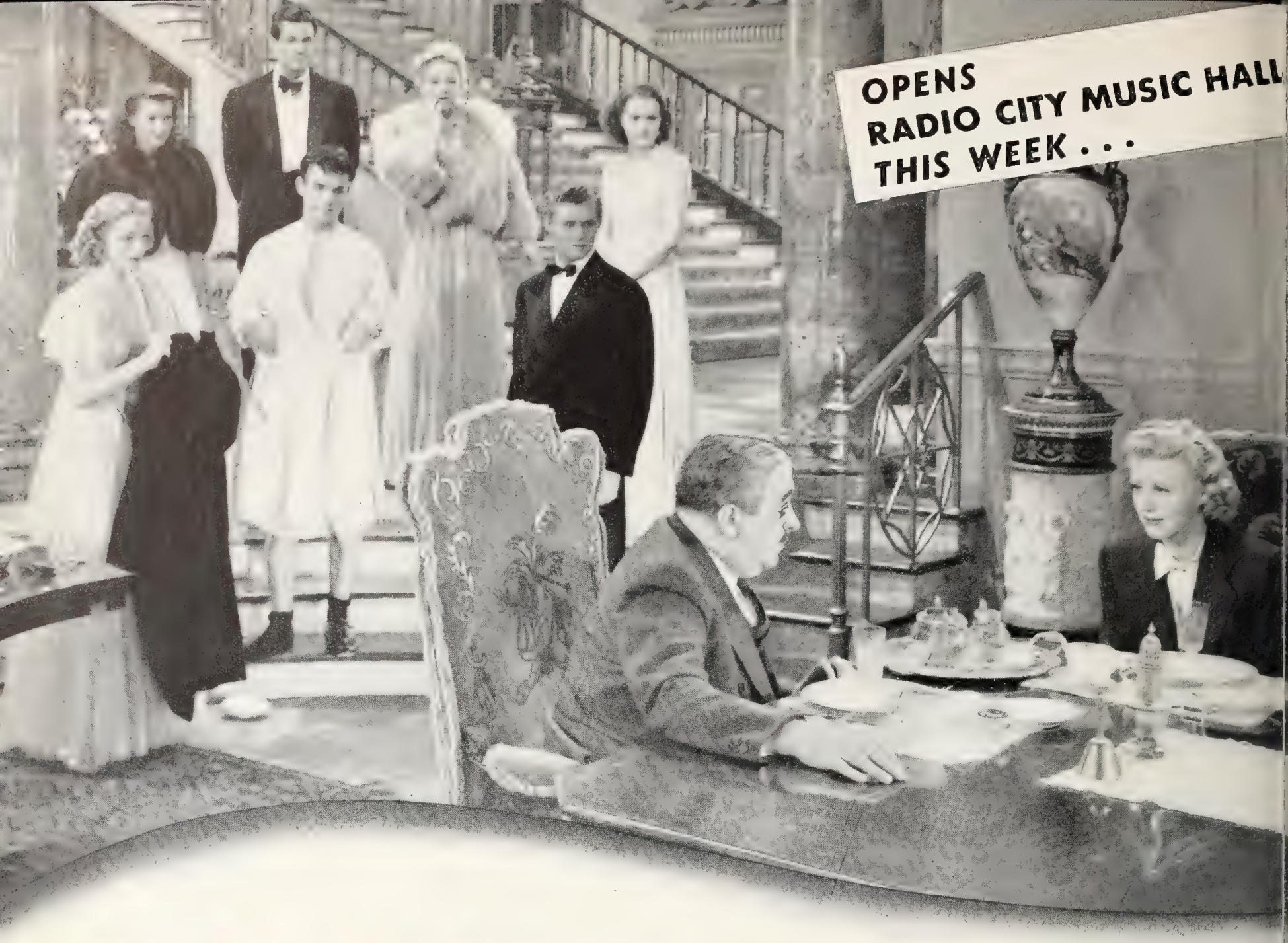
Fort Meade Theatre Burns

The only theatre in Fort Meade, Fla., the Fox, burned to the ground this week. The Fox, which was formerly the Majestic, has been supplying amusement for Fort Meade for nearly 28 years. The building is owned by P. O. Mullin of Haines City. No insurance was carried on the building.



FIFTH AVENUE GIRL

knows Men and Motors.. Fun and Fashions!



IT'S BIG BOX-OFFICE WHEN A SHOW HITS THE TOP IN LOVE AND LAUGHS AND GORGEOUS GLAMOUR!

Ginger for love—Ginger for laughs—Ginger for glamour!...Never before has she been so much of all three as she is in this warmly romantic, daringly spiced, fast-tempoed story of a jobless beauty who moves in on a millionaire and his family! . . . Keyed to a perfect pitch of modern entertainment by the touch of producer-director Gregory La Cava, who played so richly on your heart-strings with "Stage Door."...

Yes, sir . . . another BIG ONE from RKO RADIO!

Ginger Rogers

IN

"FIFTH AVENUE GIRL"

WITH

WALTER CONNOLLY • VERREE TEASDALE • JAMES ELLISON

TIM HOLT · KATHRYN ADAMS · FRANKLIN PANGBORN

PRODUCED AND DIRECTED BY GREGORY LA CAVA

PANDRO S. BERMAN IN CHARGE OF PRODUCTION

SCREEN PLAY BY ALLAN SCOTT

SHORT PRODUCT PLAYING BROADWAY

Week of August 19

CAPITOL
Romance of Celluloid..... MGM
Feature: The Wizard of Oz. MGM

CRITERION
Take a Cue..... MGM
Marriage Go-Round ..... RKO Radio
Class in Swing..... Paramount
Feature: Island of Lost Men. Paramount

MUSIC HALL
March of Time, No. 13.... RKO Radio
Feature: In Name Only.... RKO Radio

PARAMOUNT
Unusual Occupations, No. 6. Paramount
It's the Natural Thing to Do. Paramount
Feature: Beau Geste..... Paramount

RIALTO
Cavalcade of Stuff..... Educational
Feature: Exile Express..... Grand National

RIVOLI
Sea Scouts..... RKO Radio
Pack Trip..... RKO Radio
Feature: When Tomorrow Comes..... Universal

ROXY
Birthplace of Icebergs..... 20th Cent.-Fox
Feature: Stanley and Livingstone..... 20th Cent.-Fox

STRAND
Remember When..... Vitaphone
Hare-Um Scare-Um..... Vitaphone
Feature: Old Maid..... First National

Redwing Plans 24 On Indian Legends

Chief Robert Redwing, Indian motion picture director and producer, of the Redwing Motion Picture Company, Inc., New York, plans to start production shortly on a series of 24 films built around Indian legends, comprising both features and short subjects. The title of the first production is "The Saga of the Lenni-Lenape Indians," who inhabited what is now New Jersey.

The tribe has been extinct for hundreds of years. New Jersey State Board of Archaeologists' members are serving on the advisory board of the Redwing company, to warrant the authenticity of the educational film, which will be released throughout the country's schools.

SMPE Group Seeks More Power Cost Data

Data on the electric power costs of several hundred theatres have been collected by the special subcommittee of the Projection Practice Committee of the Society of Motion Picture Engineers. The survey, begun last spring, is for the purpose of providing a basis for recommendations calculated to reduce, in general, the cost of electric power in theatre operation.

The committee states that power cost figures, in accordance with the questionnaire being used, are desired on about a thousand representative theatres distributed throughout the country, and asks for the full cooperation of theatre managers so that enough data may be procured to make really helpful recommendations possible.

All-Shorts Program Triples Dallas Theatre Business

Mrs. Besa Short's Ideas Applied at Interstate's Melrose

A new revenue producing use for the short subject has been demonstrated by the Interstate circuit of Texas with an all short subject show at a Dallas neighborhood theatre which drew more than triple the average Thursday business for the house. The show was staged with the cooperation of the circuit's special short subject exploitation and booking department, which for the last several years has been making patronage building capital of a part of the theatre program which exhibitors often neglect.

Building on an idea which has been tried by other theatres with varying success, Henry Long, manager of the Melrose in Dallas, and Charles Meeker, publicity executive for Interstate's Dallas neighborhood houses, selected the program and planned the advertising and exploitation.

Upper Middle Class Area

The Melrose is in a business and upper middle class residential section with a normal territorial drawing radius of approximately 20 blocks. On the day of the show a number of telephone calls were recorded from all sections of the city asking directions to the theatre, and a check of car license number of patrons showed an attendance from a wide territory. Regular prices of 10, 15 and 25 cents were in effect but the regular opening time was set back from 6 P. M. to 1:45 P. M.

The program included "Sons of Liberty," "Donald's Cousin Gus," "Ranch House Romeos," "Screen Snapshots," "Leave Well Enough Alone," "Bars and Stripes Forever," "Artie Shaw and Band," "It's the McCoy," "Airwaves," and "Clockwise."

The Melrose show derived from the special attention given short subjects by Interstate through its special department established about five years ago under the supervision of Mrs. Besa Short. The department has proved successful in terms of both box office returns and audience reaction, according to R. J. O'Donnell and Karl Hoblitzelle, heads of the circuit.

130 Theatres Served

The department staff includes, in addition to Mrs. Short, three booker-secretaries, each of whom handles a group of towns. In all a total of more than 130 theatres are served.

In building the programs for each theatre a definite effort is made to keep the total running time within one hour and 45 minutes. With feature films that run 100 minutes or more nothing more than a newsreel and cartoon is booked, particularly for the preferred time dates, while the midweek changes include a comedy or two-reel musical with an additional one-reel subject, depending on the length of the feature and the type. Weak features are given name short subjects that can be sold to make the whole program look better and bigger. Heavy, melodramatic features are lightened with musicals or novelties, and comedy features are given surrounding shorts of a more serious nature. An effort is made to keep subjects that appeal mostly to children away from sophisticated features.

Close Contact Maintained

A short subjects report is sent in each week by each manager, listing notes, suggestions and audience reaction to the program. These, together with a weekly bulletin prepared at the home office, keep the theatres and the department in close contact. The bulletin includes descriptive reviews of all subjects screened. A "Distinctions" column is used for the managers who send in campaigns on shorts, and there is a "Dog House" for the manager who overlooks selling a short or fails to send in his weekly report.

Admission Taxes Jump $43,000

Federal admission tax collections, which have been fluctuating sharply from month to month through 1939, took an upward turn in July, totaling $1,534,249, it was reported Monday by the Internal Revenue Bureau at Washington.

Decrease from Last Year

The month's receipts compared with $1,491,260 in June, but were heavily below the July, 1938, total of $1,618,813, it was shown.

The July increase of some $23,000 over the preceding month was in contrast with the experience last year, when collections dropped nearly $6,000 between June and July.

As further evidence of the lower taxable attendance at places of amusement, the bureau reported that collections for the first seven months of the current year were $10,690,477, more than a quarter-million dollars below the $10,965,575 taken in by the Government during the corresponding period last year.

While total collections increased, receipts from the Third (Broadway) New York District showed a sharp decline, dropping from $457,258 in June to $397,415 the following month, where they were $284,000 under the $681,445 received in July, 1938, bureau figures disclosed.

Heaviest declines in the Broadway sector were in box office collections, from $393,376 to $344,694; tickets sold by brokers, $12,079 to $8,162; tickets sold by proprietors in excess of established prices $3,375 to $181, and admissions to roof gardens and cabarets, $42,667 to $34,519. Taxes on free or reduced rate admissions increased from $5,760 to $7,192, and on permanent use or lease of boxes and seats from nothing to $2,666.

Set French Film Opening

The American premiere of "Song of the Streets," new French film released in this country by Arthur Mayer and Joseph Burstyn, will be held at the 55th Street Playhouse, New York, early in September.

Death on his hands . . . love in his heart . . . the throbbing drumbeat of guilt battering his soul! . . . DRAMA fused in white-hot emotional fires . . . flung on the screen with TNT THRILL-POWER! . . . Made for the millions who love movies with SUBSTANCE—and box-office all the way!





FULL CONFESSION

VICTOR McLAGLEN

SALLY EILERS

JOSEPH CALLEIA

BARRY FITZGERALD

RKO RADIO PICTURES

Produced by ROBERT SISK
Directed by JOHN FARROW
Screen play by JERRY CADY

POPULARITY OF AMERICAN FILMS SHOWING WIDE GAIN IN HOLLAND

German Films Losing, English Generally Weak, But French Product Is Making Important Place in the Dutch Market

by PHILIP DE SCHAAP
in Amsterdam

American film product is enjoying a wide and increased popularity with Holland theatre audiences as is indicated from the figures for 1938 showing the total of pictures imported into the country. Product from the United States reached the number of 338 out of a total of 539 films imported from all countries, an increase of 26 more pictures than during the preceding year, 1937. Germany ranked a poor second with only 84 productions, France with 59 and England with 22. During 1937, from a total of 499 films, American product accounted for 312; Germany numbered 75; France sent 45 and England imported 31.

Germans Losing Ground

In spite of geographical and linguistic closeness, German films are losing popularity with the Dutch audiences. While in 1931, 1932 and 1933, product from Germany totaled nearly as many as the American importations, the following five years have seen a sharp decline in German imports and a corresponding increase in product from the United States. The decline in popularity of German pictures comes from a decrease in the quality of picture production with the advent of the Nazi government and its control over the film industry in that country.

French product, on the other hand, is making an increasingly important place for itself in the Dutch import market. Although at the present time there is no possibility of France replacing the United States in first place position as leader in films import, French pictures are meeting with increased popularity in Holland due to a careful selection of product. Only the best productions are distributed by Independent offices. Films such as "Quai des Brumes," "Prisons des Femmes," "Pepe le Moko" (the French edition of "Algiers") starring Jean Gabin, "Les Soeurs Klee," "Les 5 Sous de Lavarede" with Fernandel, "Prison sans Barreaux" have received excellent box office patronage from the Dutch picture goer. This program of exhibiting superior French product will be continued for 1939-40, during which period there will be an increase in the number of films from France, including such pictures as "Gibraltar," "Hotel du Nord," "La Bête Humaine," and "La Loie Sacrée."

English Films Weak

Business on English pictures is generally weak in Holland. However, there is one exception to this condition in the case of George Formby, who is one of England's most popular players, but who up to the release of his picture, "It's in the Air," was unknown to Dutch audiences. "It's in the Air" has been doing outstanding business in all Dutch towns in spite of the summer weather and is now playing its seventh week at the Hague with receipts reported better every day.

It is expected that domestic production is to show more activity. The Dutch national film star, Lilly Bouwmeester, who has made three outstanding films, "Pygmalion," "Daddy Long Legs" and "It Will Be Better Tomorrow," is scheduled to begin a new production in the near future. There are two production centers in Holland. One, the Cinetone Studios, is located in Amsterdam, and the other, under the name of "Filmstad," with Loet C. Barnstijn as owner, is at the Hague, Wassenaar.

The City Theatre Circuit has received permission from the Dutch Bioscoop Bond (National Federation) to produce pictures and the Filmstad studios will be occupied by this organization. Another distributing office with the production of domestic features is the N. V. Filmex which uses the Cinetone studios. Directors of Filmex are Robert Siodmak, Karl Lamac and Frederick Zelnik.

In view of the prominent position of the American companies in Holland, their influence on the construction and organization of the Dutch trade is important and evident. In spite of this fact, however, there has been some trouble between representatives of the Bond (Federation) and American distributors. The request of United Artists to open a branch office has been denied; Metrotone News has been banned because of existing competition in the newsreel field, and Metro-Goldwyn-Mayer has been denied permission for a theatre in Amsterdam. The American companies are all members of the Bioscoopbond, only under whose name the distribution and exhibition of pictures are possible. In the event of an impasse between the managing board of the Bond and the American companies it would be possible for a boycott to be begun of product from the United States. However, such action would seem to be unlikely since figures show how strongly the Dutch market is influenced by American production. At the present time, the establishment of a United Artists branch office is being held up. Loet C. Barnstijn has been representing the company in Holland for several years.

$643,000 Gross for Quarter

During the first quarter of 1939, a total of 2,536,287 persons visited the motion picture houses in Amsterdam with gross receipts reaching an approximate figure of $643,000. During the corresponding quarter in 1938, the gross admission receipts totaled $591,000. Amsterdam with a population of 800,000 has a number of 35 houses throughout the city. With film business in general growing better, the best money making pictures during the past months have been "Marie Antoinette" (MGM), "Boys Town" (MGM), "The Citadel" (MGM), "Stolen Life" (Paramount), "Les Deux Gosses" (French), "Algiers" (United Artists), "Frankenstein" (Universal), "It's in the Air" (British), "You Can't Take It With You" (Columbia), "Les Loeurs Klee" (French) and "Gunga Din" (RKO).

The Dutch Court has handed down a decision forbidding an exhibitor from cutting a picture and screening it in another form different from the film as originally passed by the Board of Censors. At times Dutch exhibitors have cut a picture when their total program ran too long, particularly on the occasion of double bills, but in the future this practice will be outlawed and only the picture as it is passed by the censorship body will be allowed to be shown in the theatres of Holland.

Hollywood Product Shown Increasing In Holland from 1931 through 1938

The following table indicates the yearly increase in American film imports in Holland since 1931, compared with other film-producing countries:

	1931	1932	1933	1934	1935	1936	1937	1938
UNITED STATES	185	155	228	265	240	290	312	338
GERMANY	131	153	122	91	84	84	75	84*
ENGLAND	11	9	20	27	25	32	31	22
FRANCE	29	11	38	55	48	49	45	59
HUNGARY	—	—	1	5	4	4	1	1
NETHERLANDS	—	2	1	11	10	18	11	18
AUSTRIA	—	—	5	9	23	21	11	—*
RUSSIA	2	1	—	2	4	9	1	9
CZECHOSLOVAKIA	—	—	3	10	18	7	5	1
OTHER COUNTRIES	5	7	7	7	13	14	7	7
							499	539

* Pictures of Austrian origin included in the German total for 1938.

Showdown on 144 Year Old "Blue Laws"

Delaware's 144-year-old Sunday blue laws, enacted in 1795 to prohibit "any worldly labors," and which have been used as the chief weapon against Sunday movies in the state, are finally headed for a showdown, Attorney-General James R. Morford, of Wilmington, serving notice that if the legislature does not immediately bring the ancient statutes within the scope of modern life, enforcement agencies will proceed to enforce it as it stands.

Mr. Morford's ultimatum came after Caleb M. Wright of Georgetown, attorney for Charles S. Horn, owner of the Blue Hen theatre, Rehoboth Beach, complained that the theatre had been singled out on the blue law Sabbath charges. Mr. Horn paid three successive Sunday fines and his theatre was finally closed on August 13 on the Sabbath breaking charge.

Forwarding his ultimatum to Gov. Richard C. McMullen and members of the General Assembly, Morford offered the services of the attorney general's office, if amendatory legislation is desired.

Sorry...

Due to the unfortunate illness of CAROLE LOMBARD, we regret our inability to deliver "VIGIL IN THE NIGHT" to Exhibitors in October, as we had planned.

We are happy... however, to announce that MISS LOMBARD is recovering swiftly; that production will be resumed soon; and that "VIGIL IN THE NIGHT" will be delivered at the earliest possible date.

R K O
RADIO
PICTURES

And to Carole... a speedy recovery . . . and hurry back HOME . . .

RKO RADIO

13 New Houses in Kansas, Missouri

Nine new theatres for a total of more than 4,500 new seats have been constructed since last August or are in process of construction at the present time in Kansas, and four new houses for about 2,000 seats have been built in Missouri in the same period.

This is well above the yearly average for the past five years in Kansas, and is about normal for the western half of Missouri. The yearly average for the five years ended December 31, 1938, runs slightly over six theatres for about 3,600 seas in both Kansas and Western Missouri. Costs have not changed materially in that period, but since the type of construction varies so widely, it is almost impossible to strike an average per house or per 1,000 new seats. Some of the houses are expensive new theatres built from the ground up. Others are fashioned from existing buildings. Even in the case of new theatres built out of old structures, the extent to which the old building is used varies from practically complete use of the existing structure to employment of only one or two sidewalls.

Wichita, Kas., has acquired two theatres in the past few months, Harold Gibbons's 700-seat theatre, not named, and T. H. slothower's 850-seat Sandra. Gus Diamond has the Vogue, 480 seats, in Salina, Kas., and will have the Roxie, 550 seats, in Eldorado, Kas., in another month.

Glen Klock built the new Klock in Fredonia, Kas., about 400 seats, which he has sold to Griffith-Dickinson Theatres, Inc. O. L. Christian is remodeling a building in Blue Mound, Kas., which will have 350 seats. Ray Rezac has broken ground for a new 500-seat house in the Oakland suburb of Topeka, Kas. J. E. Johnson's 300-seat Community at Gardner, Kas., was opened this year, as was D. A. Shadid's Dexter at Dexter, Kas., 400 seats.

In Missouri Commonwealth Amusement Corporation built the Boone, Columbia, 400 seats; C. E. Cook is building the Tivoli, Maryville, about 600 seats, for September opening. George Harttmann finished his 400-seat State at Mound City late last fall, and Frank Weary this spring opened his Vogue, 400 seats, at Richmond.

Projectionists' Day Tickets

A special ticket has been issued for Motion Picture Projectionists' Day, September 7th, at the New York World's Fair, which will admit the holder to the Little Theatre in the Special Events Building. The tickets, sold at the regular price of admission, can be purchased through P. D. Herbst, chairman of the ticket committee of Local 306, 251 West 42nd Street, New York. P. A. McGuire is chairman of the arrangements committee.

Miami Admission Prices

Admission prices at theatres in metropolitan Miami, owned by Paramount Enterprises, Inc., have not been cut to stimulate business although average attendance has been maintained, it was said this week by W. R. Lynch, general manager, following publication recently that prices there had been cut. Twelve of the company's 13 theatres are now operating, although the Flagler and Hialeah are operating week-ends only.

Atlanta Variety Club Starts; Omaha Elects

September 14th has been set tentatively as the date for the presentation of a charter to the Atlanta Variety Club, Tent No. 21, by the national organization. The officers and directors of the Atlanta club have been appointed as the committee to be in charge of the presentation for which elaborate plans are being made. The first membership meeting since the club was organized several weeks ago was held Monday at the Henry Grady Hotel. William K. Jenkins is chief barker.

Members of the Omaha Variety Club have elected Meyer Stern of Capitol Pictures and Leo Doty, United Artists office head, as directors, succeeding Roy Palmquist and E. D. Perkins. Mr. Palmquist was transferred by Universal to Kansas City and Mr. Perkins returned to the Warner exchange in Minneapolis.

The Pittsburgh Variety Club, Tent No. 1, voted this week to co-sponsor a boy's camp, and is conducting a drive for funds under the leadership of Ira H. Cohn, chief barker, and I. Elmer Ecker. Other members of the general committee are John H. Harris, Harry Kalmine, Dan Hamill, Larry Katz, Art Levy, Burt Bishop, Archie Fineman, Al Abrams and Dr. L. G. Beinhauer.

The Variety Club of Oklahoma City, Okla., will hold a board of directors meeting in the Black Hotel to decide on a permanent meeting place for the club and to consider applications of new members and to decide on some form of charity activity.

The fourth annual golf tournament of the Cincinnati Variety Club was held Monday at Summitt Hills Country Club, Covington, Ky. Proceeds were turned over to the St. Mary's Hospital fund which the club is sponsoring.

On behalf of Tent 11, Washington Variety Club, Rudy Berger has accepted a trophy from John Harris, national chief barker, in recognition of the club's charity work in the past year. The trophy was voted by the national convention of Variety Clubs, which acclaimed the Washington tent "the most humanitarian tent in America."

Work Being Completed On Film Bibliography

Work on *Film Index,* the 800 page bibliography of motion picture literature in preparation by the Federal Writers' Project of New York City, has reached the stage of editing of galley proofs.

The volume will be distributed by the H. W. Wilson Company, which shares publication sponsorship with the Museum of Modern Art Film Library. It includes classified and annotated guides to some 10,000 books and magazine articles dealing with the creative and technical aspects of film making. It also will offer reference to selected reviews of some 4,000 important films classified according to type. The book will sell for ten dollars a copy.

Benson With Universal

William Benson, former salesman at the RKO Albany branch, is now handling special sales assignments at Universal's New York exchange.

Australians Ask Reciprocal Quota

Efforts will be made by film interests in Sydney, N.S.W., to achieve reciprocal quota action by the British government. The aim is to amend the British films act to make Australian-produced films eligible for British renters quota credit.

Meanwhile, New South Wales exhibitors are disturbed over fulfilling their British obligations. There are four first-runs which use about 18 shows a year, six that use 36 shows and another three that use about 45 programs yearly. On the new 15 per cent quota basis these houses alone would need a total of over 30 class "A" British films to fill the quota requirements.

In the subsequent and suburban runs, where as many as 200 and 300 shows are used yearly, the problem promises to be even more acute. More than 100 British pictures with some strength are needed to fill the bill, and British production plans for the year, according to present schedules, do not call for that many top quality films.

—

Signing of the Woodabe circuit in New Zealand, for the 1939-40 product, was announced this week by Arthur Kelly, foreign sales manager of United Artists. Mr. Woodabe has been in New York for several weeks.

Seletsky in New Haven

Sam Seletsky has taken up his new duties as Republic manager in New Haven. George Rabinowitz, his predecessor, occupies Seletsky's former post, in charge of Western Massachusetts and Rhode Island, out of the Boston exchange.

Three RKO Foreign Sales Meets Held in August

Three RKO foreign sales conventions take place during the month of August, with one already held and two more scheduled. A Rio de Janeiro meeting for the Brazilian sales force opened last Friday, with Bruno Cheli, Brazilian manager, presiding. In attendance were Phil Reisman, foreign manager, and Nat Liebeskind, southern South American supervisor.

On Tuesday the company's Australian and New Zealand sales forces met at Sydney, with Ralph Doyle, manager of the territory, presiding. This will be followed by a convention at Buenos Aires on August 31st for the Argentine sales force.

FitzPatrick Gets New Contract

James A. FitzPatrick, producer of "Traveltalks" for Metro-Goldwyn-Mayer, has signed a new contract as producer with the company. He will issue 12 short subject travel films for release in the 1939-'40 season, dealing with North and South America.

Martin Quigley Returns

Martin Quigley returned to New York from Europe on Friday following a two months' visit abroad during which he studied motion picture conditions in England, Ireland, France, Italy and Spain.

WARNER, NATIONAL MANAGERS HEAR OF BETTER PRODUCT POSSIBILITIES

Gibraltar Circuit, Also in Annual Meeting, Approve Code Principles, Attack Neely Bill; Big Show Season Is Chief Topic

Important operating problems of the day and the general state of affairs in exhibition highlighted discussions at three circuit conventions this week.

Philadelphia territorial operators of Warners—largest bloc of the circuit, heard their general manager, Joseph Bernhard, warn that a manager's eye to operating expenses can mean the difference between profit and loss; Denver and Missouri divisions of Fox-National Theatres were apprised that the Neely Bill, the trust suits and other industry problems will not affect product quality; Colorado partners of the Gibraltor Circuit met in Denver to analyze problems affecting their 39 houses.

In practically every instance of convention address improvement in product quality was stressed.

Schlanger at Warner Meet

The fourth annual Philadelphia circuit managers meeting, including all managers, district managers and heads of departments of Warners, was held last Tuesday at the Bellevue Stratford Hotel in Philadelphia. Philadelphia circuit manager Ted Schlanger was chairman. The meeting was also addressed by Gradwell Sears, general sales manager for Warner Brothers; Lester Krieger, film booker and buyer for Philadelphia, and Harry Goldberg, in charge of advertising, publicity and exploitation for all Warner theatres.

Mr. Bernhard stressed the importance of getting the most out of each picture; that there is no picture made for which some alert manager cannot figure out a valuable sales angle; and that if a manager is to succeed he must be alive to these possibilities. He pointed out that a careful check on expenses can, over a period of time, mean the difference between a profit and a loss.

Mr. Bernhard announced that he would give an automobile to each of three Philadelphia managers who during the next year, by reason of their ingenuity and application of exploitation possibilities, show the greatest results.

Sears Is Speaker

Grad Sears spoke on the line-up of Warner pictures for the new season.

Telegrams were read, including a message from Jack L. Warner, in charge of production, and from S. Charles Einfeld, publicity and advertising director of Warner Pictures.

Ted Schlanger discussed the problem of service in the theatres—which he declared was paramount in importance. He discussed the company's policy of promotion within the ranks. He rated this as being important, explaining that the policy of the company is not to transfer or shift men around, without consideration of their families and personal conveniences.

He also laid stress on changes brought about by the FHA and various government projects, which results in shifting populations from one locale to another, pointing out that it is important for managers to be alert to these changes in their own neighborhoods.

Mr. Schlanger stated that the proper training of assistant managers is very important.

"In the eyes of the community," he added, "each manager is the company, he is the owner, and only when the manager has gained the respect and good-will of the community in which he works, does he and through him the company, receive the full benefit of that feeling. And only through service can the manager attain that end."

Booking Cooperation Urged

Lester Krieger, film booker and buyer, stressed the necessity of closer cooperation between the district managers and managers in the booking of pictures, as well as in the policies of the theatres as they related to film buying.

After a luncheon at the Bellevue-Stratford, the group reconvened at the Aldine theatre, to be shown the Bette Davis picture, "The Old Maid," after which they were addressed by Harry Goldberg, in charge of advertising, who discussed exploitation for the coming season. He explained that theatres cannot live on "naturals," they are too few and far between; that there is something about every picture that has a definite appeal to either a community or to some particular group—and that managers must be alert to make themselves aware of the special audiences that are being created.

Skouras at Fox Meeting

With 75 managers and Denver headquarters' men attending, the Fox Intermountain convention was held in Denver with Spyros Skouras attending. Rick Ricketson, intermountain division head, gave a luncheon for Mr. Skouras to which over 200 were invited. Mr. Skouras spoke on better theatre management and better service to the public, keeping in mind the theme of the convention—"How to Sell Tickets."

At the conclusion, the managers presented Mr. Skouras with a watch.

Mr. Skouras declared the theatre to be the most powerful agency to instill in Americans "a love of country," and called attention to the policy of Fox theatres, inaugurated several months ago, of selling America to Americans by way of the screen.

Admitting that some unintentional bad practices may have developed in the film and theatre business in its career, Mr. Skouras declared they were not so great as to preclude correction.

Earlier in the week, at a meeting of the Fox midwest division, in Excelsior Springs, Mo., Mr. Skouras declared that, regardless of the outcome of the Federal suits against the major companies, the Neely bill and the moves for divorcement of exhibition from distribution, the public will get better entertainment and the theatre manager will not be seriously hampered by any resulting conditions.

Rise of Businessmen Told

Elmer C. Rhoden, head of Fox Midwest, told the managers that the old type of showman who depended entirely on imagination is gone, and that the business man has replaced him in successful theatre operation. He declared he knew many great showmen who had failed, but no great business men.

With the winners in the Spyros Skouras showmanship campaign made known during the week in New York for each of the five National Theatres' division, a new drive, to be called the Fourth National Theatres Contest, was announced for Labor Day, to continue until December 24. Although $26,000 has been given away in the last campaign, the new drive will offer as high as $65,000, based on earnings above quotas of the various theatres, districts and divisions.

At their sixth annual meeting in Denver, the directors of Gibralter Enterprises, this week, agreed the proposed motion picture code to be a necessary thing for the independent, and noted that only fair rules governing arbitration would ever be acceptable to the strictly independent theatre owners.

Gibralter Enterprises, organized in 1934 by Charles R. Gilmour, formerly a Warner exchange manager in Denver, has grown from the original 13 theatres to 39, located in the Denver area. Each group is operated as formerly, by one well known in the field, and one of the directors of the company. They include Mr. Gilmour, president; E. John Greer, Santa Fe, N. M., chairman of the board and treasurer; Everett Cole, Alamosa, Colo., treasurer; and E. J. Schulte, Casper, Wyo.; E. W. Ward, Silver City, N. M.; T. F. Murphy, Raton, N. M., and W. H. Ostenberg, Scottsbluff, Neb., vice-presidents.

Radio Appearances Protested

The directors protested against the continued appearance of screen stars on radio programs and declared the derogatory activities of so-called radio "gossip columnists" were detrimental to the exhibitors, and said that such appearances and activities are one of the theatres' greatest competition. This protest will be carried to the producers and distributors.

Producers and distributors were asked to make available more proofs of ad mats, apart from the regular press books. Gibralter feels this would be an economy for the film companies, since at present several full press books are needed by most theatres for ad proofs they contain.

It was the unanimous opinion that the Neely bill would work unsurmountable hardships on individuals in the theatre field.

Managers, publicity directors and maintenance men met in their own convention, which was attended only for a brief period by the directors. Subjects under discussion and the speakers included "Executive Management," C. H. Chidley, Casper, Wyo.; "Fundamentals of Theatre Operation," T. W. Thompson, Loveland, Colo.; "Advertising and Publicity," W. C. Boston, Scottsbluff, Neb., and the coming product was discussed by Fred Knill, Denver, head booker.

Plans were also discussed for the Gibralter "Greater Show Season" which will start in all their houses October 1.

Cinecolor Announces Single Coated Stock

Cinecolor this week announced that all its prints will be delivered immediately on single coated stock (emulsion on one side only) produced by a new method. The new process, Cinecolor says, has the following advantages:

1. Makes refocussing unnecessary; 2. Sharper images; 3. Lower Cinecolor price, reduction effective immediately; 4. Possibility of scratches reduced 50 per cent with emulsion on one side of film only; 5. Grain reduced; 6. Splicing same as black and white—no longer necessary to scrape both sides.

Abbott on Coast

John E. Abbott, executive vice-president of the Museum of Modern Art, New York, and director of the Film Library of the museum, arrived in Hollywood this week for a business and holiday visit.

Westerns Have Outgrown Hollywood

—So We're "Shooting" Ours In Arizona!

Romantic ARIZONA, one of the least settled of the frontier States, is ideal for pictures. In many localities it is just as it appeared to the trail-blazing '49-ers, the two-gun bad-men and the pioneers who risked the scalping knives of the savage redskins to carve a Great State out of the wilderness.

Beautiful ARIZONA, with its rugged, awe-inspiring mountain peaks piercing skies of heavenly grandeur; its far-flung deserts dotted with fantastic lava buttes and historical waterholes; its rolling plains feeding millions of cattle and sheep; its thousands of Indians living in the same primitive manner as did their fighting forefathers; its pine forests, deep canyons and national monuments. . . .

All This Natural Magnificence Will Be Ours!

Breath-taking scenery never before photographed, great ranches teeming with livestock; rushing streams, sparkling lakes and roaring waterfalls; *real* cowboys and cowgirls; Indian villages; cow-towns and settlements which never grew up. . . .

In This Splendidly Vast Empire We Will Make *WESTERNS*
As They Should Be Made—

Authentic, Genuine, Educational—and Entertaining!

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1436 N. BEACHWOOD DR., HOLLYWOOD, CALIF. *EXCHANGES EVERYWHERE*

Trail-Blazing Did Not Cease With The Western Pioneers!

The motto of modern showmanship will always be—

"FORWARD—OR BUST!"

That is why we are now building a complete and permanent studio, fully-equipped with sound stages, carpenter, electrical and prop shops, administration buildings, lavish exterior sets, developing labs for rushes, etc.

at PRESCOTT, ARIZONA
for our
THREE *WESTERN* UNITS

Here will be located the production headquarters for the 24 or more feature Western pictures we will produce during 1939-1940, and from this hub will radiate all our Western picture activities throughout the great State of Arizona. Here we will produce:

8 "THE SAGEBRUSH FAMILY" featuring BOBBY CLARK, world's champion junior cowboy.

8 "TALES of BILLY the KID" featuring GEORGE HOUSTON, singing star of stage, radio, and screen.

8 "FRONTIER MARSHAL" Westerns, starring TIM McCOY, now at the zenith of his glorious screen career.

EACH OF THESE WESTERN PICTURES WILL BE PRODUCED IN ARIZONA—FROM MAIN-TITLE TO FINAL SCENE—ASSURING EXHIBITORS FINE, AUTHENTIC, WHOLESOME AND THRILLING WESTERN ENTERTAINMENT!

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1436 N. BEACHWOOD DR., HOLLYWOOD, CALIF. *EXCHANGES EVERYWHERE*

WHAT THE PICTURE DID FOR ME

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

Columbia

NORTH OF THE YUKON: Charles Starrett, Linda Winters—Played with "You Can't Get Away with Murder." Double bill that pleased fine. Both entertaining.—W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

OUTSIDE THESE WALLS: Dolores Costello, Michael Whalen, Virginia Weidler—Just an implausible picture that pleased very few. Running time, 60 minutes.—W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

YOU CAN'T TAKE IT WITH YOU: James Stewart, Lionel Barrymore, Jean Arthur, Edward Arnold, Spring Byington, Ann Miller—Let me add my bit of praise at this late date for one of the finest pictures to come out of Hollywood in many a moon. Best Sunday business for some time. Comment 100% satisfactory. Running time, 127 minutes. Played August 6-7.—R. A. Moore, State Theatre, Clarence, Iowa. Rural patronage.

First National

DARK VICTORY: Bette Davis, George Brent, Humphrey Bogart, Geraldine Fitzgerald—Strictly for the femmes. Better than average draw. Heavy stuff but this Davis gal eats it up. Picture will do business. Running time, 106 minutes. Played July 19-20. —R. A. Moore, State Theatre, Clarence, Iowa. Rural patronage.

DAUGHTERS COURAGEOUS: Lane Sisters, Gale Page, John Garfield, Fay Bainter, Donald Crisp, Claude Rains, Jeffrey Lynn, Dick Foran, Frank McHugh, May Robson—See this production by all means before you book it. The writer viewed it. My verdict is an ordinary B picture. No action, no entertainment. Just a review of a husband deserting his family and coming back after 20 years just as his wife was about to marry another man. She marries the other man and the husband goes tramping again. That's all. Cost very little to produce and will produce very little business and produced very little entertainment. Running time, 107 minutes.—W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

KID FROM KOKOMO, THE: Wayne Morris, Joan Blondell, Pat O'Brien, May Robson—Very good program picture. Does not reach the women but the men will like the comedy and action. Business average.—G. D. Carpenter, Colonial Theatre, Valdese, N. C. General patronage.

SWEEPSTAKES WINNER: Marie Wilson, Johnny Davis, Allen Jenkins—A silly picture. Unreasonable situations. Children only.—W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

YOU CAN'T GET AWAY WITH MURDER: Humphrey Bogart, Gale Page—Played with "North of the Yukon." Double bill that pleased fine. Both entertaining.—W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

Metro-Goldwyn-Mayer

BROADWAY SERENADE: Jeanette MacDonald, Lew Ayres, Frank Morgan, Ian Hunter—Bad business. Excellent picture. Very few people in my town appreciate Miss MacDonald's singing. Business (for some reason) extra good on "Sweethearts" but nothing on "Broadway Serenade."—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

BROADWAY SERENADE: Jeanette MacDonald, Lew Ayres, Ian Hunter, Frank Morgan—Was surprised at this picture. Very good. The patrons never missed Nelson Eddy. Everyone satisfied. Average draw. Running time, 113 minutes. Played August 2-3. —R. A. Moore, State Theatre, Clarence, Iowa. Rural patronage.

BURN 'EM UP O'CONNOR: Dennis O'Keefe, Cecilia Parker, Harry Carey, Nat Pendleton—Too much outside competition to rate this one. Plenty of thrills and good comedy by Nat Pendleton. O. K. for Friday and Saturday. Running time, 70 minutes. Played August 4-5.—R. A. Moore, State Theatre, Clarence, Iowa. Rural patronage.

ICE FOLLIES OF 1939: Joan Crawford, James Stewart, Lew Ayres, Original Ice Follies Cast—I liked this picture very much but they didn't break down the doors to get in.—A. G. Miller, Lyric Theatre, Atkinson, Neb. Rural patronage.

MARIE ANTOINETTE: Norma Shearer, Tyrone Power, John Barrymore, Robert Morley, Anita Louise, Gladys George, Joseph Schildkraut—Business bad.—Harland Rankin, Plaza Theatre, Tilbury, Ont. General patronage.

MIRACLES FOR SALE: Robert Young, Florence Rice, Gloria Holden, Frank Craven, Henry Hull—A hair-raising thriller with murders, ghosts and comedy. I run this on release date during carnival week and it pleased the young folks. I did not see the entire show at one time and am not sure yet who killed who and why, but that kind of show is popular here. An excellent cast, of which Gloria Holden, Frank Craven and Henry Hull are outstanding. If they like a mystery show, they will like this one. Running time, 71 minutes. Played August 4-6.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

STRONGER THAN DESIRE: Walter Pidgeon, Virginia Bruce—Good program picture which failed to draw. Played August 5-6.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Paramount

BULLDOG DRUMMOND'S BRIDE: John Howard, Heather Angel, Reginald Denny—As good as the average Drummond stories. Failed to excite extra business. Running time, 63 minutes. Played August 9-11. —W. C. Lewellen, Uptown Theatre, Pueblo, Col. General patronage.

I'M FROM MISSOURI: Bob Burns, Gladys George —Good picture, but, of course, not as good as "Arkansas Traveler." Paramount, why not make "Arkansas Traveler Returns"?—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

LADY'S FROM KENTUCKY: George Raft, Ellen Drew, Hugh Herbert, Zasu Pitts—Average weekend business. Our patrons liked it. Raft and Hugh Herbert both favorites here. Running time, 75 minutes. Played July 30-31.—R. A. Moore, State Theatre, Clarenece, Iowa. Rural patronage.

MILLION DOLLAR LEGS: Betty Grable, John Hartley, Donald O'Connor, Jackie Coogan—A swell little feature that pleased our audiences. Running time, 65 minutes. Played August 5-8.—W. C. Lewellen, Uptown Theatre, Pueblo, Col. General patronage.

NIGHT WORK: Charles Ruggles, Mary Boland—Entertaining program picture which failed to draw. Played August 7-8.—E. M. Frieburger, Paramount Theatre, Dewey, Okla. Small town patronage.

RHYTHM ON THE RANGE (Reissue): Bing Crosby, Bob Burns, Martha Raye—Not much business left in it. Average too low as to business. Running time, 80 minutes. Played August 9-11.—W. C. Lewellen, Uptown Theatre, Pueblo, Col. General patronage.

Republic

BLUE MONTANA SKIES: Gene Autry, Smiley Burnette, June Storey—For the first time in many pictures Autry gets shot. We had begun to think he wore a bullet-proof vest. "Frog" Burnette, as usual, draws the chuckles. Up to the Autry standard. Running time, 56 minutes. Played July 28-29.—R. A. Moore, State Theatre, Clarence, Iowa. Rural patronage.

COLORADO SUNSET: Gene Autry, Smiley Burnette, June Storey, Buster Crabbe—Good picture; good business. First business I have had this week. Played August 11-12.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

DESPERATE ADVENTURE, A: Ramon Navarro, Marian Marsh, Margaret Tallichet, Eric Blore—Just a desperate adventure when you play this class of stuff. Running time, six reels. Played July 27.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

GOLD MINE IN THE SKY: Gene Autry, Smiley Burnette, Carol Hughes—Many thanks, Republic and Gene, for a show that my patrons like. Brother exhibitors, get this series and your patrons will thank you for playing them. Ruined my opposition, a tent show, with this program. Played July 21-22.—A. G. Miller, Lyric Theatre, Atkinson, Neb. Rural patronage.

NIGHT RIDERS: Three Mesquiteers (John Wayne, Ray Corrigan, Max Terhune), Doreen McKay, Ruth Rogers—Good western. Understand Corrigan and Terhune are no longer with Republic. Monogram, why not spend some extra money and sign two stars with Jack Randall in a series of westerns. They would be really good business getters.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

RKO Radio

GUNGA DIN: Victor McLaglen, Cary Grant, Douglas Fairbanks, Jr., Joan Fontaine—Much enjoyed by my patrons. Plenty of action. Have been waiting since April to play same, but, however, was enjoyed by all. Running time, 104 minutes. Played August 3. —A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

LOVE AFFAIR: Irene Dunne, Charles Boyer—I've seen lots of pictures, but this one tops them all for perfect direction. How Leo McCarey can miss getting the Academy Award is beyond me. He has something on the ball. The cast was exceptionally good. The acting superb. Not often can one witness a perfect picture like this one. Played August 6-8.—A. G. Miller, Lyric Theatre, Atkinson, Neb. Rural patronage.

TROUBLE IN SUNDOWN: George O'Brien, Ray Whitley, Rosalind Keith—How the cow hands and hay balers went for this one. Ideal for Friday-Saturday. Played July 28-29.—A. G. Miller, Lyric Theatre, Atkinson, Neb. Rural patronage.

Twentieth Century-Fox

FRONTIER MARSHAL, THE: Randolph Scott, Nancy Kelly, Cesar Romero, Binnie Barnes—As good as producers claim it to be. Excellent plot, cast, action with outstanding performance by Randolph Scott. Running time, 70 minutes. Played August 5-8.—W. C. Lewellen, Uptown Theatre, Pueblo, Col. General patronage.

JONES FAMILY "IN HOLLYWOOD": Jed Prouty, Spring Byington—I am very much afraid that the public is getting fed up with this series. Families have their troubles alright, but there is the deadly sameness in all of this series.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

SECOND FIDDLE: Tyrone Power, Sonja Henie, Rudy Vallee, Edna May Oliver—This is a picture that will go good in any spot. Business very good considering the competition. Step on this attraction and watch the women come to see Tyrone Power and the men to see Sonja Henie. Running time, 87 minutes.— G. D. Carpenter, Colonial Theatre, Valdese, N. C. General patronage.

SUSANNAH OF THE MOUNTIES: Shirley Temple, Randolph Scott, J. Farrel MacDonald, Margaret Lockwood—Fox's darling is going the way of all child stars. Each picture she slips a little more. Shirley is still her own sweet self, but all the scenes are so palpably fed to her and we see a definite falling off of the adult patrons that used to go to her. Fox, I think, is finding it increasingly hard to find stories that the adult public will accept. This certainly was not one of them. The fact that Fox took her out of the percentage bracket leads me to fear that the vogue of child stars is passing. Maybe not this year, but this I do know: that she is only doing just average business where we used to stand them out on her pictures two years ago.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

YOUNG MR. LINCOLN, THE: Henry Fonda, Alice Brady, Arleen Whelan, Marjorie Weaver—Failed miserably at the box office. A perfect picture in every way except drawing power, which is the most im-

portant thing. Played on Sunday and they all stayed away in bunches. Played July 30-31.—Warren L. Weber, Ritz Theatre, Stafford, Kansas. General patronage.

United Artists

MADE FOR EACH OTHER: Carole Lombard, James Stewart, Lucille Watson, Charles Coburn—Very good. However, not much said either way. At least, nobody kicked. A little below par for weekend business. Running time, 90 minutes. Played July 23-24.—R. A. Moore, State Theatre, Clarence, Iowa. Rural patronage.

THERE GOES MY HEART: Virginia Bruce, Fredric March, Patsy Kelly—There goes your pocketbook. No good for us.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

ZENOBIA: Oliver Hardy, Jean Parker, Harry Langdon, Billie Burke, Alice Brady, James Ellison, June Lang, Stepin Fetchit, Hall Johnson Choir—Very good comedy, but not so good as the old Laurel and Hardy comedies were. An elephant can't fill Laurel's place, even such a good elephant as "Zenobia." Excellent supporting cast including Harry Langdon, Jean Parker, Stepin Fetchit, Alice Brady. The highlight was the singing by the Hall Johnson Choir. Running time, 73 minutes. Played August 2-3.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

Universal

DRACULA (Reissue): Bela Lugosi; **FRANKENSTEIN** (Reissue): Boris Karloff—Here's a sleeper program for a midweek date. Use lots of paper, the weak heart stunt and nurse and doctor angle and a midnight show and sit back and watch the two-bit pieces roll in. You can make enough on this to go to the World's Fair. Played July 6-7.—A. G. Miller, Lyric Theatre, Atkinson, Neb. Rural patronage.

FAMILY NEXT DOOR: Hugh Herbert, Joy Hodges, Juanita Quigley, Eddie Quillan—Hugh Herbert saves this picture from being a dismal flop. The quicksand scene, even the kids detected that. Running time, 61 minutes. Played July 26-27.—R. A. Moore, State Theatre, Clarence, Iowa. Rural patronage.

Warner Brothers

HELL'S KITCHEN: Margaret Lindsay, Ronald Reagan, "Dead End Kids"—Strong B product that pleased generally. Stand alone anywhere.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

NAUGHTY BUT NICE: Dick Powell, Ann Sheridan, Gale Page, Ronald Reagan—Pretty good musical show which failed to draw. Played August 9-10.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

OKLAHOMA KID: James Cagney, Humphrey Bogart, Rosemary Lane—Lots of "oomph" in this one for box office. Although it gets only two and one-half stars, it is good for six stars with us.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Short Features

Columbia

HOME ON THE RAGE: Broadway Comedies—Fine. Lots of laughs.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SCREEN SNAPSHOTS: No. 6—Well received. Fine.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Educational

CRAZY INVENTIONS: Treasure Chest—No entertainment value. Pulled it out after first night. Running time, one reel.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

Metro-Goldwyn-Mayer

COUSIN WILBUR: Our Gang—The usual laugh packed Gang comedy. These shorts please everyone from Grandpa to the baby. The best short on the market so far as audience appeal goes. Running time, 10 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

DARK MAGIC: Robert Benchley—Entertaining but too subtle for small towns.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

DOUBLE DIVING: Pete Smith Specialties—Fair sport short but these shorts do not click. They want comedy and are not satisfied with anything else. Running time, eight minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

PROPHET WITHOUT HONOR: MGM Miniatures—Entertaining filler.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

RADIO HAMS: Pete Smith Specialties—Very entertaining short. Pleased. Running time, 10 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

Paramount

PARAMOUNT NEWS: Issues 89, 90—King and Queen in the U.S.A. Very good newsreel.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

RKO Radio

BRAVE LITTLE TAILOR: Walt Disney Cartoons—Nice colored cartoon. Running time, one reel.—R. A. Moore, State Theatre, Clarence, Iowa. Rural patronage.

DONALD'S OSTRICH: Walt Disney Cartoons—Too short for any value. Running time, six minutes.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

MARCH OF TIME, NO. 10: Dixie-U. S. A.—Very best of entertainment. Running time, 20 minutes.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

Twentieth Century-Fox

YOUTH IN THE SADDLE: Ed Thorgersen (Sports)—Just a filler.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Vitaphone

LARRY CLINTON AND HIS ORCHESTRA: Melody Masters—A dandy. Orchids to you, Warners.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

LEITH STEVENS AND HIS ORCHESTRA: Melody Masters—All band acts the same. Running time, one reel.—R. A. Moore, State Theatre, Clarence, Iowa. Rural patronage.

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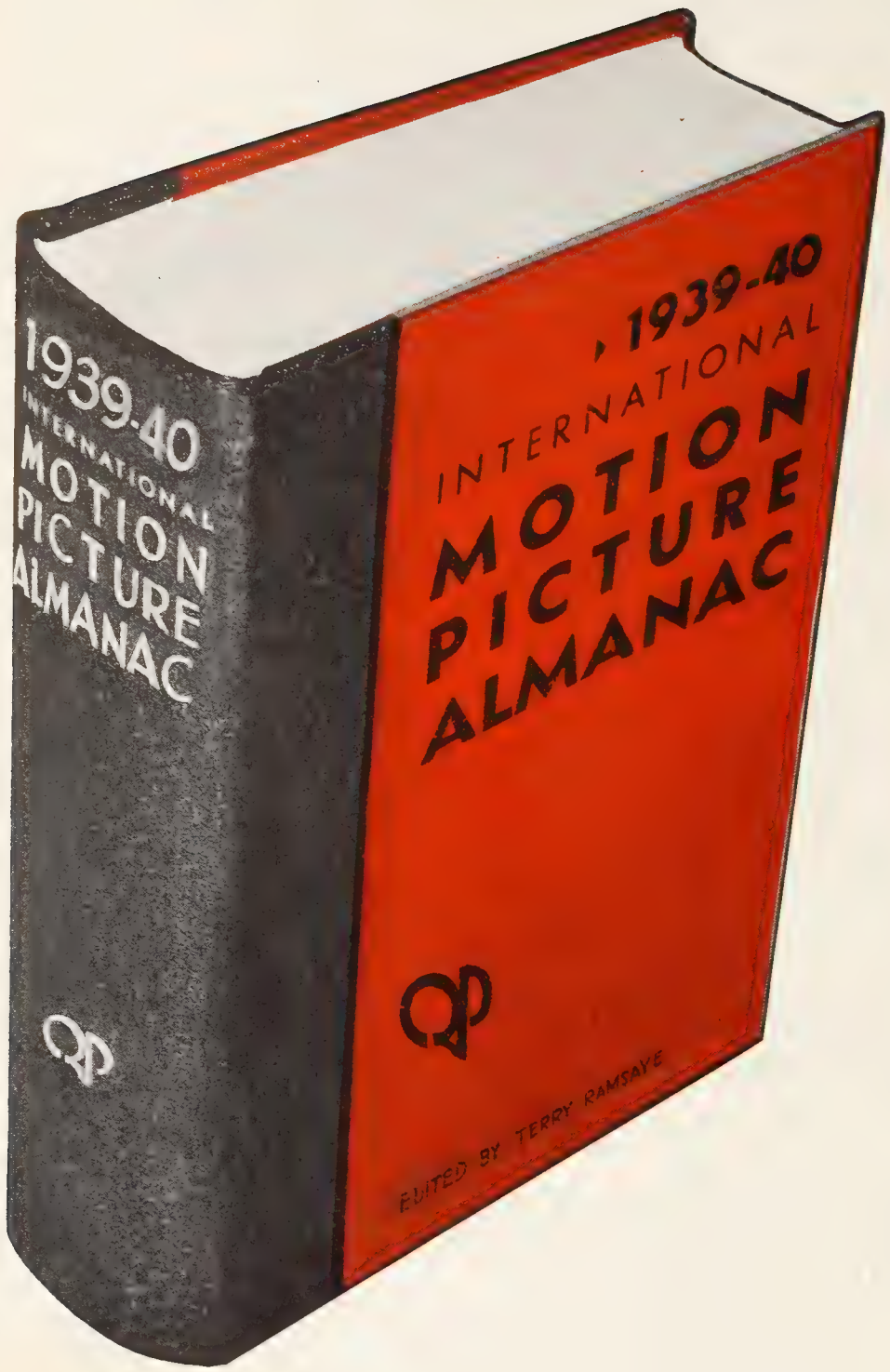
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Edited by
TERRY RAMSAYE

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NEW YORK

Paramount Sets Thirteen Releases

With 17 pictures completed, nine now in production and five more set to roll before the end of the month, Paramount this week set release dates on 13 of its 1939-40 season's product for the first quarter of the new season.

The release schedule for the first three months, starting September 1, will consist of the following 13 productions: September 1, "Death of a Champion" with Lynne Overman, Robert Paige, Joseph Allon and Virginia Dale; September 2, "Range War," first of the Harry Sherman Hopalong Cassidy subjects, starring William Boyd; September 15, "Beau Geste," the William A. Wellman production starring Gary Cooper, Ray Milland and Robert Preston with Brian Donlevy and Susan Hayward; September 22, "$1,000 a Touchdown," co-starring Joe E. Brown and Martha Raye with Eric Blore and Susan Hayward; September 29, "My Love for Yours," co-starring Fred MacMurray and Madeleine Carroll with Allan Jones and Helen Broderick.

Four pictures scheduled for October release are: October 6, "What a Life," adapted from the Broadway play and co-starring Jackie Cooper and Betty Field with John Howard and Janice Logan; October 13, "Jamaica Inn" starring Charles Laughton and Maureen O'Hara, Leslie Banks and Robert Newton; October 20, "Television Spy," with William Henry, Judith Barrett, William Collier Sr. and Richard Denning; October 27, "Disputed Passage," based on the Lloyd C. Douglas book, with Dorothy Lamour, Akim Tamiroff, John Howard and Judith Barrett.

November releases include: November 3, "Argentina," a Hopalong Cassidy, starring William Boyd; November 10, "The Cat and Canary," co-starring Bob Hope and Paulette Goddard with John Beal and Douglas Montgomery; November 17, "Llano Kid" starring Tito Guizar with Gale Sondergaard, Alan Mowbray and Jane Clayton; November 24, "Rulers of the Sea," the Frank Lloyd production starring Douglas Fairbanks, Jr., Margaret Lockwood and Will Fyffe with George Bancroft and Montagu Love.

Kent Drive Meetings Held by 20th Century-Fox

The second series of branch meetings in conjunction with the S. R. Kent Sales Drive for Twentieth Century-Fox started at the Los Angeles Exchange on Thursday, August 24. Herman Wobber, general manager of distribution, and drive leader M. A. Levy conducted the meetings in Los Angeles, as well as those in San Francisco, Portland, Salt Lake City, and Denver. At Denver, William J. Kupper, western division sales manager, will join the drive leader and attend the meetings to be held there and in Kansas City, Dallas, New Orleans and Atlanta. Later Drive Leader Levy will accompany central division manager W. C. Gehring and eastern division manager William Sussman at meetings at the central and eastern exchanges. Most of the meetings will be joint sessions with managers, salesmen and bookers from two to four exchanges present.

Mr. Wobber will leave after the Denver meeting for New York, arriving September 5th.

Form Bowling League

The Oklahoma City film row has banded together to form a Variety Club Bowling League. The president is Berlin Parks; F. R. Moran, vice-president, and George K. Friedel, secretary-treasurer. Eight teams have been formed. They are Warners Standard Theatres, Twentieth Century-Fox, Griffith Amusement Company, Clarks Poster Exchange, Paramount, National Theatre Supply and RKO.



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IN NEWSREELS

MOVIETONE NEWS—No. 98, Vol. 21.—Roosevelt on cruise visits Campobello Island....Army holds maneuvers in Virginia....Twins contest in California ....Choose "Miss California"....TVA buys out private utilities interests in the Tennessee Valley.... American debating team returns....Wins $10,748 on two dollar bet....Navy's parachute class graduates ....Lew Lehr....Log rolling contest....Yachting.

MOVIETONE NEWS—No 99, Vol. 21.—Britain's reserve fleet masses in Weymouth Bay....British ship runs away at launching, killing man....Britain tests defenses against air attack....Eden as soldier.... Poland munition factories speed output....Farley visits Poland....Franco swears in new cabinet.... Italian King reviews troops....King Zog in France ....American War Resources Board formed....Lew Lehr....Saratoga racing....Girls display skill with bow and arrow....Cobb tries for auto record.... Campbell breaks speed boat record.

NEWS OF THE DAY—No. 295, Vol. 10.—Navy parachute jumpers graduate....King George visits vacation camp in Scotland....Mickey Rooney and Judy Garland entertain youngsters at New York luncheon ...."Miss California" chosen....Stanley Baldwin in America....Roosevelt vacations in Canada.

NEWS OF THE DAY—No. 297, Vol. 10.—British warship runs away at launching....Smigly-Rydz rallies Poland in crisis....Axis powers meet on Danzig.... Polish envoy to U. S. warns of war....Eden joins regiment....Duke of Connaught also dons uniform.... American War Resources Board holds first meeting ....Edgar Bergen as a glider pilot....Cobb tries for auto speed record.

PARAMOUNT NEWS—No. 109.—Golf tournament won by Ralph Guldahl....British royal family visit boys' camp and join in activities....Army stages sham battles in upstate New York....British conscript army weather rain and mud....Italian Army in maneuvers....Germany's "Siegfried Line"....President on vacation visits Campobello Island....Thanksgiving Day controversy.

PARAMOUNT NEWS—No. 110.—British warship gets out of control at launching, kills man....Son of Zog arrives at Versailles....War babies of Spain baptized....Antelopes transplanted from Nevada to Squaw Creek, Wash.....Panama Canal has 25th birthday....Motorboat racing....Football training.... British auto racer on Utah salt flats....New evidence found of Roanoke "lost colony."

RKO PATHE NEWS—No. 9, Vol. 11.—Mechanized cavalry in defense problem at Plattsburg....TVA takes title to Tennessee power....Special census to be used as 1940 guide....Australia tests new rescue device....Southern "Plant to Prosper" program succeeds....Wheat harvesters see high prices.

RKO PATHE NEWS—No. 10, Vol. 11.—British ship runs wild on ways; 27 hurt....Poland celebrates World War entry....War Board named to gear industry....Farley in Poland, Yarnell back home.... U. S. bomber ready for French Army....Biggest American family reunion.

UNIVERSAL NEWSREEL—No. 798, Vol. 11.—Roosevelt on vacation....War maneuvers in Plattsburg.... King George at boys' camp in Scotland....Twins convene on coast...."Miss California" chosen.... Golf finals in Pittsburgh....Frog jumping contest in New York....Sun Valley rodeo....Parachute jumpers in graduation exercises.

UNIVERSAL NEWSREEL—No. 799, Vol. 11.—Killed as British ship is launched....Texas oil wells shut down...."Mystery" bomber takes off....Cobb does 352 mph in run....Italian King reviews troops.... Admiral Yarnell quits China....Photography's 100th birthday marked....Joe Louis rests for bout.... Vesuvius in new eruption....Family gather by thousands....King Zog in French exile....Girl archers practice in pool.

Eight Additional Judell Franchises

Franchises for eight edditional territories have been given B. N. Judell, Inc., by Productors Distributing Corporation for distribution of 1939-'40 product of Producers Pictures Corporation. The Judell company will open exhanges October 1st in Atlanta, Charlotte, Memphis, New Orleans, Dallas, Oklahoma City, Kansas City and Los Angeles. Ben Judell heads all three companies.

Indian Representative Here

K. S. Hirlekar of Bombay and representing the Motion Picture Society of India, touring the United States in a study of the motion picture industry, is in New York, incidentally making protest against the treatment of India and its people on the screen. It is his contention that the American viewpoint, as reflected in films, has been affected by influences aimed at subjugation of India.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor GERTRUDE MERRIAM, Associate Editor

And So Was Barnum

Businessmen may also be showmen. But that does not happen very often. Neither, as a rule, do showmen make good businessmen. The two do not usually go together. Temperament does not allow for it.

At the recent Fox Midwest convention, circuit head Elmer Rhoden said, according to *Motion Picture Daily*, "The old type of showman who depended entirely upon imagination is gone, and the businessman has replaced him in successful theatre operation."

It was only two years ago, also at a Fox Midwest convention, that Mr. Rhoden called for more "Barnum" in operation and closer adherence to the type of colorful showmanship that marked the successes of the original "P. T." He was right the first time.

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THE JOB HE IS SUPPOSED TO DO

Years back, there was a story told about the Missouri exhibitor who always put in his best licks at the theatre. Regardless of conditions, he managed, more often than not, to turn in profitable grosses. Came an exhibitor from a nearby town, filled to the ears with fears and alarms about business.

"Look at the papers," the visitor moaned. "Bad times, unemployment, strikes, and Lord knows whatever else. Don't you know the country is going just plumb to hell," he queried.

The busier-than-a-bee theatreman replied, a trifle apologetically: "Tell you the truth, I'm so busy here at the theatre all day, I don't really have a minute to myself to read about how bad things are."

In last week's book was published the eight-week campaign put over by Paul Binstock, at Warners' Lyric, in Hartford, Ct., to find a local entrant for the Miss America title. Binstock's house is a subsequent-run neighborhood. It was the first time in years that the project had been endeavored. In the beginning, the Round Tabler, a comparative newcomer, had a tough time getting support. But knowing he had something, Paul persevered and, as detailed, wound up in a blaze of glory.

On a following page is set down the work done by R. S. Helson, to put over "The Mikado," in Naperville, Ill., a situation of some 5,000 population. Helson never stopped to bother himself whether or not Universal's Gilbert and Sullivan epic would be bought by his small-town patronage. He knew it was top-grade entertainment, went out and sold it for grosses that compared with business done on the year's best dates.

* * *

Legislation, trade practice deliberations, strikes and other outside influences that concern the industry are not within the immediate province of the manager. His importance is to be gauged only by the direct course he travels between campaign and ticket-window. Hermetically-sealed against any distraction that may take him from the appointed path, your theatreman who is doing the job he is supposed to do pursues his objective with a cold, relentless fury.

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EASILY THE BEST ANSWER

Maybe it's because your Chairman is a pushover for Bette Davis, but that can't be all the reason why three rousing cheers are called for in recognition of the job Warners have turned out on "The Old Maid". In casting, direction, story construction, and production it becomes an adult picture that calls for just a teeny bit of dancing in the streets.

Attractions such as these lend invaluable aid in defending the screen from critical assault. It is to be noted that an outstanding picture, like the customer, wins all arguments.

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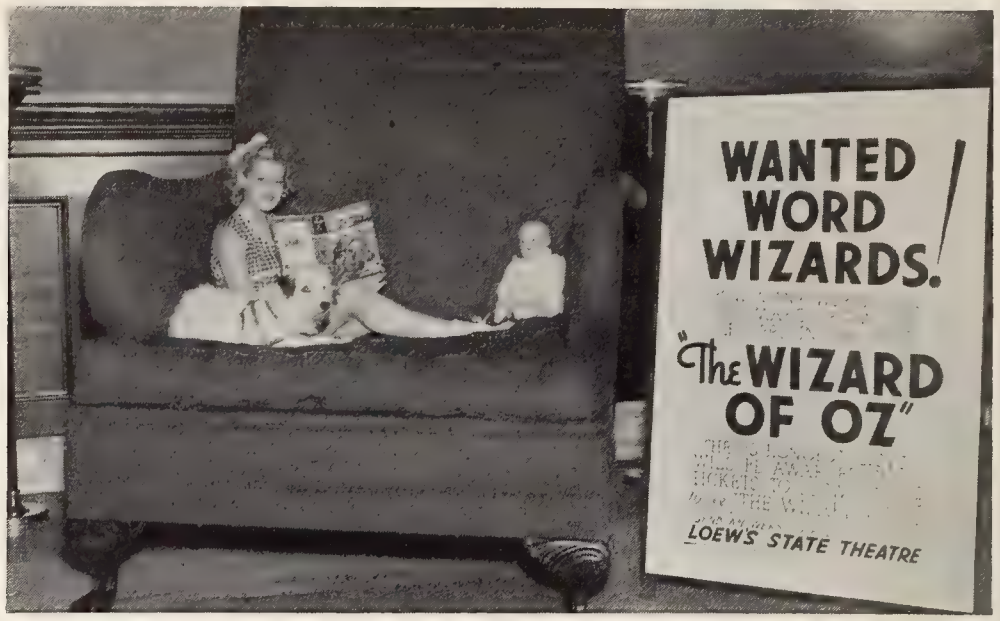
ALWAYS THE BIGGEST NEWS

Top news of the day—any day—is announcement of promotion among members. Thus immediately to be broadcast is the flash that Hobson S. Johnson, active Round Tabler and Second Quarter Quarter-Master Medal winner, is advanced to general manager, Pal Theatres, of Vidalia, Ga., by circuit head, M. F. Brice. We join with the membership in wishing for Johnson the biggest kind of success in the new spot.

A-Mike Vogel

Round Table In Pictures

Promoted, not for the occasion but for good, is the giant chair illustrated at right and used in the lobby of Loew's State, Cleveland, by Milt Harris, publicist, for "Wizard of Oz". Attractive girl seated in chair read a copy of the book. Contest angle was brought in by offer of guest tickets to those who could submit longest list of words culled from title letters.



Reproduced below is lobby panel on "Dark Victory" used by Jim Eshelman at the Huron in Huron, So. Dak. Photographic enlargements of Davis and Brent cut in circle were mounted on compoboard and raised 2 inches from background of silver metallics. Lettering was done in black, while the compoboard Academy statuette in bronze was appliqued on. Entire display was on a chrome-bordered frame with blue velour back.





Fourteen perambulators wheeled by 12 nurses, brought up in the front and rear by boys in white each carrying one of the title letters of "Bachelor Mother", was the street stunt used for that picture by Manager Jay Golden at the RKO Palace in Rochester, N. Y. Aggregation covered streets ahead and during run. . . . Highlight of Dick Walsh's "Coast Guard" campaign at the Lafayette in Buffalo was tiein with local Coast Guard from whom the theatreman borrowed surf boat for display in front of house and in lobby. Flags, lyle gun, breeches buoy, flares, etc., were also promoted.

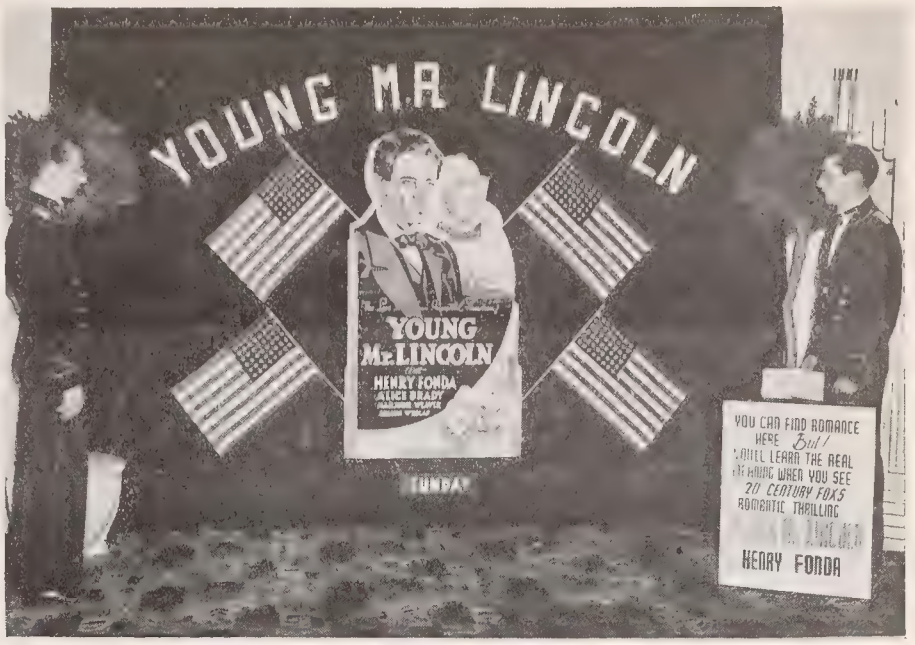




Above is exterior of the "Maisie" dude ranch set up in the lobby of the Utah, Salt Lake City, Utah, by Norman Sprowl for that date. Provided with peephole, the curious, on looking in, saw a 3-inch miniature fan dancer. Another exploitation stunt used was theatre attendant seated in an easy chair, with tiein copy, in the parking meter zone in front of theatre.

During the absence of conventioning Larry Graburn of the Capitol in Halifax, his chief usher, Freeman Skinner, conceived and carried out the setpiece illustrated below for the engagement of "Susannah of the Mounties". Letters were covered with silver flitters and frames around the stills painted in gold, while the border had chromium strips. Background was done in red and frame in blue.





Planned dignity and simplicity of foyer display design aided Manager Dave Martin no end in selling his "Young Mr. Lincoln" date at the Fox Paramount Theatre in Hollywood. Against a black drop, flags were flanked on either side of cutout of Fonda and Brady.



Promoted from local music store by Thor Hauschild at the Paramount in Marion, Ind., were duplicates of the Krupa drums used in "Some Like It Hot". During run of picture, entire display with setpiece was moved to merchant's window with proper tiein copy.



Above is illustrated part of the crowds that followed Les Pollock's street bally around the streets of Rochester as part of his advance exploitation on "Man in the Iron Mask" at Loew's. Man wearing mask and back-bannered covered business districts.

Snow-Fights In Los Angeles, Tom —Now Isn't That a Bit Unusual?

California's "unusual" weather became a bit more so recently through the connivance of Tom Soriero who staged daily snow-fights out front of the United Artists Theatre in Los Angeles as build-up for his date on "Winter Carnival" and "Second Fiddle". Real snow, trucked in from the mountains, was stacked in the form of a snowdrift, and the usherettes, known locally for their pulchritude, donned bathing suits and gave the snow a good workout. The gals sledded, skied, put on snowball fights with the mobs that tied up traffic to see the fun.

Soriero broadcast invitations to candid camera fans to join the party which took place during one of the hottest weeks of the year. It was staged daily at 11:00 A. M. to catch the noon traffic, and, from all accounts, the Los Angeles folks are still talking about it, since for many of them it proved to be the first time they ever had seen snow. The cost to Tom was nil, since everything was promoted.

Siegal Holds Beach Party At Seashore Theatre

In a resort section, Manager Ed Siegal at the Boardwalk Theatre in Arverne has tied up the nearby hotels on a "Surprise Beach Party" angle which is featured once a week at his house. A talent contest is put on among the various hostelries, with entrants from each appearing on the stage of the Boardwalk. Audience applause decides the winners, Siegal has promoted trophies and flowers for winners and each of hotel's supplying their own talent, plugs the special show in their lobbies.

Also underway at present at his house is a baby popularity contest with promoted photographer snapping all entrants gratis. Ballots for 50 votes each are distributed and to those holding largest number, prizes are awarded.

"LET'S HEAR FROM YOU"

Remote Control Model In Window Aids "Wings"

For his advance on "Wings of the Navy," D. M. Dillenbeck, manager of the Rialto, in Bushnell, Ill., secured from a local model airplane builder, several flying models which were suspended from the ceiling of his lobby with painted cards giving playdates, etc. Also promoted was an electric remote control flying model, which was planted in prominent store window. Dressing boy in flying togs, "Dil" had him seated at the controls operating the machine.

On opening day at the theatre the City Clerk gave an interesting plug for the picture and discourse on flying. With local weekly running a movie gossip column, the theatreman managed to plant a story on the picture, together with playdates, cast, etc.

"LET'S HEAR FROM YOU"

Gag Stunts Aid Caldwell On "Hardy's Ride High"

Neat bit of publicity secured for "Andy's Ride High" was put over by Wally Caldwell at Loew's Valentine, Toledo, by the distribution of ace of hearts playing cards which were lucky numbered and carried copy plugging the "ace high" entertainment to be found in the picture. Numbers were planted on lobby board and to those holding corresponding numerals, guest tickets were awarded. Imprinted glassine envelopes each containing a candy kiss were distributed in downtown shopping center, second week of engagement, copy reading: "Sweets to the sweet from the Hardy family." Bookmarks were available through all branches of the public library system, circulating libraries and department stores, and various merchants came through with window tieins.

Tied to radiator caps of parked cars and distributed generally by Caldwell's service staff, were inflated "Tarzan Finds a Son" colored balloons. "Tarzan" book and game windows were featured by department store and five and tens.

"LET'S HEAR FROM YOU"

Lampe Decorates Truck

Promoting a truck from local automobile agency, Gus Lampe for the "Juarez" opening at the Keith Theatre, in Syracuse then secured cooperation of florist who decorated it so that it was a replica of a portion of the Carlotta Gardens in Mexico. Boy dressed in costume strumming a guitar and singing Mexican songs was in the garden and whenever he collected a crowd, he would throw roses to the ladies.

BALLY STUNT BECOMES CASE AGAINST CITY

In front of a Salt Lake City parking meter, Norm Sprowl seated in a comfortable settee, two boys in dude ranch outfits with sun helmets stamped "Maisie". They moved only to deposit the necessary fees, which run to 10 cents for two hours. Attached to the bally were one-sheet size cards reading: "We're not parking. We're waiting for Maisie, coming to the Utah Friday".

All went well until a motorist wanted the space. Refused, he called the law, but to no avail since the boys were paying the parking fees. An amused crowd gathered. Norm came out to arbitrate. The motorist threatened a lawsuit. It made a good story for the papers.

When the boys moved to avoid trouble, prominent attorney kept the publicity going by writing Sprowl he had a perfect case against the city.

Date on "Mikado" In Town of 5000 Nets Ace Returns

Refusing to be daunted by opinions that "The Mikado" was too top-hat for patrons in the smaller communities, Manager R. S. Helson, Naper, Naperville, Ill. (pop. 5,118) booked the picture, put on a thorough campaign, and came through with tremendous results, he reports, that exceeded his highest expectations.

First gun was a big lobby display topped with giant banner reading, "First Showings Outside of Chicago," the line being used profusely in window displays, cards, herald, programs, publicity and ads. Five weekly local and county papers contributed generously with front-page stories, which Helson writes he secured through his contacts and without the need of passes. Page-one picture stuff in that sector is difficult to crack, he says.

Band Concert Features Tunes

Post cards to the number of 400, containing appropriate personal messages from the manager were addressed to local prominents, music clubs and the better class of patron. Ninety percent of these were returned at the box office. At the weekly band concert playing to over 1,000, Helson bannered the band-stand. He arranged for the band to play numbers from the picture, with one of the musicians doing the vocals. Bandmaster also gave the date a buildup.

At the theatre in advance, the Round Tabler spoke to countless of his patrons as they arrived or left the theatre, selling the picture's highlights and explaining that the theatre had booked the date with the assurance that it would be appreciated by the folks who would appreciate the class of the attraction. The personal contacts proved very helpful and accounted for much of the extra business. All advertising sources in the city and drawing area were treated in the same manner.

Results at the box office held up with grosses on many of the biggest dates and further brought added prestige to the operation. The campaign also brought many new customers, who in Helson's opinion, will develop into regular patrons.

"LET'S HEAR FROM YOU"

Newspaper Contest Aids "Mr. Chips" for Boucher

Running for a week in the *Leader-Republican* was Frank Boucher's "Mr. Chips" contest for that picture's advance publicity at the Schine Glove Theatre, in Gloversville, New York. Cash and guest tickets went to readers submitting the best 100-word letters on "My Happiest School Day Experience."

Boucher turned reporter recently, when he by-lined a two-column interview with Charles Coburn for the local paper on the personal appearance of the star who had attended the Schine Convention held a few weeks ago. Theatreman also managed to get a few plugs in the story for some of the forthcoming pictures to appear at the Glove and in which Coburn is starred.

Vote Contest Tops Campaign to Greet Mickey and Judy

Highlights of the advance campaign put on by the Howard Dietz-Oscar Doob forces for "The Wizard of Oz" plus the personal appearance of Mickey Rooney and Judy Garland at the New York Capitol, that rimmed the entire block with waiting throngs, featured a ballot arrangement whereby youngsters from 70 of the Loew metropolitan theatres were picked to head the reception committee that met the starlets at the train on arrival in New York.

Each theatre distributed ballots containing a herald and coupon for name, address, age and school of each child, who were invited to drop these into boxes provided in the lobbies. Girls placed their ballots in boxes above which was a giant cutout of Mickey Rooney, boys depositing theirs in boxes with cutout of Judy Garland. Drawings were held at each theatre. In order to be eligible to serve on the committee, entrants had to be present at the drawings, at which time a boy and girl was chosen to represent each theatre. Winners reported at the Loew home office where they received thir final instructions and four-inch "welcome" buttons which they wore when they went to the train to meet Mickey and Judy. In addition, the boys were presented with imprinted cardboard top hats.

Judy and Mickey Host Kids

The stars then played host at a lunch at the Hotel Waldorf, where Guy Lombardo provided the music to which the kids "cut the rug." New York date included big newspaper, billboard and subway campaign, topped by street bally consisting of the various characters from the picture marching down Broadway.

Same stunt was pulled in New Haven, with the juniors coming in from Worcester, Meriden, Hartford, Waterbury, Bridgeport, Boston and Providence, the situations in the Loew's New England division.

Bell Reports Washington Campaign

In Washington, Ray Bell arranged to meet the stars at the station where one of the stunts was tieup with *Daily News* which published a coupon to be filled out by local youngsters who wished to be presented. Twenty were selected from a hat and winners posed with Mickey and Judy, picture appearing in paper following day. Three radio announcers with early morning programs of their own were asked to select two youngsters who would be personally presented to the stars. These announcers then went to town plugging the arrival, stage appearance and stars' forthcoming production generously.

Metropolitan Police Boys' Band met the committee at the station where Mickey commandeered a trumpet and Judy a baton and joined in the festivities. Arrival was broadcast by Station WJSV and among highlights was guard of honor of 20 uniformed Capitol ushers and 30 chorines. Commissioner Hazen, Chief of Police, Directors of Boys Clubs and other dignitaries swelled the greeting party.



HE'S "SIOUX FALLS' OWN". The most attractive window display arranged by Manager Ralph E. Phillips in many a moon proved to be an advance for "Wizard of Oz" at the State, Sioux Falls, So. Dak., on behalf of a 21-year-old local boy, a midget, known familiarly as "Kayo" and who appears in the picture and is also shown in costume in the blowup taken from *Life* magazine. The cutout, center, is lifesize and is surrounded by small cutouts of the mayor and other bigwigs giving the local lad the big hello.

Sarvis Promotes Store On "Darling Daughter"

Giant tieup was effected with leading department store in Warren, Pa., by George Sarvis for his "Yes, My Darling Daughter" campaign at the Library Theatre. Fashion stills, posters and one sheet for a solid week in advance were featured in windows and throughout store. Title was used for a novel newspaper teaser stunt 10 days ahead, promoted heralds were distributed throughout the city and cashier called personal telephone list to plug the attraction. Special radio broadcast was held over WJTN, magazine tieup was made with local news agency, movie magazines carried the story which were sniped with playdates and contact was made with women's clubs, etc., stressing the importance of the film as a guide for mothers with young daughters.

LIPPE ASKS READERS TO PICK ROONEY GAL

For "Andy Hardy Gets Spring Fever" at Loew's State, Newark, N. J., Publicity Head Al Lippe planted a four-day contest in the Star-Eagle, *inviting readers to select which of Mickey Rooney's girl friends in the different "Hardy" pictures they preferred. Each day, paper ran a two-column spread and picture showing Mickey with another girl.*

Entrants were required to send the name of the girl favored to the paper, together with names of the other three, accompanied by a 50-word letter giving reasons for the choice. Three cash prizes were given, plus 15 pairs of guest tickets.

Breen Resemblance Contest Held on "Fisherman's Wharf"

In conjunction with Bon Marche, leading department store of Sydney, Australia, the Greater Union Theatres conducted a talent search for an Australian Bobby Breen in connection with the opening of "Fisherman's Wharf" at the Lyceum.

Contest was open to boys 14 and under and ran for four weeks with auditions held thrice weekly during the period. The winners broadcast three times over the store's program. All store publicity carried plug for the picture; wherever possible recordings of Breen were used on broadcasts to accompany the 100-word announcements used to excite interest in the contest.

Prizes were awarded by both the cooperating merchant and the theatre circuit, the latter using their screens to carry the message to the public.

"LET'S HEAR FROM YOU"

Reserved Seat Angle Stressed By Elliott for "Juarez" Date

A reserved seat campaign was engaged in by Wallace J. Elliott for his "Juarez" opening at the Ohio, in Lima, with an employees' contest consisting of cash prizes to the men in the three local Warner houses who sold the most reservations. Copies of movie magazines were sniped with four by eight stickers announcing the reserved seat policy and then distributed to all beauty parlors, barber shops, etc.

Special 40 by 60 frame was spotted in lobby carrying review of local critic, with stills and card giving full details of picture; frame later moved to empty store window during run. One sheets were planted in hotels, cashiers called complete mailing list week in advance of preview and classified contest was held in cooperating newspaper.

PAST "FORTNIGHT" EXPLOITATIONS

Local Playground Committee Tied to "Susannah" by McCoy

Through the cooperation of the Athens, Ga., local playground committee and newspaper, a Shirley Temple Club was organized by P. E. McCoy at the Georgia Theatre in connection with the showing of "Susannah of the Mounties." Members of the club sold tickets in advance on the picture and identified themselves to the public by wearing "Susannah" badges. Papers cooperated by urging the public to purchase tickets from members as a percentage would be given to the playground committee to be used in sending underprivileged kids to camp. This was also played up by the playground publicity staff in daily column.

All club members were guests of the theatre opening day and prizes were promoted from various merchants for award to the girls who sold the greatest number of tickets. McCoy reports that all went well and a total of seven camp trips were given by the committee as a result of the advance sale.

Saxton Asks Patrons to Select Most Beloved Teachers on "Chips"

Readers of the Baltimore *News-Post* were asked to help select the six most beloved veteran school teachers recently for a testimonial dinner and theatre party as part of Billy Saxton's advance publicity for "Mr. Chips" at Loew's Century. Readers were required to write a letter to "Mr. Chips" at the paper, submitting their list and reasons for their selections. A board of local judges decided the winners, who in addition to receiving cash awards were guested by the theatre management. Cooperating paper carried stories and art work right through the contest, winding up with story on the banquet and presentation of prizes. Of course, theatre and picture were prominently mentioned throughout.

Miller and Pearlstein Circularize Patrons on "Four Daughters"

Government postcards with "Four Daughters" tiein copy were mailed to special list by Ed Miller and Manny Pearlstein for that picture's opening at Warner's Hippodrome, in Cleveland. In addition letters were sent to a select list of club women three days ahead. A "Lane Sisters" sundae was featured by chain five and ten, store carrying window and fountain streamers, leading restaurants aided by use of table cards plugging the attraction. Postal Telegraph distributed jumbo blanks with special imprint which were spotted in all their branch windows and all bikes of messenger boys were covered with theatre signs five days ahead.

Covered Wagon Street Bally Helps Brown Sell "Dodge City"

Promoting a covered wagon, Robert H. Brown, Ritz Theatre, in New Kensington, Pa., covered it with stills and catch lines as advance on "Dodge City," and had it cover downtown area and wherever crowds congregated. Another street bally consisted of large barrel planted in front of theatre on which was printed "Don't feed the animals." Wire covered top of barrel and on looking in, the curious were greeted with picture copy. Two foot title letters cut from material were spotted on traveller curtains three weeks ahead of playdates, teaser line placed at bottom of newspaper ads week ahead and usher circled around town with card plugging the opening.

HERSHFIELD OPENS PATERNITY WARD

Anxious and expectant fathers of Chattanooga, Tenn., need no longer pace the floors of the local hospitals, according to Samson Hershfield of the Riviera Theatre.

While this theatreman appreciates the fact that the hospitals "never lose a father", he has kept in mind the poor, frayed nerves of the to-be pappies and has through local dailies extended an invitation to them to relax in his theatre and see a picture while waiting for the glad tidings.

Further, Samson personally calls on the mothers after junior's arrival and presents them with ducats to be used at a later date.

Bell Conducts Poll to Determine Favorite Show—Gives 'Em "Irene"

With a condensed version of the musical comedy "Irene" due for stage presentation at Loew's Capitol, in Washington, publicist Ray Bell in advance conducted a two week newspaper poll to determine which of 20 hits of the past Loew patrons would like to see produced at the theatre. In addition, there was an abundance of free radio time, window and music tieups, etc. Contest blanks with flier at top "You pick it, we'll produce it" were distributed broadcast and run in paper, followed by a list of outstanding hits with box provided for patron's check, title receiving the greatest number of votes to be produced at the Capitol. Needless to say, "Irene" was the winner. Following this, Bell kept interest alive in the show right up to opening day with stories, art, etc.

American Flag Pins Distributed By Goodenough for "Nazi Spy"

Dave Goodenough's entire "Nazi Spy" campaign at the Chief, in Steamboat Springs, Col., was keyed to the patriotic angle and built around the slogan, "It is your American Privilege to see it." The stunt which drew the most attention was a ribbon badge attached to which was an American flag pin, the stars of which were done in rhinestones. These were worn by entire staff during run of picture and also by waitresses in three largest restaurants, clerks and fountain attendants in all drug stores and clerks in five and tens. All were made to feel that they belonged to a privileged class in being "allowed" to wear the ribbons and displayed them proudly.

DiPesa Secures Complete Coverage In Newspapers and Radio for "Chips"

Concentrating on an intensive newspaper campaign, Joe DiPesa, publicity director, Loew's State and Orpheum Theatres, Boston for "Mr. Chips" landed about 80 cuts and stories during the two weeks' engagement of the picture, a reported new record for those theatres. A six day serialization was planted in the Boston *Globe*, as was a six day picturization in local Polish paper, full page layout in the Boston Sunday *Post* with credits and a roto layout in the Sunday *Herald*, in addition to editorials.

DiPesa used a special "Hello Boston, Goodbye Mr. Chips" card throwaway which was distributed about town by lad dressed in cap and gown. Bookmarks were distributed at bookstores, department stores, lending libraries, etc., and one cent postcards were mailed to a select class list. Book windows were planted, 21 spot announcements were landed over WNAC, another 20 over WEEI, a special movie quiz program over WMEX and Station WORL was tied in on a Hollywood broadcast which brought numerous "Chips" plugs.

Ozzie Nelson Personal Appearance Tied to Soap Box Derby by Taylor

When Ozzie Nelson and his band, with Harriet Hilliard visited Shea's Buffalo, Charles B. Taylor, Buffalo Theatres ad head, tied their appearance to the *Courier-Express* Soap Box Derby by arranging to have Ozzie present on stage a cup offered by Fred MacMurray to the winner as a memento of "Invitation to Happiness," the current picture. Stunt brought a daily story three days in advance and a photo of the presentation in addition to a full column interview with Harriet Hilliard.

Since Nelson was an outstanding athlete at college, Taylor sold local newspaper on idea of a series of photos on the sports page, six columns wide with proper theatre credit, showing band-leader engaged in various athletic activities, a break which the theatreman reports as helping considerably.

Sparks Holds Snowball Party Weather or Not for "Yukon"

A stunt that attracted city-wide comment and is reported to have increased boxoffice receipts was the snowball party put over for "North of the Yukon" by Manager Robert D. Sparks, Strand Theatre, Henderson, Texas. For a week in advance, a poster in the foyer invited all to the free party of real snowballs which were to be thrown from the marquee of the theatre on opening day. Fifty of the balls contained tickets to see the picture.

Made of ice sawdust secured gratis from local ice house, the balls not containing tickets held slips of paper with copy on forthcoming attractions, with such copy as "slide this snowball down your spine and feel the sensation to be had from seeing 'Hound of the Baskervilles,'" etc.

Local paper gave advance front page notice to the party and Sparks says he was flooded with inquiries.

More Representative Days In Theatremen's Routine

Round Tablers Detail Further Accounts of What Goes On From Opening to Closing

OUTSIDE CONTACTS AID PHILLIPS

Personally, my opinion is a theatre manager that follows a daily routine is letting the world pass him by. The show business is too fast to try to stick to one set routine—that is, generally speaking. There are some things that naturally must have a regular routine, but I am sure you will agree that we must take advantage of every break just as records are made to be broken. However, in my small way, I will attempt here to give you what I have always tried to follow.

On arriving at the theatre, naturally, the first thought is to check the front. By that I mean, to look over all art work, accessories, banners, etc., to see that they are properly displayed for the day. Next comes a slight check of the foyer and the house on the way to the office. My first office duty is to open the mail, check over it, sign reports for the preceding day and generally a short conference with my district manager, who is located on the same floor with me, discussing details, the morning mail or whatever might be new.

Stops at Newspapers

After this the next thing to do is to bank the proceeds of the day just past. After the bank comes the newspaper to place ads, check proofs, a chat with the movie critic to see if there is anything new that would be of benefit to the theatre, or if there is any "hot" news which the theatre might be able to tie in on. Generally there is some time spent in the composing room as after all, the men in this department are important as to making up the ads, spotting them on the page, etc.

On my return to the theatre, all mail is re-checked and answered; then generally an appointment or two. Following this a house check is made to see if the theatre is clean, exits are in good condition and the house in general is ready for the patrons at opening time. There is generally a discussion following on whatever is found or whatever should be done to remedy anything that might be out of place.

Attends Lunch Clubs

The above paragraph lists a daily inspection and once weekly a thorough inspection is made from the basement to the roof, covering every mechanical phase of the operation. This does not mean that everything is not more or less covered daily because it is, but what I wanted to bring out is that once weekly we positively know about the condition of everything in the entire house.

This brings us to lunch time which ordinarily consists of possibly 30 minutes, as it is a good policy to get back to the theatre to see that it is opened properly at 12:45, that the show starts on time and that everything is in good order. However, on an average of three times weekly, there are luncheon clubs to attend or some kind of Chamber of Commerce Committee meeting. These are most important in a town of our size as the contacts and friendships made here are of great value to us.

The afternoons from one to four are generally spent on campaigns, studying and checking bookings, ordering accessories, trailers, special lead and tag trailers and the making of outside contacts. In other words, this is the time we try to sell our attractions and theatre. I have always tried to finish up the office work not later than four in the afternoon so that I might be on the floor an hour before dinner time. Generally this is two hours long unless again there is something special that requires my presence back at the theatre before the dinner hour is over. This happens occasionally on stage attractions when the schedule might call for the stage show to be a little early. Naturally, it is my policy to try to see every performance in its entirety of a stage show.

Checks House After Dinner

The first thought on returning to the theatre after dinner is again to check the front to see that all lights are in condition, the sidewalk is in clean condition, all accessories and art work are properly displayed, the cashier's booth in good order; then on into the theatre to check on the appearance of the service staff; after this, a visit is made to the office to see if there are any special messages or anything that needs immediate attention. Then a check is made on the restrooms, mezzanine, balcony and down stairs again for a walk back to the stage even though there is no attraction playing the stage; then back through the basement to check on the cooling plant and back on the floor to greet patrons until ten o'clock. At the close of the box office, most of my time is spent in the office except an occasional visit to the floor on checking what should be done on tomorrow and what has been done during the current day.

Finds Routine Often Broken

The above, as I said at the start, is a routine we more or less follow, but the routine has to be broken. We do not try to work spasmodically or haphazardly but try to time everything in a good routine. However, there are days when possibly there is no time spent in the office in the afternoon due to some afternoon meeting or activity that it is necessary to attend. Also on the day of opening a new show, every minute of it must be checked to see that the proper routine in all subjects is carried through, all trailers are dated properly and the proper sound setting is given. Also, there are weekly employees' meetings to be held.—Ralph E. Phillips, Manager, State, Sioux Falls, South Dakota.

TOP EFFICIENCY IS BABCOCK AIM

First of all, my assistant, Bill Kamas, and myself have separated our office detail work in such manner as to give both of us what we believe to be maximum efficiency for amount of time put in. Kamas has definite duties for each day of the week which he checks off as completed, turning the sheet in to me at the end of each week. Myself, in turn, keep on my desk a copy of another schedule which I fill out each week, and check items from each day.

For example, on Monday we receive our new bookings from Albany which I enter into my booking book, order mats for, and furnish art department with copy on. On Tuesday we check through our press-books, reading synopsi, and noting tie-up possibilities, etc. Wednesday I accompany Bill on a thorough inspection of both theatres and devote the afternoon to making calls throughout town. These calls are both on tie-ups and purely good-will. It is my practice on this day not so much to call where I want to effect a tie-up at the moment, but more to stop in and just visit with some merchant where, at some future time I might want a tie-up.

A portion of Thursday we devote to studying our bookings with view as to their cost, cast arrangements with view of adjacent bookings, and in case of double bills, the balance.

Friday is devoted to posting of various office records, and bringing accumulated correspondence to date.

Saturday is well filled with kid show rehearsals, pay-rolls, kid show, supervision of floor, and Saturday night stage activity.

Details Typical Day

Now as to the typical day: I will arrive at the office around ten o'clock, open morning mail, and accord immediate action to that requiring it; the balance filing in the "To Reply," "Dead-line," and other files. Following this a quick inspection is made.

Lunch ordinarily occupies the time between twelve and one o'clock, and the afternoon is taken up either with miscellaneous office work or in making outside calls on tie-ups. The house not being a continuous policy house, dinner is taken between 4:30 and 6:30, at which time I return to the theatre and spend the evening until 9:30 in floor supervision, in lobby or foyer during inflow, and on sidewalk in front on all breaks, including winter.

At 9:30 back to the office for purpose of signing reports, etc., and at 10 o'clock check out cashier. Balance of evening is then spent in office in preparation of following day's newspaper ads, and in laying out my work for the following day.—C. L. Hollister, Manager, Babcock and Temple, Wellsville, N. Y.

YOU ARE INVITED TO JOIN UP

JOHN W. HOWE
certainly began his career in a pit for at an early age he secured a job in an orchestra and then held positions as a featured organist in several theatres of suburban Boston and in Worcester, Mass. He played considerable New England vaudeville time as accompanist for singing and dancing acts. While the organist at the Olympia Theatre in Portsmouth, N. H., he was offered the opportunity to manage this same house, which meant a rise to him, indeed. When the Portsmouth Theatre, in the same sector is open John also takes charge of the affairs there.

▽

RAUL BARRERA
is a newcomer to showbusiness, as far as theatre management is concerned. He has sung over the air and has also appeared in plays in Puerto Rico. Acting as assistant manager at the Metro Theatre in Santurce, P. R., Raul is fast learning his duties under the able guidance of our good friend Harold Winston, not so long ago from Worcester, Massachusetts. With such direction we know Raul will be doing grand work.

▽

PAUL H. BUTTERFIELD
acts as the house manager of the Vogue Theatre in Alameda, California, where he has been situated for the past two years. Before entering this phase of his theatrical career, Paul was a rewrite man and police beat reporter for the Oakland Post-Enquirer, also working under the drama critic on numerous occasions. Moving on to Alameda he was a reporter for the Times-Star and advertising representative as well. Through this association Paul became advertising consultant for the Vogue Theatre and obtained his present post when the former manager resigned.

▽

THEODORE G. EHRSAM
is the skipper of Century Circuit's Huntington Station Theatre on Long Island, New York. He was the assistant manager at the Farragut in Brooklyn, N. Y., and at the Lynbrook on Long Island, prior to attaining his present situation. Ted's educational background is a splendid one, indeed, his hard work getting for him his B.A. and M.A. degrees and he is now working to receive a Ph.D. degree. We also learn that Ted has taught Speech and English at Lehigh and New York Universities and is the author of several books.

▽

HERBERT GRAEFE
began his work in showbusiness when he secured an usher's job at Warner's Sheboygan Theatre, Sheboygan, Wisconsin, in 1932. Several years later he was promoted to an assistant's post but resigned after a year. For two years he moved from one situation to another finally landing his present post, that of manager of the Badger Theatre in Merrill, Wisconsin, which belongs to the Adler Theatre Co. Circuit. Herb has already proven to be a worthy Round Table member, sending in many reports of his doings.

Showmen's Calendar

OCTOBER

1st	Missouri Day
6th	Janet Gaynor's Birthday
	Carole Lombard's Birthday
	Statue of Liberty Unveiled—1886
7th	First Colonial Congress Met in New York—1765
8th	Chicago's Great Fire—1871
9th	Washington Monument Opened—1884
10th	U. S. Naval Academy at Annapolis Opened—1845
	Helen Hayes' Birthday
12th	Columbus Day
13th	Cornerstone of White House Laid—1792
14th	William Penn (Founder of Pennsylvania) Born—1644
17th	Jean Arthur's Birthday
18th	Miriam Hopkins' Birthday
	Thomas Edison's Death—1931
21st	First Incandescent Light Produced by Edison—1879
	Groucho Marx's Birthday
22nd	Mitzi Green's Birthday
	Constance Bennett's Birthday
	First Wireless Across Atlantic—1915
24th	Daniel Webster's Death—1852
27th	Navy Day
	Theodore Roosevelt (26th President) Born—1858
	John Boles' Birthday
29th	Fanny Brice's Birthday
31st	Hallowe'en

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE

Rockefeller Center, N. Y.

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

Circuit .....

Absolutely No Dues or Fees!

ROY HANSON
started as an usher at the Central Theatre in La Porte, Indiana, in 1933 and a year later moved to the La Porte house to act as doorman. In 1935 he joined the staff at the Roxy, which belongs to the Indiana Illinois Circuit and doing a good job there obtained the assistant managership at the Elco in Elkhart, Indiana. A promotion came his way in 1938 when he became manager of the Jefferson in Goshen, Indiana.

▽

SAM SCHWARZCHILD
manages the Lane Theatre in Staten Island, New York. Previous to obtaining this post he was situated at the Strand Theatre, Great Kills, Staten Island. We anticipate hearing from you, Sam, at not too infrequent intervals on what you are doing for the box office, for the edification of our readers.

▽

FRANK E. CASE
managing the Ritz Theatre in Marseilles, Illinois, has been in show business since 1935. He began as an usher, doing this work for two years and then included the duties of a janitor as well. In 1938 Frank was given an opportunity to fill a managerial spot for Gregory Circuit and then attained his present position.

▽

ELMER R. NIMMER
began work in the theatre about ten years ago in the capacity of an usher for Fox Midwesco circuit, at the Mirth Theatre in Milwaukee, Wis. He moved to Warner's Lake Theatre the following year and then was transferred to their Downtown house. The Granada was his next point and at this house he acted as doorman and usher. Arriving at the Warner-Saxe Egyptian Theatre Elmer was promoted to assistant manager and the next year was transferred to their Modjeska Theatre. In 1938 he secured the skipper's job at the Juneau in Milwaukee, from where he now communicates.

▽

ARCHIE H. ADAMS, SR.
started his theatre career at the age of 16, when he became an extra usher at the Palace Theatre, Jacksonville, Florida. Two months later he became a full-time usher, quickly being promoted to chief of service and then floor director. When the Arcade Theatre, in the same sector, was remodelled, Archie was transferred there as assistant manager and a few years later joined the ranks of managers when he became one at his present San Marco house in South Jacksonville.

▽

EDDIE MANSFIELD
was only a high school student when he entered the field of showbusiness, obtaining a job at ushering in the Pantages Empress Theatre. He transferred to the Globe and held positions of usher, chief usher, assistant manager and then manager. His next move was to Chillicothe, Mo., as organist, followed by several organ and orchestral jobs in Publix and Universal theatres. The advent of sound brought Ed back to his first love, the front of the house and since then he has been at the Liberty Theatre, Kansas City, Mo., and now is situated at the Regent, in the same city, as manager.

THE MOST SIMPLIFIED THEATRE BOOKKEEPING SYSTEM YET DEVISED



Compiled by
THEODORE J. SULLIVAN
$2.00 POSTPAID

THEATRE MANAGEMENT RECORD AND ANNUAL TAX REGISTER

Book is 13 x 10 in size, printed on a special green stock that is particularly easy on the eyes. Covers are sturdy, with bronze "wire-o" binding, holding ledger sheets firmly and keeping them absolutely flat. Designed so that a flip of the sheet gives the exact page wanted.

PROVIDES FOR ALL OPERATING FACTS AND FIGURES, TICKET AND SOCIAL SECURITY LEVIES AND ANNUAL STATEMENTS AND INCOME TAX RETURNS

This Record and Accounting System has been compiled to meet the urgent need for an up-to-date and easy method of theatre bookkeeping. It is a complete but simplified record of fiscal facts . . . a repository of operating data that is a miracle of convenience.

Individual sections include: (1) Holiday and Important Date Record, (2) Film Clearance Chart, (3) Insurance Record, (4) Equipment Purchase Record, (5) Annual Charges, (6) Weekly Operating Facts, (7) Summary, (8) Contract Records.

TEAR OUT AND MAIL COUPON TODAY →

QUIGLEY BOOKSHOP, ROCKEFELLER CENTER, NEW YORK

Here is my check for $2.00. Send me "Theatre Management Record."

Name _____

Address _____

City and State _____

Theatre _____

IN COURTS

Asbury Park Council Suing Walter Reade

The case of the Asbury Park city council against Walter Reade, circuit operator, was scheduled to be heard Wednesday in the first Monmouth County district court. The suit seeks to oust the Reade enterprises from its tenancy of the municipally-owned boardwalk theatre, the Paramount, charging that approximately $125,000 is owed on rent for the theatre.

Mr. Reade, who operates four other theatres in Asbury Park as well as a large circuit throughout New Jersey and New York, said that he was ready to wash his hands of this often litigated problem when he learned of the city's present intentions. Mr. Reade contended that the amount in default is covered by a fund on deposit with the city in the rent guarantee fund which amounts to $110,000 in cash. He said the Riverside Holding company, the subsidiary operator of the Paramount, had incurred a loss of $300,000 in operating the house in the last 10 years.

For the past three months Mr. Reade has been negotiating with the city council in an attempt to secure an adjustment of the present annual rental of $40,000, a figure which was arrived at two years ago on a downward revision of the rent from $55,000. The apparent failure of these negotiations is believed to have led to the present suit.

Approves Orpheum Report

Murray Hulbert, federal judge, has approved the final report of Peter B. Olney, Jr., referee in bankruptcy on Orpheum Theatres and has discharged Mr. Olney. The company in the proceedings was a Missouri corporation operating theatres in St. Louis. Creditors will receive 1.977-1000 per cent. Claims amounted to $2,115,233 filed and assets amounted to $27,684.

Auten Seeks Examination Of Natan Before Trial

An application was filed in New York supreme court this week by Harold Auten for an order directing Bernard Natan; president; Emil Natan, vice-president, and Marcel Hellman, sales representative of Societe Pathe Cinema, to appear for examination before trial.

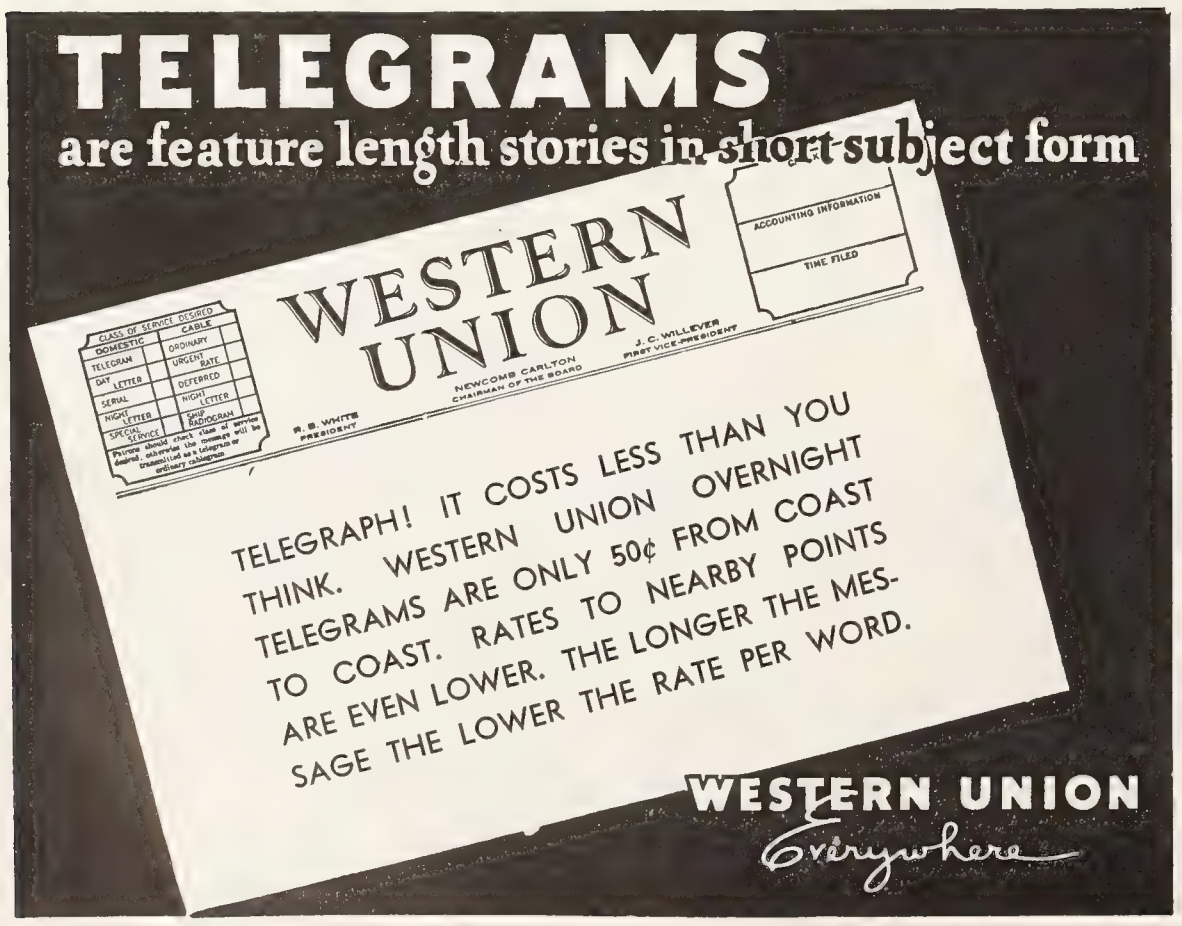
Mr. Auten is defendant in a suit for $350,000 brought by the receivers of Societe Pathe Cinema on a contract under which Mr. Auten was American distributor for the company. Mr. Auten has counterclaimed for $17,500 commissions claimed due him. The application will be heard Tuesday.

Disclose Suit Against Warners

A suit against Warner Brothers Pictures, Inc., brought by M. & G. Amusements, Inc., was disclosed this week when Thomas Noonan, New York supreme court justice, ordered transfer of the suit to federal court. The plaintiffs claim ownership of the film rights to the play "Sh the Octopus," authorized by Ralph Murphy and Donald Gallagher. Warners is charged with asserting conflicting claims to the play. Warners has filed an answer in which it claims that Harry A. Hollzer, federal judge, in July ruled in its favor in a suit brought against them in California by the two authors.

The suit filed by Fannie Brice against Twentieth Century-Fox and a number of Chicago exhibitors will be tried in federal court in Chicago. Charles A. Williams, superior court judge, has ordered the transfer of the suit from superior to federal court because the film company is not an Illinois corporation.

John C. Knox, federal judge, in New York this week dismissed for failure to prosecute, a suit against Warner Brothers and Vitagraph Corporation by Robbins Music Corporation. The complaint claimed the unauthorized use of the plaintiff's song, "Stairways," in a short subject.



OBITUARIES

Roy Pinkham Dies; Was Stage Manager

Roy A. Pinkham, 72, stage manager in various theatres in the state of Washington, who had watched from the wings many of the old time stars on the boards at the old Frye Opera House, died in Vashon, Wash., August 11th after a long illness. He started to work in 1883 back stage at the old Yesler Hall.

His friendships included those with Will Rogers, Lillian Russell, Robert Gillette, Chic Sale, David Warfield among others. He was a charter member of the Stage Employees Union Local No. 15. He is said to have owned one of the finest collections of old-time theatre programs and autographed pictures of former stage stars in the country.

George Wing Dies

George G. Wing, 32, assistant manager of the Great Western Stage Equipment Company in Kansas City, died there August 17th following a heart attack.

Max Fox

Max Fox, Dallas theatre man, died there August 13th. He was the former owner of the Fox and Strand.

Isaac Weiner

Isaac, father of Harry Weiner, branch manager for Columbia in Philadelphia, died August 19th in that city.

Ulric Collins

Ulric Blair Collins, 65, retired actor and theatrical business manager, who was associated with William A. Brady, the producer, for about 35 years, died at his home in New York August 17th after a long illness.

Pauline Turberg

Pauline Turberg, 61, wife of Harry Turberg, co-manager of the Palace, Northio unit, Hamilton, Ohio, died there August 19th following a prolonged illness. She also is survived by a son, Nat, manager Northio Paramount, and a brother, Harry Silver, co-manager of the Palace, in addition to other relatives.

Warners Considering More British Films

Production of two or three "big" pictures in England in addition to the smaller quota credit films is under consideration by Warner Brothers. If the company decides to make them, their production will follow the same method employed by Metro-Goldwyn-Mayer, with Hollywood talent and directors going to the Teddington studios and the scripts prepared at Burbank.

The plan will be discussed by Harry M. Warner, president, who sailed this week for London, with Sam Sax, the company's British production head. Max Milder, Warners managing director in Great Britain, also sailed for England after visiting in New York and Hollywood five weeks.

Astor Pictures will distribute "Vengeance of the Deep," now being completed.

THE RELEASE CHART

INDEX

On this and the following page appears an alphabetical index to the titles of all features listed in this week's Release Chart, with additional information for the exhibitor.

The number immediately following the title is the production number. Also given is information regarding the classification of the subject matter. A melodrama is denoted by the abbreviation Mel., Comedy by Com., Comedy-Melodrama by Com.-Mel., Musical by Mus., Musical Comedy by Mus.-Com., Western by West. If the production is made in color, the letter "C" appears in parenthesis after the classification. Thus: Com.-Mel. (C) denotes a Comedy-Melodrama in Color.

At the extreme right of the line containing the title of the production is the name of the distributor.

A

Abe Lincoln in Illinois, 009, Mel.....RKO
Across the Plains, 3855, West.....Mono
Adventures of Huckleberry Finn, The, 923 Com.-Mel. .....MGM
Adventures of Jane Arden, 321, Mel.....WB
Adventures of Sherlock Holmes, The, Mel. 20th-Fox
Allegheny Frontier, 006, Mel.....RKO
All This and Heaven Too, Mel.....WB
Almost a Gentleman, 920, Mel.....RKO
Ambush, 3820, Mel.....Para
Andy Hardy Gets Spring Fever, 944, Com. - MGM
Angels Wash Their Faces, The, 367, Mel..FN
Annie Laurie, Mel.....Foreign
Another Thin Man, Com.-Mel.....MGM
Arizona, Mel. (C).....Col
Arizona Legion, 982, West.....RKO
Arizona Wildcat, 929, Com.....20th-Fox
Ask a Policeman, Com.....Foreign
At Your Age, Com.....GN

B

Babes in Arms, Mus.-Com.....MGM
Bachelor Mother, 932, Mel.....RKO
Back Door to Heaven, 3833, Mel.....Para
Bad Company, Mel.....Univ.
Bad Lands, 933, West.....RKO
Balalaika, Mus. .....MGM
Beachcomber, The, 3863, Mel.....Para
Beau Geste, Mel.....Para
Beauty for the Asking, 915, Com.....RKO
Behind the Facade, Mel.....Foreign
Behind Prison Gates.....Col
Beware Spooks, Com.....Col
Big Town Czar, 3018, Mel.....Univ
Bizarre Bizarre, Com.....Foreign
Billy the Kid Returns, 851, West.....Rep
Blackmail, Mel.....MGM
Blackwell's Island, 361, Mel.....FN
Blind Alley, Mel.....Col
Blondie Brings Up Baby, Com.....Col
Blondie Meets the Boss, Com.....Col
Blondie Takes a Vacation, Com.....Col
Blue Montana Skies, 844, West.....Rep
Bouquets from Nicholas, Com.....Foreign
Boy Friend, 943, Com.....20th-Fox
Boy's Reformatory, 3820, Mel.....Mono
Boy Slaves, 911, Mel.....RKO
Boy Trouble, 3824, Mel.....Para
Bridal Suite, 937, Com.-Mel.....MGM
Broadway Serenade, 931, Mus.....MGM
Bronze Buckaroo, Mel.....St. Rts.
Brother Orchid, Mel.....WB
Burn 'Em Up O'Connor, 919, Com.-Mel..MGM
Bulldog Drummond's Secret Police, 3831, Mel. .....Para
Bulldog Drummond's Bride, Mel.....Para

C

Cabira, Mel. .....Foreign
Cafe Society, 3826, Mel.....Para
Call a Messenger, Mel.....Univ
Calling All Marines, Mel.....Rep
Calling Dr. Kildare, 932, Mel.....MGM
Call of the Range, West. (C).....GN
Captain Fury, Mel.....UA
Captain Scorpiob, Com.....Foreign
Career, 930, Mel.....RKO
Career Man, Mel.....WB
Cat and the Canary, The, Mel.....Para
Charlie Chan at Treasure Island, Mel. 20th-Fox
Charlie Chan in Honolulu, 928, Mel..20th-Fox
Charlie Chan in Reno, 948, Mel.....20th-Fox
Chalked Out, Mel.....FN
Champ, The, Mel.....MGM
Champs Elysees, Com.-Mel.....Foreign
Chasing Danger, 941, Mel.....20th-Fox
Chicago Ben, Mel. .....GB
Chicken Wagon Family, Com.....20th-Fox
Child Is Born, A, Mel.....WB
Chip of the Flying U, West.....Univ
Chump at Oxford, Com.....UA
Cisco Kid, No. 1, 012, Mel.....20th-Fox
City in Darkness, Mel.....20th-Fox
City of Lost Men, The, Mel.....WB
Climbing High, 8072, Com.....GB
Clouds Over Europe, Mel.....Col
Coast Guard, Mel.....Col
Code of the Cactus, West.....St. Rts.
Code of the Fearless, West.....St. Rts.
Code of the Secret Service, 374, Mel.....FN
Code of the Streets, 3019, Mel.....Univ
Colorado Sunset, 846, West.....Rep
Comet Over Broadway, 370, Mel.....FN
Conspiracy, 935, Mel.....RKO
Convict's Code, 3822, Mel.....Mono
Coral Rocks, The, Mel.....Foreign
Cowboy Quarterback, The, 366, Com.....WB
Crossroads, Mel.....Foreign
Curtain Rises, The, Mel.....Foreign

D

Dancing Co-ed, Com.....MGM
Dark Victory, 354, Mel.....FN
Daughters Courageous, 360, Mel.....WB
Day the Bookies Wept, The, 002, Com...RKO
Dead End Kids on Dress Parade, Com.- Mel. .....WB
Dead Men Tell No Tales, Mel.....Foreign
Death of a Champion, Mel.....Para
Desperate Trails, The, West.....Univ
Devil's Island, 313, Mel.....WB
Diamonds Are Dangerous, Mel.....Para
Disbarred, 3818, Mel.....Para
Disputed Passage, Mel.....Para
Dock on the Havel, Mel.....Foreign
Dr. Cyclops, Mel.....Para
Dodge City, 304, Mel. (C).....WB
Double Crime in the Maginot Line, Mel. .....Foreign
Down Our Alley, Mus.-Com.....Foreign
Down the Wyoming Trail, 3864, West....Mono
Drifting Westward, 3853, West.....Mono
Drums Along the Mohawk, 015, Mel. (C) 20th-Fox
Duke of West Point, Mel.....UA
Dust Be My Destiny, Mel.....FN

E

Each Dawn I Die, Mel.....FN
East Side of Heaven, Mus-Com.....Univ
Elsa Maxwell's Hotel for Women, Mel.20th-Fox
Emergency Squad, Mel.....Para
Empty World, Mel.....GB
Escape, The, Mel.....20th-Fox
Eternally Yours, Mel.....20th-Fox
Everybody's Baby, 931, Com.....20th-Fox
Everything's on Ice, 946, Mel.....RKO
Ex Champ, 3010, Mel.....Univ
Exile Express, 301, Mel.....GN

F

Family Next Door, 3020, Com.....Univ
Fast and Furious, Mel.....MGM
Fast and Loose, 924, Mel.....MGM
Federal Offense, Mel.....Para
Feud of the Range, West.....St. Rts.
Fifth Avenue Girl, 934, Com.....RKO
Fighting Gringo, 986 West.....RKO
Fighting Thoroughbreds, 821, West.....Rep
First Love, Mus.....Univ
First Offenders, Mel.....Col
Fisherman's Wharf, 844, Mus.....RKO
Five Came Back, 927, Mel.....RKO
Five Little Peppers and How They Grew, Com. .....Col
Fixer Dugan, 922.....RKO
Flight at Midnight, Mel.....Rep
Flirting with Fate, 914, Com.-Mel....MGM
Flying Deuces, Com.....RKO
Flying Irishman, 919, Mel.....RKO
Forged Passport, 823, Mel.....Rep
Forgotten Woman, The, 3031, Mel.....Univ
For Love or Money, 3030, Mel.....Univ
40 Little Mothers, Mel.....Foreign
Four Feathers, Mel. (C).....UA
Four Girls in White, 921, Mel.....MGM
Four Wives, Mel.....WB
Frog, The, Mel..... GB
Frontier Marshal, West.....20th-Fox
Frontier Pony Express, West.....Rep
Frontiers of '49, West.....Col
Fugitive at Large.....Col
Full Confession, 003, Mel.....RKO
Full Speed Ahead, Mel.....GN

G

Gambling Ship, 3023, Mel.....Univ
Gang's All Here, The, Com.-Mel.....Foreign
Gang Smashers, Mel.....St. Rts.
Geronimo, Mel. .....Para
Ghost Town Riders, 3054, West.....Univ
Girl and the Gambler, 926, Mel.....RKO
Girl from Mexico, 928, Com.-Mel.....RKO
Girl from Rio, 3825, Mel.....Mono
Girl Must Live, Com.....20th-Fox
Going Places, 359, Com.-Mel.....FN
Golden Boy, Mel.....Col
Gold Is Where You Find It, Mel. (C)....FN
Goodbye, Mr. Chips, 945, Com.-Mel....MGM
Good Girls Go to Paris, Com.-Mel.....Col
Gorilla, The 944, Com.-Mel.....20th-Fox
Gracie Allen Murder Case, Com.-Mel...Para
Grand Jury's Secrets, Mel.....Para
Great Man Votes, 913, Com.....RKO
Gunga Din, 912, Mel.....RKO

H

Happy Ending, Mel.....Para
Hardys Ride High, 934, Com.-Mel.....MGM
Harlem Rides the Range, West.....St. Rts.
Harvest, Mel.....Foreign
Hatred, Mel.....Foreign
Hawaiian Nights, Mus.....Univ
Headline News, Mel.....Rep
Heart of the North, 362, Mel. (C).....FN
Heart of Paris, Mel.....Foreign
Heaven with a Barbed Wire Fence, Mel. 20th-Fox
Hell's Kitchen, 312, Mel.....WB
Henry Goes Arizona, Com.....MGM
Herbst-Manover, Com.....Foreign
Here I Am a Stranger, Mel.....20th-Fox
Heritage of the Desert, Mel.....Para
Hero for a Day, Mel.....Univ
Heroes of the Desert, 7118 West.....Rep
Heroes of the Marne, Mel.....Foreign
Hidden Power, Mel.....Col
High School, Com.....20th-Fox
Hitler—The Beast of Berlin, Mel.....St. Rts
Hobby Family, The, 376, Com.....FN
Hollywood Cavalcade, Mel. (C).....20th-Fox
Home from Home, Com.....Foreign
Home on the Prairie, 842, West.....Rep
Homicide Bureau, Mel.....Col
Honolulu, 922, Mus.-Com.....MGM
Honor of the West, 3055, West.....Univ
Hostages, The, Mel.....Foreign
Hotel Imperial, 3836, Mel.....Para
Hound of the Bakersville, 936, Med...20th-Fox
Housekeeper's Daughter, Com.....UA
Housemaster, Com.-Mel.....Foreign
House of Fear, The, 3038, Mel.....Univ
Human Beast, The, Mel.....Foreign
Hunchback of Notre Dame, Mel.....RKO

I

Ice Follies of 1939, 925, Com.-Mel.....MGM
Idiot's Delight, 920, Com.-Mel.....MGM
I'm From Missouri, 3830, Com.....Para
Incredible Mr. Williams, Com.-Mel.....Col
Indianapolis Speedway, The, 315, Mel....WB
Indiscretions, Mel.....Foreign
In Name Only, 936, Mel.....RKO
In Old Montana, 847, West.....St. Rts.
In Old Montana, West.....St. Rts.
In Old Moneterey, 847, West.....Rep
Inside Information, 3039, Mel.....Univ
Inside Story, 934, Mel.....20th-Fox
Inspector Hornleigh, 945, Mel.....20th-Fox
Intermezzo, Mel. .....UA
International Crime, Mel.....GN
Invitation to Happiness, Com.-Mel.....Para
Irish Luck, Mel.....Mono
I Stole a Million, 3007, Mel.....Para
Island of Lost Men, 3848, Mel.....Para
It Could Happen to You, 950, Mel...20th-Fox
It's a Wonderful World, 936, Mel.....MGM
Itto, Mel. .....Foreign
I Was Made a Convict, 824, Mel.....Rep

J

Jamaica Inn, Mel.....Para
Jesse James, 921, Mel. (C).....20th-Fox
Jones Family in Quick Millions, Com. 20th-Fox
Jones Family in Hollywood, 946, Com.20th-Fox
Jaurez, 301, Mel.....WB
Juarez and Maximillan, Mel.....St. Rts.

K

Kid from Kokomo, The, 363, Mel.....FN
Kid Nightingale, Mel.....WB
Kid from Texas, Mel.....MGM
King of Chinatown, 3827, Mel.....Para
King of the Turf, Mel.....UA
King of the Underworld, 317, Mel.....WB
Knights of the Range, West.....Para.
Konga, The Wild Stallion, Mel.....Col
Kreutzer Sonata, Mel.....Foreign

L

Lady and the Knight, The, Mel. (C).....WB
Lady and the Mob, The, Com.....Col
Lady Dick, Mel.....WB
Lady of the Tropics, 947, Mel.....MGM
Lady's from Kentucky, The, 3834, Mel...Para
Lady Takes a Chance, The, Com.-Mel.....GN
Lady Vanishes, 8011, Mel.....GB
La Immaculada, Mel.....Foreign
Lambeth Walk, The, Mus.-Com.....Foreign
Last Express, 3028, Mel.....Univ
Law Comes to Texas, The, West.....Col

(Continued on following page)

[THE RELEASE CHART--INDEX CONT'D]

(*Continued from preceding page*)

Law of the Pampas, West.....Para
Law of the Texan, West.....Col
Legion of Lost Flyers, Mel.....Univ
Let Freedom Ring, 926, Mus.....MGM
Let Us Live, Mel.....Col
Light That Failed, The, Mel.....Para
Listen Kids, Mel.....Univ
Little Miss Broadway, Mus.....20th-Fox
Little Princess, The, 932, Mel. (C)..20th-Fox
Llamo Kid, Mus.....Para
Lone Star Pioneers, West.....Col
Lone Wolf Spy Hunt, The, Mel.....Col
Long Shot, The, 313, Mel.....GN
Lost Patrol, 991, Mel.....RKO
Lost Squadron, The, 994, Mel.....RKO
Love Affair, 916, Mel.....RKO
Lucky Night, 933, Com.....MGM

M

Made for Each Other, Mel.....UA
Magnificent Fraud, The, 3847.....Para
Maisie, 940, Com.-Mel.....MGM
Mamele, Com. .....Foreign
Man About Town, 3845, Com.,.....Para
Man and His Wife, A, Mel.....Foreign
Man from Sundown, The West.....Col
Man from Texas, 3865, West.....Mono
Man in the Iron Mask, Mel.....UA
Man of Conquest, 801, Mel.....Rep
Man They Could Not Hang, The, Mel.....Col
Man Trailer, The, West.....Col
Man Who Dared, 375, Mel.....FN
Marseillaise, Mel. .....Foreign
Marshal of Mesa City, West.....RKO
Marx Brothers at the Circus, Com. Mus.-Com.
Medicine Show, West.....Para
Mexicali Kid, 3741, West.....Mono
Mickey the Kid, 814, Mel.....Rep
Midnight, 3828, Mel.....Para
Mikado, The, Mus. (C).....Univ
Million Dollar Legs, 3846, Mel.....Para
Mind of Mr. Reeder, The, Mel.....Foreign
Miracle on Main Street, Mel.....GN
Miracles for Sale, 946, Mel.....MGM
Missing Daughters, Mel.....Col
Missing Evidence, Mel.....Univ
Missouri Raiders, West.....Rep
Mr. Moto in Danger Island, 937, Mel.20th-Fox
Mr. Moto's Last Warning, 926, Mel..20th-Fox
Mr. Moto Takes a Vacation, 952, Mel.
20th-Fox
Mr. Smith Goes to Washington, Com.....Col
Mr. Wong at Headquarters, 3808, Mel,..Mono
Mr. Wong in Chinatown, 3807, Mel.....Mono
Mothers of Today, Mel.....Foreign
Mountain Rhythm, 845, West.....Rep
Murder in the Big House, 3803, Mel.....Mono
Murder in Soho, Mel.....Foreign
Mutiny on the Blackhawk, Mel.....Univ
Mutiny on the Bounty, 536, Mel.....MGM
My Song of Love, Mel.....Foreign
My Son Is a Criminal, Mel.....Col
Mysterious Miss X, 809, Mel.....Rep
Mystery of Mr. Wong, The, 3806, Mel...Mono
Mystery of the White Room, 3037, Mel...Univ
Mystery Plane, 3809, Mel.....Mono
My Love for Yours, Com.....Para
My Wife's Relatives, 810, Com.-Mel....Rep

N

Nancy Drew and the Hidden Staircase,
Mel. .....WB
Nancy Drew, Reporter, 372, Mel.....FN
Nancy Drew, Trouble Shooter, 324, Mel..WB
Naughty But Nice, 311, Com.-Mel.....WB
Navy Secrets, 3805, Mel.....Mono
Never Mind the Guard.....GN
Never Say Die, 3832, Com.....Para
New Frontier, 868, West.....Rep
Newsboys Home, 3015, Mel.....Univ
News Is Made at Night, 953, Mel...20th-Fox
Night on the Danube, Com.-Mel.....Foreign
90 Degrees South, Mel.....Foreign
Night Work, Com.....Para
Ninotschka, Mel. .....MGM
No Place to Go, Mel.....FN
North of Shanghai, Mel.....Col
North of the Yukon, Mel.....Col
Northwest Passage, Mel. (C).....MGM
Nurse Edith Cavell, 001, Mel.....RKO

O

Off the Record, 314, Com.-Mel.....WB
Of Human Bondage, 993, Mel.....RKO
Of Mice and Men, Mel.....UA
Oklahoma Frontier, West.....Univ
Oklahoma Kid, 308, Mel.....WB
Oklahoma Terror, West.....Mono
Old Bones of the River, Com.....Foreign
Old Maid, The, Mel.....FN
On Borrowed Time, Com.-Mel.....MGM
On Your Toes, Mus.....WB
One Hour to Live, Mel.....Univ
One Third of a Nation, 3825, Mel.....Para
$1,000 a Touchdown, Com.....Para
One Wild Night, Mel.....20th-Fox
Only Angels Have Wings, Mel.....Col
On Trial, 323, Mel.....WB
Orage, Mel. .....Foreign
Our Leading Citizen, Com.....Para
Our Neighbors—the Carters, Com.....Para
Outpost of the Mounties.....Col
Outside These Walls, Mel.....Col
Outsider, The, Mel.....Foreign
Overland Mail, 3857, West.....Mono
Overland Stage Raiders, West.....Rep.
Over the Moon, Mel. (C).....UA

P

Pacific Liner, 914, Mel.....RKO
Pack Up Your Troubles, 011, Com...20th-Fox
Panama Lady, 925, Mel.....RKO
Panama Patrol, 314, Mel.....GN
Pardon Our Nerve, 931, Mel.....20th-Fox
Parents on Trial, Mel.....Col
Paris Honeymoon, 3821, Mus.-Com.....Para
Peasant Wedding, Mel. (C).....Foreign
Persons in Hiding, 3823, Mel.....Para
Phantom Stage, 3056, West.....Univ
Philo Vance Returns, Mel.....WB
Pirates of the Skies, 3033, Mel.....Univ
Poisoned Pen, Mel.....Foreign
Port of Hate, Mel.....St. Rts.
Pride of the Navy, 822, Mel.....Rep
Prison Surgeon, Mel.....Col
Prison Without Bars, Mel.....UA
Pygmalion, 980, Com.-Mel.....MGM

Q

Queen of Destiny, 061, Mel. (C).....RKO
Queer Money, Mel.....WB

R

Racketeers of the Range, 984, West....RKO
Rains Came, The, Mel.....20th-Fox
Range War, West.....Para
Real Glory, The, Mel.....UA
Reform School, Mel.....St. Rts.
Remember, Mel.....MGM
Remember the Night, Mel.....Para
Renegade Trail, West.....Para
Return of Dr. X, Mel.....WB
Return of the Cisco Kid, Mel.....20th-Fox
Ride 'Em Cowgirl, W1-2, West.....GN
Riders of Black River, West.....Col
Riders of the Frontier, West.....Mono
Rio, Mel. .....Univ
Risky Business, 3029, Mel.....Univ
Roaring Twenties, The, Mel.....WB
Rolling Westward, 3863, West.....Mono
Romance of the Redwoods, Mel.....Col
Rookie Cop, Mel.....RKO
Rose Marie, 643, Mus.....MGM
Rose of Washington Square, 942,
Mus.-Com. 20th-Fox
Rough Riders Round-up, 853, West.....Rep
Rulers of the Sea, Mel.....Para

S

Sagebrush Family Goes West, West...St. Rts
Saint In London, 929, Mel.....RKO
Saint Strikes Back, 918, Mel.....RKO
St. Louis Blues, 3822, Mel.....Para
Santa Fe Stampede, 863, West.....Rep
San Francisco, 636, Mel.....MGM
Scandal Sheet, Mel.....Col
School for Husbands, Com.-Mel.....Foreign
Scouts of the Air, 3816, Mel.....Mono
Second Fiddle, 949, Com.-Mel.....20th-Fox
Secret Service of the Air, 320, Mel.....WB
Secrets of a Nurse, 3022, Mel.....Univ
Sergeant Madden, 927, Mel.....MGM
Seventeen, Com. .....Para
She Married a Cop, Mel.....Rep
Shipyard Sally, 018, Com.....20th-Fox
Should a Girl Marry? 3830, Mel.....Mono
Should Husbands Work? 816, Com.....Rep
Silver on the Sage, 3858, Mel.....Para
Simple Life, The, Com.-Mel.....20th-Fox
Singing Charro, The, West.....Foreign
Singing Cowgirl, The, W1-3, West.....GN
6,000 Enemies, 938, Mel.....MGM
Sky Patrol, 3815, Mel.....Mono
Slalom, Mel. .....Foreign
Smiling Along, 300, Com.....20th-Fox
Smuggled Cargo, 825, Mel.....Rep
Society Lawyer, 930, Mel.....MGM
Society Smugglers, 3024, Mel.....Univ
Some Like It Hot, 3837, Mus.....Para
Son of Frankenstein, 3004, Mel.....Univ
Sorority House, 924, Mel.....RKO
S.O.S.-Tidal Wave, 813, Mel.....Rep
So This Is London, Com.....Foreign
Southward Ho 855, West.....Rep
Spellbinder, The, 931, Mel.....RKO
Spies of the Air, Mel.....Foreign
Spirit of Culver, 3014, Mel.....Univ
Spoilers of the Range, West.....Col
Spy in Black, Mel.....Col
Stagecoach, Mel. .....UA
Stand Up and Fight, 918, Com.-Mel....MGM
Stanley and Livingstone, Mel.....20th-Fox
Star Maker, The, Mus.....Para
Star of Midnight, 990, Mel.....RKO
Star Reporter, 3821, Mel.....Mono
State Cop, Mel.....WB
Steeplechase, Mel. .....WB
Stolen Life, 3864, Mel.....Para
Stop, Look and Love, 008, Com.....20th-Fox
Story of Alexander Graham Bell, The,
938, Mel. 20th-Fox
Story of Vernon and Irene Castle, The,
838, Mus. .....RKO
Straight to Heaven, Mel.....St. Rts.
Strange Faces, 3035, Com.-Mel.....Univ
Street of Missing Men, 811, Mel.....Rep
Street Without a Name, Mel.....Foreign
Streets of New York, 3802, Mel.....Mono
Stronger Than Desire, Mel.....MGM
Student Nurse, Mel.....WB
Stunt Pilot, 3814, Mel.....Mono
Sudden Money, 3829, Com.-Mel.....Para
Sued for Libel, Mel.....RKO
Sundown in Helldorado, West.....Col.
Sundown on the Prairie, 3862, West.....Mono
Sun Never Sets, Mel.....Univ
Sunset Trail, 3857, West.....Para
Susannah of the Mounties, 954, Com-Mel.
20th-Fox
Swanee River 017, Mus. (C).....20th-Fox
Sweepstake Winner, Com.....FN
Swing, Sister, Swing, 3021, Mus.....Univ

T

Tail Spin, 925, Mel.....20th-Fox
Tarzan Finds a Son! 939, Mel.....MGM
Television Spy, Mel.....Para
Tell No Tales, 35, Mel.....MGM
Texas Stampede, West.....Col
Texas Wildcats, West.....St. Rts.
Thanks for Everything, 917, Mus.-Com.
20th-Fox
They All Come Out, 943, Mel.....MGM
These Glamour Girls, 948, Mel.....MGM
They Asked for It, 3040, Mel.....Univ
They Drive by Night, Mel.....Foreign
They Made Me a Spy, 921, Mel.....RKO
They Made Me a Criminal, 307, Mel.....WB
They Shall Have Music, Mel.....UA
This Man in Paris, 3865, Mel.....Para
Three Musketeers, 927, Mus.-Com...20th-Fox
3 Smart Girls Grow Up, 3001, Mus-Com.
Univ
Three Sons, 004, Mel.....RKO
Three Texas Steers, 866, West.....Rep
Three Waltzes, Mel.....Foreign
Thunder Afloat, Mel.....MGM
Thundering West, The, West.....Col
Timber Stampede, 985, West.....RKO
Too Busy to Work, 016, Com.....20th-Fox
Topper Takes a Trip, Com.....UA
Torchy Blane in Chinatown, 371, Mel....FN
Torchy Plays with Dynamite, 326, Mel...WB
Torchy Runs for Mayor, 322, Mel.....WB
Torture Ship, Mel.....St. Rts
Tower of London, Mel.....Univ
Trade Winds, Com.-Mel.....UA
Trapped in the Sky, Mel.....Col
Trigger Pals, W1-13, West.....GN
Trigger Smith, 3854, West.....Mono
Tropic Fury, Mel.....Univ
Trouble Brewing, Com.....Foreign
Trouble in Sundown, 893, West.....RKO
Tumbleweeds, West. .....St. Rts.
12 Crowded Hours, 917, Mel.....RKO
20,000 Men a Year, 013, Mel.....20th-Fox
Two Gun Troubador, West.....St. Rts.
Typhoon, Mel.....Para

U

Undercover Agent, 3824, Mel.....Mono
Undercover Doctor, Mel.....Para
Under-Pup, The, Mel.....Univ
Unexpected Father, 3008, Com.....Univ
Union Pacific, 3835, Mel.....Para
Unmarried .....Para
Untamed, Mel. .....Para
Up the River, 924, Com.....20th-Fox

V

Victor Herbert, Mus.....Para
Vigil in the Night, 007, Mel.....RKO

W

Wall Street Cowboy, West.....Rep
Wanted by Scotland Yard, 3829, Mel.....Mono
Wanted for Murder, Mel.....St. Rts
Ware Case, Mel.....20th-Fox
Waterfront, 325, Mel.....WB
Water Rustlers, W1-1, West.....GN
Way Down South, 947, Mus.....RKO
We Are Not Alone, Mel.....WB
Western Caravans, West.....Col
What a Man! Com.....Foreign
When the Husband Travels, Mus.-Com. Foreign
When Tomorrow Comes, 3003, Com.-Mel..Univ
Where's That Fire, Mel.....20th-Fox
While New York Sleeps, 922, Mel...20th-Fox
Whispering Enemies, Mel.....Col
Wife, Husband and Friend, 930, Com.20th-Fox
Wings of the Navy, 309, Mel.....WB
Wings Over the Pacific, Mel.....GN
Winner Take All, 939, Mus.-Com.....20th-Fox
Winter Carnival, Mel.....UA
Witch Night, Mel.....Foreign
With a Smile, Mus.-Com.....Foreign
Within the Law, 928, Mel.....MGM
Witness Vanishes, The, Mel.....Univ
Wizard of Oz, 949, Mus. (C).....MGM
Wolf Call, 3827, Mel.....Mono
Woman Doctor, 808, Mel.....Rep
Woman Is the Judge, A., Mel.....Col
Women, The, Com.-Mel.....MGM
Women in the Wind, 316, Mel.....WB
Wonder World, Mel.....GN
World Moves On, The, Mel.....WB
Wuthering Heights, Mel.....UA
Wyoming Outlaw, 867, West.....Rep

Y

Yes, My Darling Daughter, 357, Com.....FN
You Can't Cheat An Honest Man, 3005,
Com. .....Univ
You Can't Get Away with Murder, 364,
Mel. .....FN
Young Mr. Lincoln, 947, Mel.....20th-Fox
Youth in Revolt, Mel.....Foreign

Z

Zaza, 3819, Mel.....Para
Zenobia, Com. .....UA
Zero Hour, The 812, Mel.....Rep

(THE RELEASE CHART--CONT'D)

THE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1939-40 season. Asterisk (*) after title of feature denotes first appearance of picture in Release Chart.

NOTE: The totals for running time are the official figures announced by the home offices of the distributing companies.

When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk (*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Behind Prison Gates	Brian Donlevy-Jacqueline Wells	July 28,'39	62	
Blind Alley (G)	Chester Morris-Ralph Bellamy-Joan Perry-Rose Stradner	May 11,'39	71	Apr. 29,'39
Blondie Meets the Boss (G) (Exploitation: May 13,'39, p. 66.)	P. Singleton-A. Lake-L. Simms	Mar. 8,'39	74	Feb. 25,'39
Blondie Takes a Vacation (G)	P. Singleton-A. Lake-L. Simms	July 20,'39	71	July 22,'39
Clouds Over Europe (G) (Reviewed under the title, "Q Planes"; exploitation: July 29,'39, p. 67.)	Laurence Olivier-Valerie Hobson	June 20,'39	79	Mar. 11,'39
Coast Guard	Randolph Scott-Ralph Bellamy-Frances Dee-Walter Connolly	Aug. 4,'39		
Five Little Peppers and How They Grew	Edith Fellows-Dorothy Peterson	Aug. 22,'39		
First Offenders	W. Abel-B. Roberts-J. Downs	Apr. 12,'39	62	
Frontiers of '49 (See "California Cavalcade," "In the Cutting Room," Nov. 19,'38.)	Bill Elliott-Luana De Alcaniz	Jan. 19,'39	54	
Good Girls Go to Paris (G) (Exploitation: July 29,'39, p. 66.)	Joan Blondell-Melvyn Douglas-Walter Connolly	June 30,'39	78	June 24,'39
Homicide Bureau (G)	Bruce Cabot-Rita Hayworth	Jan. 5,'39	59	Feb. 11,'39
Lady and the Mob, The (G)	F. Bainter-I. Lupino-L. Bowman	Apr. 3,'39	66	Mar. 11,'39
Law Comes to Texas, The	Bill Elliott-Veda Ann Berg-Dorothy Faye	Apr. 16,'39	58	
Let Us Live (G)	Henry Fonda-Maureen O'Sullivan-Ralph Bellamy	Feb. 28,'39	69	Feb. 18,'39
Lone Star Pioneers	Bill Elliott-Dorothy Gulliver	Mar. 16,'39	56	
Lone Wolf Spy Hunt, The (G)	Warren William-Ida Lupino-Virginia Weidler	Jan. 27,'39	71	Jan. 28,'39
Man from Sundown, The	Chas. Starrett - Iris Meredith-Sons of the Pioneers	July 15,'39	59	
Man They Could Not Hang, The	B. Karloff-R. Pryor-R. Wilcox	Aug. 17,'39		
Missing Daughters (A)	R. Arlen-R. Hudson-M. Marsh	May 22,'39	59	June 24,'39
My Son Is a Criminal	Alan Baxter-Jacqueline Wells	Feb. 22,'39	59	
North of Shanghai (See "In the Cutting Room," Nov. 12,'38.)	Betty Furness-James Craig	Feb. 10,'39	59	
North of the Yukon	Chas. Starrett-Linda Winters	Mar. 30,'39	64	
Only Angels Have Wings (G) (Exploitation: June 24,'39; p. 75; July 15,'39, p. 62; July 29,'39, p. 69; Aug. 5,'39, pp. 100, 101, 102; Aug. 12,'39, p. 70; Aug. 19,'39, p. 72.)	Cary Grant - Jean Arthur - Richard Barthelmess - Thos. Mitchell	May 25,'39	121	May 20,'39
Outside These Walls	Dolores Costello - M. Whalen - Virginia Weidler	June 29,'39	58	
Parents on Trial (See "In the Cutting Room," May 27,'39.)	Jean Parker - Johnny Downes - Noah Beery, Jr.	May 4,'39	59	
Riders of Black River	Chas. Starrett - Iris Meredith - Sons of the Pioneers	Aug. 23,'39		
Romance of the Redwoods	Jean Parker-Chas. Bickford	Mar. 30,'39	67	
Spoilers of the Range	Charles Starrett-Iris Meredith	Apr. 27,'39	58	
Texas Stampede	Chas. Starrett-Iris Meredith	Feb. 9,'39	57	
Thundering West, The	Chas. Starrett - Iris Meredith - Sons of the Pioneers	Jan. 12,'39	57	
Trapped In the Sky (G)	Jack Holt-Katherine DeMille	June 1,'39	61	Feb. 18,'39
Western Caravans	Chas. Starrett - Iris Meredith - Sons of the Pioneers	June 15,'39	58	
Whispering Enemies (G)	Jack Holt-Dolores Costello	Mar. 24,'39	61	Feb. 18,'39
Woman Is the Judge, A	Frieda Inescort-Rochelle Hudson-Otto Kruger	July 10,'39	62	

Coming Attractions

Arizona	Jean Arthur
Beware Spooks	Joe E. Brown-Mary Carlisle
Blondie Brings Up Baby	P. Singleton-A. Lake-L. Simms
Fugitive at Large (G)	Jack Holt-Patricia Ellis — *65. Aug. 5,'39
Golden Boy (A)	Wm. Holden-Barbara Stanwyck-Adolphe Menjou-Jos. Calleia — Sept. 5,'39 — *100. Aug. 19,'39
Hidden Power (G)	Jack Holt-Gertrude Michael — *60. May 27,'39
Incredible Mr. Williams, The	Joan Blondell-Melvyn Douglas
Konga, the Wild Stallion	Fred Stone-Rochelle Hudson — Aug. 30,'39
Man Trailer, The*	Charles Starrett - Lorna Grey - Sons of the Pioneers
Mr. Smith Goes to Washington	Jean Arthur-Jas. Stewart-Edw. Arnold - Claude Rains - Guy Kibbe-Eugene Pallette
Outpost of the Mounties	Chas. Starrett-Iris Meredith
Prison Surgeon	Walter Connolly-Iris Meredith
Scandal Sheet*	O. Kruger-O. Munson-N. Harrigan
Spy in Black (G)	C. Veidt-S. Shaw-V. Hobson — 82. Apr. 15,'39
Sundown in Helldorado	Bill Elliott-Iris Meredith

FIRST NATIONAL

(See Warner Brothers)

GB PICTURES

(Distributed in part by 20th Century-Fox)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Climbing High (G) 8012	Jessie Matthews, Michael Redgrave-Noel Madison	Apr. 28,'39	71	Dec. 17,'38
Lady Vanishes, The (A) 8011 (Exploitation: June 10,'39, p. 60.)	Margaret Lockwood-Paul Lukas-Michael Redgrave-Dame May Whitty	Jan. 6,'39	88	Sept. 3,'38

Coming Attractions

Chicago Ben	
Empty World	Nova Pilbeam
Frog, The	Noah Beery-Gordon Harker

GRAND NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Exile Express 301 (See "In the Cutting Room," Dec. 10,'38.)	Anna Sten-Alan Marshal	May 27,'39	71	
Long Shot, The (G) 313	Marsha Hunt-Gordon Jones	Jan. 6,'39	60	Dec. 31,'38
Panama Patrol (G) 314	Leon Ames-Charlotte Wynters	May 20,'39	69	Feb. 25,'39
Ride 'Em Cowgirl (G) WI-2	Dorothy Page	Jan. 20,'39	53	Jan. 21,'39
Singing Cowgirl, The WI-3	Dorothy Page	May 31,'39	57	
Six-Gun Rhythm (G) WI-19	Tex Fletcher-Joan Barclay	May 13,'39	57	Feb. 18,'39
Trigger Pals (G) WI-13	Art Jarrett-Lee Powell-Al St. John	Jan. 13,'39	55	Jan. 21,'39
Water Rustlers WI-1	Dave O'Brien-Dorothy Page	Jan. 6,'39	56	

Coming Attractions

At Your Age	
Call of the Range	Joan Barclay-John King
Full Speed Ahead	
Isle of Destiny	W. Ford-J. Lang-W. Gargan
Lady Takes a Chance, The (See "Everything Happens to Ann," "In the Cutting Room," Mar. 25,'39.)	Heather Angel-John King
Miracle on Main Street	Margo-W. Abel-L. Talbot
Never Mind the Guard	
Wonder World	

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Huckleberry Finn, The (G) 923 (Exploitation: Mar. 18,'39, p. 72; Apr. 7,'39, p. 73; Apr. 29,'39, pp. 74, 75; June 24,'39, p. 77; July 1,'39, p. 63.)	Mickey Rooney - Walter Connolly - Lynne Carver - Rex Ingram	Feb. 10,'39	92	Feb. 11,'39
Andy Hardy Gets Spring Fever (G) 944 (Exploitation: July 8,'39, p. 52; Aug. 12,'39, pp. 68, 74; Aug. 19,'39, p. 66.)	M. Rooney-L. Stone-C. Parker-F. Holden-A. Rutherford	July 21,'39	85	July 15,'39
Bridal Suite (G) 937	R. Young-Annabella-W. Connolly	May 26,'39	70	May 27,'39
Broadway Serenade (G) 931 (Exploitation: Apr. 15,'39, p. 81.)	Jeanette MacDonald-Lew Ayres-Ian Hunter-Frank Morgan	Apr. 7,'39	113	Apr. 8,'39
Burn 'Em Up O'Connor (G) 919	Dennis O'Keefe-Cecilia Parker-Harry Carey-Nat Pendleton	Jan. 13,'39	86	Apr. 29,'39
Calling Dr. Kildare (G) 932	Lionel Barrymore-Lew Ayres	Apr. 28,'39	86	Apr. 29,'39
Champ, The (reissue) (G) 201	W. Berry-J. Cooper-I. Rich	June 2,'39	86	Oct. 17,'31
Fast and Loose (G) 924	Robt. Montgomery-R. Russell	Feb. 17,'39	79	Feb. 18,'39
Four Girls in White (G) 921 (Exploitation: Mar. 11,'39, p. 54; Apr. 22,'39, p. 61; May 13,'39, p. 66.)	Florence Rice-Kent Taylor-Ann Rutherford	Jan. 27,'39	73	Feb. 4,'39

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Goodbye, Mr. Chips (G) 945	Robert Donat-Greer Garson	July 28,'39	114	May 20,'39
(Exploitation: July 1,'39, p. 59; July 22,'39, p. 80; July 29,'39, p. 67; Aug. 5,'39, pp. 101, 102; Aug. 12,'39, p. 74.)				
Hardys Ride High, The (G) 934	M. Rooney-L. Stone-F. Holden-C. Parker-A. Rutherford	Apr. 21,'39	81	Apr. 22,'39
(Exploitation: May 20,'39, p. 64; June 3,'39, p. 65; June 24,'39, p. 76.)				
Honolulu (G) 922	Eleanor Powell-Robert Young-Burns and Allen	Feb. 3,'39	83	Feb. 4,'39
(Exploitation: Mar. 25,'39, p. 82; Apr. 15,'39, p. 84; May 6,'39, pp. 61, 64; May 13,'39, p. 67; June 24,'39, pp. 74, 77; July 1,'39, p. 62; July 8,'39, p. 52; July 22,'39, p. 82; July 29,'39, p. 69; Aug. 12,'39, p. 70.)				
Ice Follies of 1939 (G) 925	Original Ice Follies Cast—Joan Crawford-James Stewart-Lew Ayres	Mar. 10,'39	82	Mar. 11,'39
(Exploitation: Apr. 29,'39, p. 76; May 20,'39, p. 61; June 10,'39, p. 60.)				
Idiot's Delight (A) 920	Norma Shearer - Clark Gable - Edw. Arnold-Burgess Meredith	Jan. 27,'39	109	Jan. 28,'39
It's a Wonderful World (G) 936	James Stewart-Claudette Colbert	May 19,'39	86	May 6,'39
(Exploitation: Mar. 11,'39, p. 56.)				
Kid from Texas, The (G) 929	Dennis O'Keefe-Florence Rice	Apr. 14,'39	71	Apr. 1,'39
Lady of the Tropics (A) 947	Robert Taylor-Hedy Lamarr	Aug. 11,'39	91	Aug. 12,'39
Let Freedom Ring (G) 926	N. Eddy-V. Bruce-L. Barrymore - E. Arnold - G. Kibbee-V. McLaglen	Feb. 24,'39	87	Feb. 18,'39
(Exploitation: Apr. 8,'39, p. 79; Apr. 29,'39, p. 74; May 27,'39, p. 68.)				
Lucky Night (G) 933	Robert Taylor-Myrna Loy	May 5,'39	81	Apr. 29,'39
(Exploitation: Aug. 19,'39, p. 67.)				
Maisie (A) 940	R. Young-A. Sothern-R. Hussey	June 23,'39	74	July 1,'39
(Exploitation: July 1,'39, p. 61; July 8,'39, p. 51; July 15,'39, p. 61; July 22,'39, p. 89; Aug. 5,'39, p. 98; Aug. 12,'39, p. 74.)				
Miracles for Sale (G) 946	R. Young-F. Rice-H. Hull	Aug. 4,'39	71	Aug. 5,'39
Mutiny on the Bounty (reissue) (G) 536	C. Laughton-C. Gable-F. Tone	May 5,'39	133	Nov. 9,'35
On Borrowed Time (G) 942	Lionel Barrymore-Sir C. Hardwicke-B. Watson-U. Merkel-Beulah Bondi	July 7,'39	99	July 1,'39
Pygmalion (A) 980	Leslie Howard-Wendy Hiller	Mar. 3,'39	87	Sept. 10,'38
(Exploitation: Feb. 18,'39, pp. 68, 70; Feb. 25,'39, p. 67; Mar. 4,'39, p. 70; Mar. 25,'39, p. 83; Apr. 1,'39, p. 76; Apr. 22,'39, p. 64; May 6,'39, p. 62; May 13,'39, pp. 68, 70; July 8,'39, p. 51.)				
San Francisco (reissue) (G) 636	C. Gable-J. MacDonald-S. Tracy	May 27,'39	115	July 4,'36
Sergeant Madden (G) 927	Wallace Beery - Tom Brown - Alan Curtis - Laraine Day	Mar. 24,'39	83	Mar. 18,'39
(Exploitation: Apr. 22,'39, p. 60; Apr. 29,'39, p. 72; May 6,'39, p. 63; May 20,'39, p. 62; May 27,'39, p. 65; June 10,'39, p. 59; July 8,'39, p. 51.)				
6,000 Enemies (G) 938	Walter Pidgeon-Rita Johnson	June 9,'39	62	May 27,'39
Society Lawyer (A) 930	W. Pidgeon-V. Bruce-L. Carrillo	Mar. 31,'39	78	Apr. 1,'39
Stand Up and Fight (G) 918	Robert Taylor - Wallace Beery - Florence Rice - Helen Broderick - Barton MacLane	Jan. 6,'39	97	Jan. 7,'39
(Exploitation: Jan. 21,'39, p. 52; Jan. 28,'39, p. 60; Feb. 4,'39, p. 85; Feb. 18,'39, pp. 68, 70.)				
Stronger Than Desire (A) 941	Virginia Bruce-Walter Pidgeon	June 30,'39	78	June 4,'39
Tarzan Finds a Son! (G) 939	J. Weissmuller-M. O'Sullivan	June 16,'39	82	June 3,'39
(Exploitation: July 1,'39, p. 49; Aug. 5,'39, pp. 98, 100; Aug. 19,'39, pp. 67, 70.)				
Tell No Tales (G) 935	Melvyn Douglas-Louise Platt	May 12,'39	69	May 13,'39
These Glamour Girls (A) 948	L. Ayres-L. Turner-A. Louise-T. Brown-R. Carson-J. Bryan	Aug. 18,'39	80	Aug. 19,'39
They All Come Out (G) 943	Rita Johnson-Tom Neal	July 14,'39	70	July 8,'39
Within the Law (G) 928	Ruth Hussey-Paul Kelly	Mar. 17,'39	65	Mar. 18,'39
Wizard of Oz 949 (G)	Judy Garland - Frank Morgan - R. Bolger-B. Lahr-B. Burke	Aug. 25,'39	101	Aug. 12,'39

Coming Attractions

Another Thin Man	Myrna Loy - William Powell - Ruthy Hussey-Virginia Grey		
Babes in Arms	Mickey Rooney-Judy Garland-Charles Winninger-Henry Hull		
(See "In the Cutting Room," July 1,'39.)			
Balalaika	Nelson Eddy-Ilona Massey-Chas. Ruggles - Ray Bolger - Edna May Oliver		
(See "In the Cutting Room," Aug. 12,'39.)			
Blackmail	Edw. G. Robinson-Ruth Hussey	Sept. 8,'39†	
(See "In the Cutting Room," July 22,'39.)			
Dancing Co-ed	Lana Turner-Richard Carlson	Sept. 29,'39†	
(See "In the Cutting Room," Aug. 19,'39.)			
Fast and Furious	Ann Sothern-Franchot Tone	Sept. 29,'39†	
Henry Goes Arizona	Frank Morgan-George Murphy-Ann Morriss	Sept. 15,'39†	
(See "In the Cutting Room," Aug. 12,'39.)			
Marx Brothers at the Circus	Marx Bros.-F. Rice-K. Baker		
(See "Day at the Circus," "In the Cutting Room," July 15,'39.)			
Ninotschka	G. Garbo-M. Douglas-I. Claire		
(See "In the Cutting Room," July 8,'39.)			
Northwest Passage	S. Tracy-R. Young-W. Brennan		
Remember	R. Taylor-G. Garson-L. Ayres		
Rose Marie (reissue) (G) 643	Jeanette MacDonald - Nelson Eddy	112	Jan. 18,'35
Thunder Afloat	W. Beery-C. Morris-V. Grey	Sept. 22,'39†	
(See "In the Cutting Room," July 1,'39.)			
Women, The	Norma Shearer-Joan Crawford-Rosalind Russell-Mary Boland	Sept. 1,'39†	134
(See "In the Cutting Room," June 10,'39.)			

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Across the Plains (G) 3655	Jack Randall	Apr. 30,'39	59	May 27,'39
Boy's Reformatory (G) 3820	Frankie Darro-Grant Withers	May 1,'39	61	May 13,'39
Convicts' Code (G) 3822	R. Kent-A. Nagel-S. Blackmer	Jan. 18,'39	62	Feb. 11,'39
Down the Wyoming Trail (G) 3864	Tex Ritter-Mary Brodell	May 18,'39	62	June 24,'39
Drifting Westward 3853	Jack Randall-Edna Duran	Jan. 25,'39	55	
Girl from the Rio 3825	Movita-Warren Hull	Aug. 7,'39	62	
(See "In the Cutting Room," July 15,'39.)				
Man from Texas 3865	Tex Ritter	July 21,'39	60	
Mr. Wong in Chinatown (G) 3807	Boris Karloff-Marjorie Reynolds	Aug. 1,'39	70	July 22,'39
Mystery of Mr. Wong, The (G) 3806	Boris Karloff-Dorothy Tree	Mar. 8,'39	66	Mar. 18,'39
Mystery Plane (G) 3809	John Trent-Marjorie Reynolds	Mar. 8,'39	60	Feb. 25,'39
(Reviewed under the title, "Sky Pirate"; exploitation: Apr. 29,'39, p. 72.)				
Navy Secrets (G) 3805	Fay Wray-Grant Withers	Feb. 8,'39	60	Feb. 18,'39
Oklahoma Terror 3856	Jack Randall	Aug. 25,'39		
Riders of the Frontier 3866	Tex Ritter	Aug. 16,'39		
Rolling Westward (G) 3823	Tex Ritter	Mar. 1,'39	55	Apr. 1,'39
Should a Girl Marry? 3830	Anne Nagel-Warren Hull	June 10,'39	61	
(See "Girl from Nowhere," "In the Cutting Room," June 17,'39.)				
Star Reporter (G) 3821	Warren Hull-Marsha Hunt	Feb. 22,'39	62	Apr. 15,'39
Streets of New York (G) 3802	Jackie Cooper-Marjorie Reynolds-Dick Purcell-Martin Spellman	Apr. 12,'39	73	Apr. 8,'39
(Exploitation: Apr. 22,'39, p. 62.)				
Stunt Pilot (G) 3814	J. Trent-M. Reynolds-M. Stone	July 1,'39	61	July 1,'39
Sundown on the Prairie 3862	Tex Ritter	Feb. 8,'39	59	
Trigger Smith 3854	Jack Randall	Mar. 22,'39	60	
Undercover Agent 3824	Russell Gleason-Shirley Deane	Apr. 5,'39	64	
(See "In the Cutting Room," Apr. 8,'39.)				
Wanted by Scotland Yard 3829	James Stephenson-Betty Lynne	Apr. 19,'39	65	
Wolf Call (G) 3827	Movita-John Carroll	May 18,'39	67	May 20,'39

Coming Attractions

Irish Luck 3826	Frankie Darro-Dick Purcell	Aug. 22,'39	58	
(See "In the Cutting Room," Aug. 5,'39.)				
Mr. Wong at Headquarters 3808	Boris Karloff	Nov. 10,'39		
Murder in the Big House 3803	Chas. Bickford-Barton MacLane	Sept. 30,'39		
Overland Mail 3857	Jack Randall	Oct. 6,'39		
Scouts of the Air	J. Trent-M. Reynolds-M. Stone	Oct. 4,'39		
Sky Patrol 3815	J. Trent-M. Reynolds-M. Stone	Sept. 12,'39		
(See "In the Cutting Room," Aug. 12,'39.)				

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ambush (G) 3820	Gladys Swarthout-Lloyd Nolan	Jan. 20,'39	62	Jan. 21,'39
Back Door to Heaven (G) 3833	Patricia Ellis-Wallace Ford	Apr. 21,'39	85	Apr. 15,'39
Beachcomber, The (A) 3863	Chas. Laughton-Elsa Lanchester	Mar. 10,'39	88	Nov. 26,'38
(Exploitation: Jan. 14,'39, p. 65.)				
Boy Trouble 3824	Charles Ruggles-Mary Boland	Feb. 17,'39	74	Feb. 4,'39
Bulldog Drummond's Bride (G) 3844	John Howard-Heather Angel	June 30,'39	57	July 8,'39
Bulldog Drummond's Secret Police (G) 3831	John Howard-Heather Angel	Apr. 14,'39	55	Apr. 8,'39
Cafe Society (G) 3826	Fred MacMurray - Madeleine Carroll - Shirley Ross	Mar. 3,'39	76	Feb. 11,'39
(Exploitation: Mar. 11,'39, p. 57; Apr. 22,'39, p. 60.)				
Disbarred (G) 3818	Gail Patrick - Otto Kruger - Robert Preston	Jan. 1,'39	60	Jan. 14,'39
Gracie Allen Murder Case (G) 3839	Gracie Allen-Warren William-Kent Taylor-Ellen Drew	June 2,'39	74	May 20,'39
Grand Jury's Secrets (G) 3842	John Howard-Gail Patrick	June 23,'39	68	June 10,'39
Heritage of the Desert (G) 3843	Evelyn Venable-Donald Woods	June 23,'39	74	Mar. 18,'39
Hotel Imperial 3836	Isa Miranda-Ray Milland	May 12,'39	80	May 13,'39
I'm from Missouri (G) 3830	Bob Burns-Gladys George	Apr. 7,'39	80	Mar. 25,'39
(Exploitation: May 13,'39, p. 66; June 10,'39, p. 55; Aug. 5,'39, p. 99.)				
Invitation to Happiness (G) 3841	Irene Dunne-Fred MacMurray	June 16,'39	95	May 13,'39
Island of Lost Men (G) 3848	Anna May Wong-Anthony Quinn	July 28,'39	64	Aug. 5,'39
King of Chinatown (G) 3827	Anna May Wong-A. Tamiroff	Mar. 17,'39	57	Mar. 18,'39
Lady's from Kentucky, The (G) 3834	George Raft-Ellen Drew-Hugh Herbert-Zasu Pitts	Apr. 28,'39	77	Apr. 15,'39
Magnificent Fraud, The (A) 3847	A. Tamiroff-L. Nolan-P. Morison	July 21,'39	78	July 22,'39
Man About Town (G) 3845	J. Benny-D. Lamour-E. Arnold	July 7,'39	85	June 17,'39
(Exploitation: Aug. 12,'39, pp. 69, 72, 74; Aug. 19,'39, p. 70.)				
Midnight (G) 3828	Claudette Colbert-Don Ameche-Francis Lederer - John Barrymore - Mary Astor	Mar. 24,'39	94	Mar. 18,'39
(Exploitation: May 27,39, p. 68; June 3,'39, p. 66; July 1,'39, p. 58.)				
Million Dollar Legs (G) 3846	Betty Grable - John Hartley - Donald O'Connor-Jackie Coogan	July 14,'39	65	July 8,'39
Never Say Die (G) 3832	Bob Hope-Martha Raye	Apr. 14,'39	82	Mar. 11,'39
Night Work (G)	Mary Boland-Charles Ruggles	Aug. 4,'39	62	Aug. 12,'39
One Third of a Nation (A) 3825	Sylvia Sidney-Leif Erikson	Feb. 24,'39	76	Feb. 18,'39
Our Leading Citizen (G)	Bob Burns-Susan Hayward	Aug. 11,'39	88	Aug. 5,'39
Paris Honeymoon (G) 3821	Bing Crosby - Franciska Gaal - E. E. Horton - Shirley Ross - Akim Tamiroff	Jan. 27,'39	85	Dec. 17,'38
(Exploitation: Apr. 1,'39, p. 73.)				
Persons in Hiding (G) 3823	L. Overman-Patricia Morison	Feb. 10,'39	70	Jan. 28,'39

(THE RELEASE CHART--CONT'D)

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Renegade Trail	W. Boyd-R. Hayden-G. Hayes.	Aug.	18,'39		
(See "Arizona Bracelets," "In the Cutting Room," Dec. 31,'38.)					
St. Louis Blues (G) 3822	L. Nolan-D. Lamour-T. Guizar.	Feb.	3,'39	87.	Jan. 28,'39
(Exploitation: June 17,'39, p. 76.)					
Silver on the Sage (G) 3858	Wm. Boyd-Geo. Hayes	Mar.	31,'39	68.	Feb. 11,'39
(Exploitation: Jan. 7,'39, p. 53.)					
Some Like It Hot (G) 3837	Gene Krupa and Orch.-Shirley Ross-Bob Hope-Una Merkel.	May	19,'39	64.	May 13,'39
(Exploitation: June 10,'39, p. 54; June 17,'39, p. 77.)					
Star Maker, The	Bing Crosby-Louise Campbell-Ned Sparks	Aug.	25,'39		
(See "In the Cutting Room," June 17,'39.)					
Stolen Life (A) 3864	Elisabeth Bergner - Michael Redgrave	May	26,'39	92.	Feb. 18,'39
Sudden Money (G) 3829	B. Lee-M. Rambeau-C. Ruggles.	Mar.	31,'39	62.	Mar. 25,'39
Sunset Trail (G) 3857	Wm. Boyd-R. Hayden-G. Hayes.	Feb.	24,'39	68.	Oct. 22,'38
This Man in Paris (A) 3865	Barry K. Barnes - Valerie Hobson	Aug.	18,'39	86.	July 8,'39
Undercover Doctor (G) 3840	L. Nolan-J. C. Naish-H. Angel.	June	9,'39	65.	June 3,'39
Union Pacific (G) 3835	Joel McCrea-Barbara Stanwyck-Akim Tamiroff-Robt. Preston.	May	5,'39	125.	Apr. 29,'39
(Exploitation: Feb. 18,'39, p. 72; Mar. 11,'39, p. 57; Mar. 18,'39, p. 73; May 27,'39, p. 64; June 3,'39, p. 65; June 10,'39, pp. 54, 59, 60; June 17,'39, p. 75; June 24,'39, p. 76; July 8,'39, pp. 50, 51; July 15,'39, p. 61; Aug. 5,'39, p. 102.)					
Unmarried (G) 3838	Buck Jones-Helen Twelvetrees	May	26,'39	65.	May 27,'39
Zaza (A) 3819	C. Colbert-H. Marshall-B. Lahr.	Jan.	13,'39	86.	Jan. 7,'39
(Exploitation: July 15,'39, p. 62.)					

Coming Attractions

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Beau Geste (G)	Gary Cooper - Ray Milland - Robert Preston-Brian Donlevy-Donald O'Connor	Sept.	15,'39†	114.	July 22,'39
Cat and the Canary, The	Bob Hope-Paulette Goddard	Dec.	1,'39†		
Death of a Champion	Lynne Overman-Susan Paley	Sept.	1,'39†		
(See "In the Cutting Room," Aug. 5,'39.)					
Diamonds Are Dangerous	Isa Miranda-George Brent				
Disputed Passage	Dorothy Lamour-Akim Tamiroff-John Howard	Oct.	27,'39†		
(See "In the Cutting Room," May 20,'39.)					
Dr. Cyclops	Albert Dekker-Janice Logan				
Emergency Squad*	W. Henry-R. Paige-L. Campbell				
Federal Offense	William Henry-Virginia Dale				
Geronimo	P. Foster-A. Devine-E. Drew	Nov.	10,'39†		
(See "In the Cutting Room," Apr. 15,'39.)					
Happy Ending	P. O'Brien-O. Bradna-R. Young				
(See "Heaven on a Shoestring," "In the Cutting Room," June 24,'39.)					
Jamaica Inn (A)	Charles Laughton-Leslie Banks-Maureen O'Hara - Emlyn Williams	Oct.	13,'39†	99.	May 27,'39
Knights of the Range*	Russell Hayden-Jean Parker				
Law of the Pampas	W. Boyd-R. Hayden-S. Duna	Nov.	3,'39†		
Light That Failed, The	R. Coleman-W. Huston-I. Lupino				
Llamo Kid	Tito Guizar-Gale Sondergaard	Nov.	17,'39†		
Medicine Show	William Boyd-Russell Hayden				
My Love for Yours	Fred MacMurray-Madeline Carroll-Helen Broderick	Sept.	29,'39†		
(See "Are Husbands Necessary," "In the Cutting Room," Aug. 19,'39.)					
$1,000 a Touchdown	Joe E. Brown-Martha Raye	Sept.	22,'39†		
(See "In the Cutting Room," July 22,'39.)					
Our Neighbors—the Carters	Fay Bainter-Frank Craven				
Range War (G)	William Boyd-Russell Hayden	Sept.	8,'39†	66.	Aug. 5,'39
Remember the Night	Barbara Stanwyck-Fred MacMurray-Beulah Bondi-Elizabeth Patterson				
Rulers of the Sea	Douglas Fairbanks, Jr. - Mar't Lockwood-Will Fyffe	Nov.	24,'39†		
(See "Ruler of the Seas," "In the Cutting Room," July 15,'39.)					
Seventeen	J. Cooper-B. Field-O. Kruger				
(See "In the Cutting Room," Aug. 19,'39.)					
Television Spy, The	William Henry-Judith Barrett	Oct.	20,'39†		
(See "In the Cutting Room," Aug. 5,'39.)					
Typhoon	Dorothy Lamour-Robert Preston				
Untamed	Ray Milland-Patricia Morison-Akim Tamiroff				
Victor Herbert	A. Jones-M. Martin-W. Connolly				
What a Life	Jackie Cooper - Betty Field - Lionel Stander - John Howard	Oct.	6,'39†		
(See "In the Cutting Room," May 20,'39.)					

REPUBLIC

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Blue Montana Skies (G) 844	G. Autry-S. Burnette-J. Storey.	May	4,'39	56.	May 6,'39
Colorado Sunset (G) 846	Gene Autry-Smiley Burnette-June Storey-Buster Crabbe	July	31,'39	64.	Aug. 5,'39
Fighting Thoroughbreds (G) 821	R. Byrd-M. Carlisle-R. Allen	Jan.	6,'39	65.	Jan. 21,'39
Forged Passport (G) 823	P. Kelly-L. Talbot-J. Lang	Feb.	24,'39	61.	Feb. 11,'39
Frontier Pony Express (G) 854.	Roy Rogers-Mary Hart	Apr.	19,'39	58.	Feb. 11,'39
Home on the Prairie (G) 842.	Gene Autry-Smiley Burnette	Feb.	3,'39	58.	Apr. 15,'39
I Was a Convict (G) 824	Barton MacLane-Beverly Roberts.	Mar.	6,'39	65.	Feb. 25,'39
In Old Caliente (G) 856	R. Rogers-M. Hart-G. Hayes	June	19,'39	57.	July 22,'39
In Old Monterey (G) 847	G. Autry-S. Burnette-G. Hayes.	Aug.	14,'39	73.	Aug. 12,'39
Man of Conquest (G) 801	Richard Dix-Gail Patrick-Edward Ellis-Joan Fontaine	May	15,'39	97.	Apr. 15,'39
(Exploitation: May 27,'39, pp. 64, 68; July 15,'39, pp. 60, 66.)					
Mexicali Rose (G) 843	Gene Autry-Smiley Burnette	Mar.	27,'39	58.	Apr. 1,'39
Mickey the Kid (G) 814	Bruce Cabot-Ralph Byrd-Zasu Pitts-Tommy Ryan	July	3,'39	65.	July 1,'39
Mountain Rhythm (G) 845	G. Autry-S. Burnette-J. Storey.	June	9,'39	59.	July 1,'39
Mysterious Miss X (G) 809	M. Whalen-M. Hart-C. Chandler.	Jan.	10,'39	65.	Jan. 14,'39
My Wife's Relatives (G) 810.	Gleasons, Jas., Lucille, Russell.	Mar.	20,'39	65.	Mar. 4,'39
New Frontier (G) 868	J. Wayne-R. Corrigan-R. Hatton.	Aug.	10,'39	57.	Aug. 19,'39
Night Riders, The (G) 865	Three Mesquiteers-Ruth Rogers.	Apr.	12,'39	58.	Apr. 8,'39
Pride of the Navy (G) 822	J. Dunn-R. Hudson-G. Oliver	Jan.	23,'39	65.	Jan. 21,'39
Rough Riders' Round-up (G) 853	Roy Rogers-Mary Hart	Mar.	13,'39	58.	Mar. 25,'39
She Married a Cop (G) 815	Phil Regan-Jean Parker	July	12,'39	66.	June 24,'39
Should Husbands Work? (G) 816	Gleasons, James, Lucille, Russell - Marie Wilson - Tommy Ryan	July	26,'39	65.	July 15,'39
Smuggled Cargo 825	Rochelle Hudson-Barry MacKay.	Aug.	21,'39		
S.O.S.-Tidal Wave (G) 813	Ralph Byrd-Kay Sutton	June	2,'39	61.	June 3,'39
Southward Ho! (G) 855	Roy Rogers-Mary Hart	May	19,'39	58.	June 10,'39
Street of Missing Men (G) 811.	Charles Bickford-Nana Bryant	Apr.	28,'39	65.	Apr. 29,'39
Three Texas Steers (G) 806	Three Mesquiteers-Carole Landis.	May	12,'39	57.	June 17,'39
Woman Doctor (G) 808	Frieda Inescort-Henry Wilcoxon-Claire Dodd-Sybil Jason	Feb.	6,'39	65.	Feb. 4,'39
Wyoming Outlaw (G) 867	Three Mesquiteers	June	27,'39	56.	July 15,'39
Zero Hour, The (G) 812	Frieda Inescort-Otto Kruger	May	26,'39	65.	May 27,'39

Coming Attractions

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Calling All Marines	D. Barry-H. Mack-W. Hymer	Sept.	28,'39†		
Flight at Midnight	Col. Roscoe Turner-Phil Regan-Jean Parker-Robt. Armstrong	Aug.	28,'39†		
Headline News*	C. Grapewin - A. Whelan - G. Oliver				
Missouri Raiders*	Roy Rogers-George Hayes				
Wall Street Cowboy	R. Rogers-G. Hayes-R. Hatton.	Sept.	1,'39		

RKO RADIO

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Almost a Gentleman (G) 920.	James Ellison-Helen Wood	Mar.	31,'39	65.	Mar. 25,'39
Arizona Legion (G) 982	George O'Brien-Laraine Johnson.	Jan.	20,'39	58.	Jan. 14,'39
Bachelor Mother (A) 932	G. Rogers-D. Niven-C. Coburn	Aug.	4,'39	82.	July 1,'39
(Exploitation: Aug. 19,'39, p. 70.)					
Bad Lands (G) 933	Robert Barrat-Noah Berry, Jr.-Andy Clyde	Aug.	11,'39	70.	Aug. 19,'39
Beauty for the Asking (G) 915.	L. Ball-D. Woods-P. Knowles	Feb.	24,'39	68.	Jan. 28,'39
Boy Slaves (G) 911	Anne Shirley-Roger Daniel	Feb.	10,'39	72.	Jan. 14,'39
Career (G) 930	Anne Shirley-Edward Ellis	July	7,'39	80.	July 8,'39
Fisherman's Wharf (G) 844	B. Breen-H. Armetta-L. Carrillo.	Feb.	3,'39	72.	Jan. 28,'39
Five Came Back (G) 927	C. Morris-W. Barrie-L. Ball	June	23,'39	75.	June 10,'39
Fixer Dugan (G) 922	Lee Tracy-Virginia Weidler	Apr.	21,'39	68.	Jan. 28,'39
Flying Irishman, The (G) 919.	Douglas Corrigan - Paul Kelly - Robert Armstrong	Apr.	7,'39	72.	Mar. 4,'39
(Exploitation: May 20,'39, pp. 61, 62; June 24,'39, p. 72.)					
Girl and the Gambler (G) 926.	S. Duna-L. Carrillo-T. Holt	June	16,'39	63.	June 10,'39
Girl from Mexico, The (G) 928.	Lupe Velez-Leon Errol	June	2,'39	71.	May 20,'39
Great Man Votes, The (G) 913.	John Barrymore - Katharine Alexander - Peter Holden - Virginia Weidler	Jan.	13,'39	72.	Jan. 14,'39
Gunga Din (G) 912	Cary Grant - Victor McLaglen - D Fairbanks, Jr.-J. Fontaine.	Feb.	17,'39	107.	Jan. 28,'39
(Exploitation: Feb. 18,'39, p. 72; Mar. 11,'39, p. 57; Mar. 25,'39, p. 84; Apr. 8,'39, p. 82; Apr. 15,'39, p. 80; Apr. 22,'39, p. 60; Apr. 29,'39, p. 77; May 6,'39, p. 61; May 13,'39, p. 65; May 27,'39, p. 66; June 3,'39, p. 68; June 10,'39, p. 60; July 1,'39, p. 62; July 22,'39, p. 80.)					
In Name Only (G) 936	C. Lombard-C. Grant-K. Francis.	Aug.	18,'39	94.	Aug. 5,'39
Lost Patrol (re-issue) (A) 991.	V. McLaglen-B. Karloff-W. Ford.	Feb.	17,'39	73.	Feb. 3,'34
Lost Squadron, The (re-issue) (G) 994	J. McCrea-R. Dix-M. Astor	July	14,'39	79.	Mar. 5,'32
Love Affair (G) 916	I. Dunne-C. Boyer-L. Bowman.	Apr.	7,'39	89.	Mar. 18,'39
(Exploitation: Apr. 8,'39, p. 80; Apr. 15,'39, p. 82; Apr. 29,'39, pp. 72, 74; June 3,'39, p. 68.)					
Of Human Bondage (re-issue) (A) 993	L. Howard-B. Davis-F. Dee	July	14,'39	83.	July 7,'34
Pacific Liner (G) 914	Victor McLaglen-Chester Morris-Wendy Barrie	Jan.	6,'39	59.	Aug. 6,'38
Panama Lady (G) 925	Lucille Ball-Allan Lane	May	12,'39	65.	May 13,'39
Racketeers of the Range (G) 984	George O'Brien - Marjorie Reynolds - Ray Whitley	May	26,'39	62.	June 3,'39
Rookie Cop (G) 923	T. Holt-V. Weidler-F. Thomas.	Apr.	28,'39	60.	May 13,'39
Saint in London (G) 929	George Sanders-S. Grey	June	30,'39	72.	July 1,'39
Saint Strikes Back, The (G) 918.	George Sanders-Wendy Barrie	Mar.	10,'39	64.	Feb. 18,'39
Sorority House (G) 924	Anne Shirley-James Ellison	May	5,'39	64.	Apr. 22,'39
Spellbinder, The (G) 931	L. Tracy-B. Read-P. Knowles	July	28,'39	69.	July 29,'39
Star of Midnight (re-issue) (G) 990	Ginger Rogers-William Powell	Feb.	17,'39	90.	Apr. 6,'35
Story of Vernon and Irene Castle, The (G) 938	Fred Astaire - Ginger Rogers Edna May Oliver - Walter Brennan	Apr.	28,'39	93.	Apr. 1,'39
(Exploitation: Apr. 8,'39, p. 81; May 13,'39, p. 68; June 17,'39, p. 76.)					
They Made Her a Spy (G) 921.	Sally Eilers-Allan Lane	Apr.	14,'39	69.	Mar. 25,'39
Timber Stampede (G) 985	Geo. O'Brien-Marjorie Reynolds.	June	30,'39	59.	June 24,'39
Trouble in Sundown (G) 893	G. O'Brien-R. Keith-R. Whitley.	Mar.	24,'39	60.	Mar. 18,'39
Twelve Crowded Hours (A) 917.	Richard Dix-Lucille Ball	Mar.	3,'39	64.	Feb. 18,'39
Way Down South (G) 947	B. Breen-S. Blane-A. Mowbray.	July	21,'39	63.	July 22,'39

Coming Attractions

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Abe Lincoln in Illinois 009	R. Massey-R. Gordon-M. Howard.	Nov.	24,'39†		
Allegheny Frontier 006	John Wayne-Claire Trevor-Brian Donlevy-George Sanders	Oct.	27,'39†		

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Conspiracy 935	Allan Lane-Linda Hayes	Sept. 8,'39		
(See "In the Cutting Room," July 29,'39.)				
Day the Bookies Wept, The 002	Joe Penner-Betty Grable	Sept. 15,'39†		
(See "In the Cutting Room," July 22,'39.)				
Everything's on Ice 946	Irene Dare-Edgar Kennedy	Oct. 13,'39		
(See "In the Cutting Room," July 29,'39.)				
Fifth Avenue Girl 934	Ginger Rogers - James Ellison - Tim Holt-Walter Connolly	Sept. 22,'39	77	
Fighting Gringo 986	George O'Brien-Dick Lane	Sept. 8,'39		
(See "In the Cutting Room," Aug. 5,'39.)				
Flying Deuces	Laurel and Hardy			
(See "In the Cutting Room," Aug. 19,'39.)				
Full Confession 003	Victor McLaglen-Sally Eilers	Sept. 29,'39†		
(See "In the Cutting Room," July 22,'39.)				
Hunchback of Notre Dame, The	C. Laughton-M. O'Hara-Sir C. Hardwicke - W. Hampden - T. Mitchell - B. Rathbone			
Marshal of Mesa City*	George O'Brien-Virginia Vale			
Nurse Edith Cavell 001	Anna Neagle-Edna May Oliver-M. Robson-G. Sanders-Z. Pitts	Sept. 1,'39†		
(See "In the Cutting Room," June 17,'39.)				
Queen of Destiny (G) 061	Anna Neagle-Anton Walbrook-C. Aubrey Smith	Nov. 3,'39†	95	Oct. 29,'38
(Reviewed under the title, "Sixty Glorious Years.")				
Sued for Libel*	Kent Taylor-Linda Hayes			
Three Sons 004	E. Ellis-W. Gargan-K. Taylor	Oct. 6,'39†		
Vigil in the Night 007	Carole Lombard-Anne Shirley-Brian Aherne	Nov. 10,'39†		

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona Wildcat, The (G) 929	Jane Withers - Leo Carrillo - Pauline Moore-H. Wilcoxon	Feb. 3,'39	69	Nov. 19,'38
Boy Friend (G) 943	Jane Withers - Richard Bond-Arleen Whalen	May 19,'39	72	May 13,'39
Charlie Chan in Honolulu (G) 928	Sidney Toler-Phyllis Brooks	Jan. 13,'39	68	Dec. 24,'38
Charlie Chan in Reno (G) 948	S. Toler-P. Brooks-R. Cortez	June 16,'39	71	June 3,'39
Chasing Danger (G) 941	Preston Foster-Lynn Bari	May 5,'39	60	Jan. 14,'39
Chicken Wagon Family (G) 002	Jane Withers - Leo Carrillo - Marjorie Weaver	Aug. 11,'39†	64	Aug. 19,'39
Elsa Maxwell's Hotel for Women (G) 001	Linda Darnell - Jas. Ellison - Ann Sothern - Elsa Maxwell - Lynn Bari	Aug. 4,'39†	83	Aug. 5,'39
Everybody's Baby (A) 935	J. Prouty-S. Byington-S. Deane	Mar. 24,'39	62	Nov. 26,'38
Frontier Marshal, The (G) 951	Randolph Scott - Nancy Kelly - Cesar Romero-Binnie Barnes	July 28,'39	71	July 29,'39
Gorilla, The (G) 944	Ritz Bros. - Anita Louise - Bela Lugosi - Patsy Kelly	May 26,'39	66	May 27,'39
Hound of the Baskervilles, The (G) 936	Richard Greene-Basil Rathbone-Wendy Barrie-Nigel Bruce	Mar. 31,'39	80	Apr. 1,'39
(Exploitation: June 17,'39, p. 75; July 1,'39, p. 60.)				
Inside Story (G) 934	Michael Whalan-Jean Rogers	Mar. 10,'39	61	Oct. 22,'38
Inspector Hornleigh (A) 945	Gordon Harker-Alistair Sim	Apr. 21,'39	76	Apr. 22,'39
It Could Happen to You (G) 950	Gloria Stuart-Stuart Erwin	June 30,'39	65	June 17,'39
Jesse James (G) 921	Tyrone Power - Henry Fonda - Nancy Kelly-Randolph Scott	Jan. 27,'39	106	Jan. 14,'39
(Exploitation: Jan. 14,'39, p. 63; Jan. 21,'39, pp. 52, 54; Feb. 4,'39, p. 83; Feb. 11,'39, pp. 58, 61; Feb. 25,'39, pp. 69, 70; Mar. 4,'39, p. 70; Mar. 11,'39, p. 56; Apr. 1,'39, p. 76; Apr. 29,'39, pp. 75, 76; May 6,'39, p. 65; June 24,'39, p. 74.)				
Jones Family in Hollywood (G) 946	Jed Prouty-Spring Byington	June 2,'39	60	May 27,'39
Jones Family in Quick Millions (G) 004	Jed Prouty-Spring Byington	Aug. 25,'39†	61	Aug. 12,'39
Little Princess, The (G) 932	Shirley Temple-Richard Greene-Anita Louise - Ian Hunter - Cesar Romero-Arthur Treacher	Mar. 17,'39	93	Feb. 25,'39
(Exploitation: Apr. 15,'39, pp. 84, 85.)				
Mr. Moto in Danger Island (G) 937	P. Lorre-J. Hersholt-A. Duff	Apr. 7,'39	70	Mar. 18,'39
(Reviewed under the title, "Danger Island.")				
Mr. Moto's Last Warning 926	Peter Lorre - Geo. Sanders - R. Cortez - Virginia Field	Jan. 20,'39	71	
(See "In the Cutting Room," Dec. 24,'38.)				
Mr. Moto Takes a Vacation (G) 952	Peter Lorre - Virginia Field - John King-Joseph Schildkraut	July 7,'39	68	Nov. 19,'38
News Is Made at Night (G) 953	Preston Foster-Lynn Bari	July 21,'39	73	July 15,'39
Pardon Our Nerve (G) 931	Michael Whalen-Lynn Bari		68	Nov. 19,'38
Return of the Cisco Kid, The (G) 940	Warner Baxter-Lynn Bari-Henry Hull-Cesar Romero	Feb. 24,'39 Apr. 28,'39	71	Apr. 22,'39
Rose of Washington Square (G) 942	T. Power-A. Faye-A. Jolson	May 12,'39	86	May 13,'39
(Exploitation: Apr. 22,'39, p. 62; May 6,'39, p. 64; June 24,'39, p. 73.)				
Second Fiddle (G) 949	S. Henie-T. Power-R. Vallee	July 14,'39	87	July 8,'39
Smiling Along (G) 933	Gracie Fields - Mary Maguire - Roger Livesey	Jan. 20,'39	83	Oct. 22,'38
Stanley and Livingstone (G) 003	S. Tracy-R. Greene-N. Kelly-W. Brennan - C. Coburn - H. Hull - Sir C. Hardwicke	Aug. 18,'39†	101	Aug. 5,'39
(Exploitation: Aug. 19,'39, p. 67.)				
Story of Alexander Graham Bell, The (G) 938	Don Ameche - Henry Fonda - Loretta Young-Young Sisters	Apr. 14,'39	97	Apr. 8,'39
(Exploitation: Apr. 22,'39, p. 60; May 6,'39, p. 60; May 13,'39, p. 64; May 27,'39, pp. 64, 68; June 17,'39, p. 75; July 1,'39, p. 59.)				
Susannah of the Mounties (G) 954	Shirley Temple-Randolph Scott	June 23,'39	78	June 24,'39
(Exploitation: July 29,'39, p. 69.)				
Tail Spin (G) 925	A. Faye - C. Bennett - Nancy Kelly-J. Davis-Chas. Farrell	Feb. 10,'39	84	Feb. 4,'39
(Exploitation: Feb. 18,'39, p. 69; Mar. 18,'39, pp. 73, 74; Apr. 1,'39, p. 76; Apr. 8,'39, pp. 80, 82.)				
Thanks for Everything (G) 917	J. Haley-A. Menjou-A. Whelan-J. Oakie-T. Martin	Dec. 23,'38	73	Dec. 10,'38
(Exploitation: Dec. 17,'38, p. 75.)				
Three Musketeers, The (G) 927	Ritz Brothers - Don Ameche - G. Stuart-Binnie Barnes	Feb. 17,'39	73	Feb. 11,'39
Up the River (G) 924	Preston Foster-Phyllis Brooks-Tony Martin-Arthur Treacher	Dec. 9,'38	77	Nov. 5,'38
(Exploitation: Feb. 18,'39, p. 69.)				
Ware Case, The (A) 8014	Clive Brooks-Jane Baxter	July 21,'39	72	Dec. 31,'38
While New York Sleeps (G) 922	Michael Whalen-Joan Woodbury	Jan. 6,'39	61	Aug. 27,'38
Wife, Husband and Friend (G) 930	Loretta Young-Warner Baxter-Binnie Barnes-Cesar Romero	Mar. 3,'39	80	Feb. 18,'39
Winner Take All (G) 939	Tony Martin-Gloria Stuart-Slim Summerville-Henry Armetta	Apr. 21,'39	62	Feb. 25,'39
Young Mr. Lincoln (G) 947	Henry Fonda-Marjorie Weaver-Arleen Whelan-Alice Brady	June 9,'39	101	June 3,'39
(Exploitation: July 29,'39, p. 67; Aug. 12,'39, p. 70.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Sherlock Holmes, The 005	B. Rathbone-I. Lupino-N. Bruce	Sept. 1,'39†		
(See "In the Cutting Room," July 29,'39.)				
Charlie Chan at Treasure Island 006	S. Toler-C. Romero-P. Moore	Sept. 8,'39†	74	
(See "In the Cutting Room," Aug. 5,'39.)				
Cisco Kid No. 1 012	Cesar Romero-Binnie Barnes	Oct. 20,'39†		
City of Darkness	Sidney Toler			
Drums Along the Mohawk 015	Henry Fonda-Claudette Colbert-Dorris Bowdon - Edna May Oliver	Nov. 10,'39†		
Escape, The 010	Amanda Duff-Kane Richmond	Oct. 6,'39†		
(See "East Side, West Side," "In the Cutting Room," Apr. 22,'39.)				
Girl Must Live, A (A)	Lilli Palmer-Margaret Lockwood		92	May 13,'39
Heaven with a Barbed Wire Fence	Jean Rogers-Glen Ford			
Here I Am a Stranger 009	Richard Greene-Brenda Joyce-R. Dix-R. Young-G. George	Sept. 29,'39†		
High School	Jane Withers-Paul Harvey			
Hollywood Cavalcade 007	Alice Faye - Don Ameche - Stuart Erwin-Buster Keaton	Oct. 13,'39†		
(See "In the Cutting Room," Aug. 12,'39.)				
Pack Up Your Troubles 014	J. Withers-Ritz Brothers-Lynn Bari-Stanley Fields	Nov. 3,'39†		
Rains Came, The 011	T. Power-M. Loy-G. Brent	Sept. 15,'39†		
Shipyard Sally (G) 018	Gracie Fields-Sydney Howard	Oct. 20,'39†	80	July 29,'39
Simple Life*	M. Weaver-S. Erwin-P. Knowles			
Stop, Look and Love 008	Jean Rogers-Robert Kellard		57	
(See "In the Cutting Room," Aug. 19,'39.)				
Swanee River* 017	D. Ameche-A. Jolson-A. Leeds	Nov. 24,'39†		
Too Busy to Work 016	J. Prouty-S. Byington-J. Davis	Nov. 17,'39†		
20,000 Men a Year 013	Randolph Scott-Mary Healy	Oct. 27,'39†		
Where's That Fire* (G)	Will Hay		74	Aug. 19,'39

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Captain Fury (G)	Brian Aherne-Victor McLaglen-Paul Lukas-June Lang	May 26,'39	91	May 6,'39
Duke of West Point (G)	Louis Hayward-Joan Fontaine-Richard Carlson	Dec. 29,'38	109	Dec. 17,'38
Four Feathers (A)	John Clements - June Duprez-C. Aubrey Smith-Ralph Richardson	Aug. 4,'39†	115	May 6,'39
(Exploitation: Jan. 14,'38, p. 64; Feb. 4,'39, pp. 82, 84; Feb. 11,'39, p. 59; Feb. 25,'39, p. 68; Mar. 4,'39, pp. 70, 72.)				
King of the Turf (G)	A. Menjou-R. Daniel-D. Costello	Feb. 17,'39	88	Feb. 11,'39
Made for Each Other (G)	Carole Lombard-James Stewart-Lucille Watson-Chas. Coburn	Feb. 10,'39	94	Feb. 4,'39
(Exploitation: May 6,'39, p. 60.)				
Man in the Iron Mask (G)	Louis Hayward - Joan Bennett - Warren William - Joseph Schildkraut - Alan Hale	Aug. 11,'39†	112	July 1,'39
(Exploitation: July 1,'39, p. 59; July 22,'39, p. 80; Aug. 12,'39, p. 69; Aug. 19,'39, p. 66.)				
Prison Without Bars (A)	Corinne Luchaire-Edna Best	Mar. 10,'39	79	Apr. 15,'39
Stagecoach (G)	Claire Trevor - Andy Devine - John Wayne-George Bancroft	Mar. 3,'39	96	Feb. 11,'39
(Exploitation: Mar. 25,'39, p. 81; Apr. 1,'39, pp. 72, 75; Apr. 15,'39, p. 80; May 13,'39, p. 67; May 20,'39, p. 60; July 15,'39, p. 60; July 22,'39, p. 82.)				
They Shall Have Music (G)	Jascha Heifetz - Andrea Leeds - Joel McCrea-Gene Reynolds	Aug. 18,'39†	101	July 15,'39
(See musical analysis, July 22,'39, p. 54.)				
Topper Takes a Trip (G)	Constance Bennett-Roland Young-Billie Burke-Alan Mowbray	Jan. 12,'39	80	Dec. 31,'38
(Exploitation: Feb. 4,'39, p. 82; Mar. 18,'39, p. 73.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Trade Winds (G)	Fredric March - Joan Bennett - Ralph Bellamy-Ann Sothern	Dec. 22,'38	95.	Dec. 24,'38
(Exploitation: Jan. 21,'39, p. 54; Feb. 18,'39, p. 69; Apr. 8,'39, p. 79.)				
Winter Carnival (G)	Ann Sheridan-Richard Carlson-Helen Parrish-R. Armstrong	July 28,'39†	100.	July 22,'39
(Exploitation: Aug. 5,'39, p. 98; Aug. 19,'39, p. 67.)				
Wuthering Heights (A)	Merle Oberon-Laurence Oliver-Flora Robson-David Niven	Apr. 7,'39	104.	Apr. 1,'39
(Exploitation: Apr. 2,'39, p. 62; May 13,'39, p. 68; May 27,'39, p. 65.)				
Zenobia (G)	Oliver Hardy - Harry Langdon - Billie Burke - Alice Brady - James Ellison - June Lang - Jean Parker	Apr. 21,'39	73.	Mar. 18,'39

Coming Attractions

Title	Star
Chump at Oxford	Laurel and Hardy
Eternally Yours	Loretta Young - David Niven - H. Herbert-B. Burke-Z. Pitts
(Exploitation: July 22,'39, p. 81.)	
Housekeeper's Daughter	Joan Bennett-Adolphe Menjou
Intermezzo	L. Howard-I. Bergman-E. Best
Of Mice and Men*	Burgess Meredith-Lon Chaney, Jr.-Betty Field-Chas. Bickford
Over the Moon	Merle Oberon - Rex Harrison - Louis Borell
Real Glory, The	G. Cooper-A. Leeds-D. Niven
(See "In the Cutting Room," July 1,'39.)	

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Time Czar (G) 3018	Barton MacLane - Tom Brown - Ed. Sullivan	Apr. 21,'39	66.	Apr. 22,'39
Code of the Streets (G) 3019	Frankie Thomas - Harry Carey - "Little Tough Guys"	Apr. 14,'39	69.	Feb. 4,'39
East Side of Heaven (G) 3006	B. Crosby-J. Blondell-M. Auer	Apr. 7,'39	88.	Apr. 8,'39
(Exploitation: June 3,'39, p. 66.)				
Ex Champ (G) 3010	Victor McLaglen - Tom Brown - Nan Grey - Constance Moore	May 19,'39	72.	May 20,'39
Family Next Door (G) 3020	Hugh Herbert - Joy Hodges - Juanita Quigley-Eddie Quillan	Mar. 31,'39	61.	Apr. 15,'39
For Love or Money (G) 3030	June Lang-Robert Kent	Apr. 28,'39	67.	May 6,'39
Forgotten Woman, The (A) 3031	S. Gurie-D. Briggs-E. Arden	July 7,'39	67.	July 1,'39
Gambling Ship (G) 3023	Robert Wilcox-Helen Mack	Jan. 20,'39	62.	Aug. 20,'38
Ghost Town Riders 3054	Bob Baker-Fay Shannon	Dec. 16,'38	54	
Honor of the West 3055	Bob Baker	Jan. 13,'39	58	
House of Fear, The (G) 3038	Irene Hervey-William Gargan	June 30,'39	66.	June 10,'39
Inside Information (G) 3039	J. Lang-D. Foran-H. Carey	June 2,'39	62.	June 10,'39
I Stole a Million (G) 3007	George Raft - Claire Trevor - D. Foran-H. Armetta-V. Jory	July 21,'39	80.	July 22,'39
Last Warning, The (G) 3027	P. Foster-F. Jenks-F. Robinson	Jan. 6,'39	63.	Dec. 10,'38
Mystery of the White Room 3037	B. Cabot-H. Mack-C. Worth	Mar. 17,'39	57	
(See "In the Cutting Room," Mar. 18,'39.)				
Newsboys Home 3015	Jackie Cooper - Wendy Barrie - Edmund Lowe - "Little Tough Guys"	Dec. 23,'38	73	
(See "In the Cutting Room," Dec. 17,'38.)				
Phantom Stage, The 3056	Bob Baker-Marjorie Reynolds	Feb. 10,'38	57	
Pirates of the Skies 3033	Kent Taylor-Rochelle Hudson	Feb. 3,'39	61	
(See "In the Cutting Room," Dec. 3,'38.)				
Risky Business (G) 3029	George Murphy-Dorothea Kent	Mar. 3,'39	67½.	Mar. 11,'39
Secrets of a Nurse (G) 3022	E. Lowe-D. Foran-H. Mack	Dec. 9,'38	75.	Nov. 16,'38
Society Smugglers (G) 3024	Preston Foster-Irene Hervey	Feb. 24,'39	70.	Mar. 4,'39
Son of Frankenstein, The 3004	Basil Rathbone - Boris Karloff - Bela Lugosi-Josephine Hutchinson	Jan. 13,'39	94.	Jan. 21,'39
(Exploitation: Feb. 25,'39, p. 67; Mar. 4,'39, pp. 72, 73; Mar. 25,'39, p. 80; Apr. 8,'39, p. 78; Apr. 29,'39, p. 76; May 6,'39, p. 64; June 24,'39, p. 73.)				
Spirit of Culver (G) 3014	Jackie Cooper-F. Bartholomew-A. Devine-H. Hull-J. Moran	Mar. 10,'39	90.	Mar. 4,'39
(Exploitation: Mar. 11,'39, p. 56.)				
Strange Faces 3035	D. Kent-F. Jenks-A. Devine	Dec. 2,'38	65.	Nov. 12,'38
Sun Never Sets, The (G) 3009	B. Rathbone-D. Fairbanks, Jr.	June 9,'39	96.	June 10,'39
Swing, Sister, Swing (G) 3021	Ken Murray - Ernest Truex - Kathryn Kane-Johnny Downs	Dec. 16,'38	67.	Dec. 17,'38
They Asked for It (G) 3040	Michael Whalen - Joy Hodges - William Lundigan	May 26,'39	61.	July 15,'39
Three Smart Girls Grow Up (G) 3001	D. Durbin-N. Grey-H. Parrish-William Lundigan	Mar. 24,'39	87.	Mar. 25,'39
	C. Winninger-R. Cummings-			
Unexpected Father (G) 3008	Baby Sandy-Mischa Auer	July 14,'39	78.	July 15,'39
(Exploitation: July 1,'39, p. 62.)				
When Tomorrow Comes (G) 3003	Irene Dunn-Charles Boyer	Aug. 11,'39	92.	Aug. 19,'39
You Can't Cheat an Honest Man (G) 3005	W. C. Fields - Edgar Bergen - "Charlie McCarthy"	Feb. 17,'39	79.	Feb. 18,'39
(Exploitation: May 6,'39, p. 60.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bad Company	Jackie Cooper-F. Bartholomew	Sept. 8,'39		
(See "In the Cutting Room," Aug. 5,'39.)				
Call a Messenger*	Billy Hallop-Huntz Hall-Mary Carlisle-Larry Crabbe			
Chip of the Flying "U"	John Mack Brown-Bob Baker-Fuzzy Knight-Doris Weston	Nov. 24,'39†		
Desperate Trails, The	John Mack Brown - Bob Baker - F. Robinson - F. Knight	Sept. 8,'39†		
(See "In the Cutting Room," July 15,'39.)				
First Love	Deanna Durbin-Helen Parrish-R. Stack-E. Pallette-S. Bylington	Sept. 29,'39	*65.	Aug. 19,'39
Hero for a Day	Charles Grapewin-Anita Louise-Dick Foran	Oct. 13,'39†		
Hawaiian Nights (G)	J. Downs-C. Moore-M. Carlisle	Sept. 15,'39†	*65.	Aug. 19,'39
Legion of Lost Flyers	R. Arlen-A. Devine-A. Nagel			
(See "In the Cutting Room," Aug. 19,'39.)				
Listen Kids	C. Moore-J. Downs-E. Kennedy			
Mikado, The (G) 0904	Kenny Baker-Jean Colin		91.	May 20,'39
(Exploitation: July 22,'39, p. 82.)				
Missing Evidence	Preston Foster-Irene Hervey			
Mutiny on the Blackhawk (G)	R. Arlen-A. Devine-C. Moore	Sept. 1,'39	61.	Aug. 12,'39
Oklahoma Frontier	John Mack Brown-Bob Baker-Fuzzy Knight	Oct. 20,'39†		
One Hour to Live	C. Bickford-D. Nolan-J. Litel			
(See "In the Cutting Room," Aug. 12,'39.)				
Rio	Sigrid Gurie-Basil Rathbone-Victor McLaglen-Robert Cummings-Leo Carillo	Sept. 22,'39		
Tower of London	Basil Rathbone-Boris Karloff-N. Grey-B. O'Neil-I. Hunter			
Tropic Fury	R. Arlen-A. Devine-B. Roberts	Oct. 13,'39†	62	
(See "In the Cutting Room," July 29,'39.)				
Under-Pup, The	Gloria Jean-N. Grey-R. Cummings-V. Weidler-A. Gillis	Sept. 1,'39†	88	
(See "In the Cutting Room," June 17,'39.)				
Witness Vanishes, The	Edmund Lowe-Wendy Barrie			

WARNER BROTHERS-FIRST NATIONAL

First National Pictures

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angels Wash Their Faces, The 367	Ronald Reagan - Ann Sheridan - "Dead End Kids"—B. Granville	Aug. 26,'39	86	
(See "Battle of City Hall," "In the Cutting Room," May 6,'39.)				
Blackwell's Island (G) 361	J. Garfield-R. Lane-D. Purcell	Mar. 25,'39	71.	Mar. 11,'39
Code of the Secret Service (G) 374	Ronald Reagan-Rosella Towne	May 27,'39	58.	May 20,'39
Comet Over Broadway (G) 370	Kay Francis-Ian Hunter	Dec. 3,'38	69.	Dec. 17,'38
Confessions of a Nazi Spy (G) 353	Edw. G. Robinson - Francis Lederer - Paul Lukas	May 6,'39	102.	Apr. 29,'39
(Exploitation: July 29,'39, p. 69.)				
Cowboy Quarterback, The 366	Bert Wheeler - Marie Wilson - Gloria Dickson	July 29,'39	56	
(See "In the Cutting Room," June 3,'39.)				
Dark Victory (G) 354	Bette Davis - George Brent - Geraldine Fitzgerald - Ronald Reagan - Humphrey Bogart	Apr. 22,'39	106.	Mar. 11,'39
(Exploitation: June 3,'39, p. 66; June 10,'39, p. 55; June 24,'39, pp. 75, 76; July 1,'39, pp. 61, 62; Aug. 5,'39, p. 102.)				
Daughters Courageous (G) 360	Lane Sisters - John Garfield - F. Bainter - C. Rains - G. Page - J. Lynn-F. McHugh-M. Robson-D. Foran	July 22,'39	107.	June 24,'39
(Exploitation: Aug. 19,'39, p. 72.)				
Each Dawn I Die (G) 356	James Cagney - Jane Bryan - George Raft-George Bancroft	Aug. 19,'39	92.	July 22,'39
(Exploitation: Aug. 19,'39, p. 72.)				
Going Places (G) 359	D. Powell-A. Louise-A. Jenkins	Dec. 31,'38	84.	Dec. 24,'38
Heart of the North (G) 362	D. Foran-Gale Page-G. Dickson-J. Chapman-A. Jenkins	Dec. 10,'38	85.	Dec. 17,'38
(Exploitation: Jan. 21,'39, p. 53; Feb. 4,'39, pp. 83, 84; Feb. 25,'39, p. 70.)				
Hobby Family, The 376	Henry O'Neill-Irene Rich	Aug. 26,'39		
Kid from Kokomo, The (G) 363	Wayne Morris - Pat O'Brien - Joan Blondell - May Robson	June 24,'39	92.	May 27,'39
Man Who Dared (G) 375	Chas. Grapewin-Jane Bryan	June 3,'39	60.	Apr. 8,'39
(Reviewed under the title, "I Am Not Afraid.")				
Nancy Drew, Reporter (G) 372	Bonita Granville-John Litel	Feb. 18,'39	68.	Feb. 4,'39
Sweepstakes Winner 373	M. Wilson-J. Davis-A. Jenkins	May 20,'39	59	
Torchy Blane in Chinatown (G) 371	Glenda Farrell-Barton MacLane	Feb. 4,'39	58.	Feb. 11,'39
Yes, My Darling Daughter (A) 357	Jeffrey Lynn - P. Lane - Fay Bainter-M. Robson-R. Young	Feb. 25,'39	86.	Feb. 11,'39
(Exploitation: Jan. 14,'39, p. 64; Apr. 15,'39, p. 80; Apr. 29,'39, p. 77.)				
You Can't Get Away with Murder (G) 364	Humphrey Bogart-Gale Page	May 20,'39	75.	Jan. 21,'39
(Exploitation: June 17,'39, p. 74.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dust Be My Destiny (G)	John Garfield - Pat O'Brien - Priscilla Lane	Sept. 16,'39†	*85.	Aug. 19,'39
No Place to Go	F. Stone-G. Dickson-D. Morgan	Sept. 23,'39†		
Old Maid (A)	Bette Davis-Miriam Hopkins-Geo. Brent-Jas. Stephenson	Sept. 1,'39†	*95.	Aug. 5,'39

Warner Brothers

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Jane Arden, The (G) 321	Rosella Towne-William Gargan	Mar. 18,'39	58.	Feb. 11,'39

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Devil's Island (G) 313.	Boris Karloff-Nedda Harrigan	Jan. 7,'39	62.	Jan. 7,'39
(Exploitation: Feb. 11,'39, p. 59; Feb. 25,'39, p. 69; Mar. 4,'39, p. 69.)				
Dodge City (G) 304.	Errol Flynn-Olivia de Havilland Ann Sheridan - Bruce Cabot - A. Hale-F. McHugh-V. Jory	Apr. 8,'39	104.	Apr. 8,'39
(Exploitation: Mar. 25,'39, p. 82; Apr. 22,'39, p. 61; May 20,'39, p. 61; May 27,'39, pp. 65, 68; June 3,'39, p. 64; June 10,'39, p. 59; June 24,'39, p. 76, 77; July 8,'39, pp. 48, 50; July 15,'39, p. 61; July 22,'39, p. 81; Aug. 12,'39, p. 72.)				
Hell's Kitchen (G) 312.	Margt. Lindsay-Ronald Reagan-"Dead End Kids"	July 8,'39	81.	July 8,'39
Indianapolis Speedway (G) 315.	Pat O'Brien - John Payne - Ann Sheridan-Gale Page	Aug. 5,'39	82.	July 22,'39
Juarez (G) 301.	Paul Muni - Bette Davis - B. Aherne-C. Rains-J. Garfield	June 10,'39	127.	Apr. 29,'39
(Exploitation: May 13,'39, p. 64; July 1,'39, p. 58; July 15,'39, p. 66; July 22,'39, p. 81; Aug. 5,'39, p. 102.)				
King of the Underworld (A) 317	Kay Francis-Humphrey Bogart	Jan. 14,'39	69.	Jan. 14,'39
Nancy Drew, Trouble Shooter 324	B. Granville-F. Thomas-J. Litel	June 17,'39	69.	
Naughty But Nice (G) 311.	Dick Powell-Gale Page-Ronald Reagan-Ann Sheridan	July 1,'39	90.	July 1,'39
Off the Record (G) 314.	Pat O'Brien-Joan Blondell	Jan. 21,'39	71.	Jan. 28,'39
Oklahoma Kid (G) 308.	J. Cagney-H. Bogart-R. Lane	Mar. 11,'39	80.	Mar. 18,'39
(Exploitation: Mar. 11,'39, p. 57; Apr. 1,'39, pp. 74, 75; Apr. 29,'30, pp. 74, 75; May 13,'39, p. 67; June 10,'39, p. 60; July 15,'39, p. 66.)				
On Trial (G) 323.	John Litel-Margaret Lindsay	Apr. 1,'39	61.	Mar. 25,'39
Secret Service of the Air (G) 320	R. Reagan-I. Rhodes-J. Litel	Mar. 4,'39	61.	Mar. 11,'39
They Made Me a Criminal (G) 307	John Garfield - Ann Sheridan - "Crime School Kids"-C. Rains	Jan. 28,'39	92.	Jan. 7,'39
Torchy Plays with Dynamite 326	Jane Wyman-Allen Jenkins	Aug. 12,'39		
Torchy Runs for Mayor (G) 322.	Glenda Farrell-Barton MacLane	May 13,'39	60.	Apr. 1,'39
Waterfront (G) 325.	G. Dickson-D. Morgan-M. Wilson	July 15,'39	59.	July 22,'39
Wings of the Navy (G) 309.	George Brent-O. de Havilland-John Payne-F. McHugh	Feb. 11,'39	89.	Jan. 21,'39
(Exploitation: Jan. 14,'39, p. 64; Feb. 4,'39, p. 85; Feb. 11,'39, p. 61; Feb. 25,'39, p. 69; Apr. 25,'39, pp. 75, 77; May 20,'39, p. 64.)				
Women in the Wind (G) 316.	K. Francis-W. Gargan-V. Joy	Apr. 15,'39	65.	Feb. 4,'39

Coming Attractions

All This and Heaven Too.....

And It All Came True.....

Brother Orchid .....Edward G. Robinson - Wayne Morris - Gale Page.....

Career Man .....Joel McCrea - Brenda Marshall-Jeffrey Lynn-Frank McHugh.....
(See "In the Cutting Room," July 22,'39.)

Child Is Born, A.....Geraldine Fitzgerald - Jeffrey Lynn - Gladys George.....Sept. 30,'39†.....
(See "Give Me a Child." "In the Cutting Room," May 6,'39.)

City of Lost Men, The.....John Garfield - Pat O'Brien - Ann Sheridan .....

Dead End Kids on Dress Parade .....Dead End Kids-John Litel.....
(See "Dead End Kids in Military School," "In the Cutting Room," July 29,'39.)

Enemy Agent .....Boris Karloff-Margaret Lindsay.....

Four Wives .....Lane Sisters-G. Page-J. Garfield - E. Albert - C. Rains -J. Lynn-D. Foran-F. McHugh-M. Robson .....

Kid Nightingale .....J. Payne-J. Wyman-W. Catlett.....
(See "In the Cutting Room," June 24,'39.)

Lady and the Knight, The.....Bette Davis - Erroll Flynn - O. de Havilland-Vincent Price.....
(See "In the Cutting Room," June 10,'39.)

Lady Dick .....Jane Wyman-Dick Foran.....

Nancy Drew and the Hidden Staircase .....B. Granville-F. Thomas-J. Litel..Sept. 1,'39†.....

No Place to Go.....F. Stone-G. Dickson-D. Morgan..Sept. 23,'39†.....

On Your Toes.....Zorina-Eddie Albert-A. Hale-J. Gleason-G. Dickson.....
(See "In the Cutting Room," July 8,'39.)

Philo Vance Returns.....J. Stephenson-Margot Stevenson.....

Queer Money .....R. Reagan-Margot Stevenson.....

Return of Dr. X.....Wayne Morris - H. Bogart - Lya Lys-Rosemary Lane.....
(See "In the Cutting Room," July 8,'39.)

Roaring Twenties, The.....Jas. Cagney-Humphrey Bogart-Priscilla Lane-Jeffrey Lynn.....

State Cop*.....D. Morgan-J. Payne-G. Dickson.....

Steeplechase .....Edith Fellows-James McCallion.....

Student Nurse .....Marie Wilson-Marg't Lindsay-Rosella Towne .....

We Are Not Alone.....Paul Muni - Jane Bryan - Flora Robson - Una O'Connor.....

STATE RIGHTS

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
Bronze Buckaroo, The.	Negro Cast	Sack	Jan. 1,'39		
Code of the Cactus.	Tim McCoy	Victory	Feb. 25,'39		
(See "In the Cutting Room," Jan. 14,'39.)					
Code of the Fearless (G).	Fred Scott	Record	Jan. 5,'39	56.	Jan. 21,'39
Feud on the Range.	Bob Steele	Webb	Jan. 15,'39		
Gang Smashers	Negro Cast	Popkin	Jan. 1,'39		
Harlem Rides the Range.	Negro Cast	Sack	Feb. 1,'39		
In Old Montana.	Fred Scott	Spectrum	Feb. 5,'39		
Port of Hate.	Stock Cast	Webb	Jan. 15,'39		
Reform School (G).	Louise Beavers	Million	Apr. 27,'39.	*80.	May 6,'39
Texas Wildcats	Tim McCoy	Victory	Apr. 10,'39		
Tumbleweeds (G) (reissue).	William S. Hart	Astor	May 20,'39	88.	May 13,'39
Two-Gun Troubador	Fred Scott	Spectrum	Mar. 5,'39		

Coming Attractions

Hitler—The Beast of Berlin .....Producers Dist.....Oct. 15,'39.....

Juarez and Maximilian (G) .....Conrad Nagel .....Torres .....*95.Apr. 22,'39

Lure of the Wasteland (G).....Grant Withers .....*55.Mar. 18,'39

Sagebrush Family Goes West, The .....Bobby Clark .....Producers Dist....Oct. 8,'39.....

Straight to Heaven (G).....Nine May McKinney.Domino .....56.July 1,'39

Torture Ship .....Producers Dist....Oct. 1,'39.....

Wanted for Murder.....Producers Dist....Oct. 22,'39.....

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Annie Laurie	Will Fyffe	World	Apr. 15,'39		
Ask a Policeman (G)	Will Hay	MGM		83.	Apr. 29,'39
Behind the Facade (Derriere la Facade) (A)	Lucien Baroux	Francinex		85.	May 27,'39
Bizarre Bizarre (A)	Louis Jouvet	Lenauer-Int'l	Mar. 20,'39	85.	Apr. 1,'39
Black Limelight (A)	Raymond Massey	Alliance	Sept. 15,'39	68.	July 8,'39
Bouquets from Nicholas (G)	Noel-Noel	Walch		72.	Mar. 11,'39
Boys' School	E. Von Stroheim	Columbia	June 5,'39	90.	June 17,'39
Cabiria		Brodie	Feb. 3,'39	85.	
Captain Scorpion	Ecunomou	Brodie	Apr. '39	85.	
Champs Elysees (A) (Exploitation: Apr. 1,'39, p. 74.)	Sascha Guitry	Tri-National	Feb. 27,'39	89.	Mar. 4,'39
Coral Rocks, The (Le Récif de Corail (A)	Jean Gabin	Alliance		100.	Mar. 11,'39
Crisis (G)		Mayer-Burstyn	Mar. 13,'39	96.	Mar. 25,'39
Crossroads (A)	Charles Vanel	Tri-National		80.	Dec. 31,'38
Curtain Rises, The (G)	Louis Jouvet	Kassler	May 13,'39	85.	Apr. 29,'39
Dead Men Tell No Tales (A)	Emlyn Williams	Alliance	Aug. 15,'39	70.	July 29,'39
Double Crime in the Maginot Line (A)	Victor Francen	Tower		83.	Apr. 22,'39
Down Our Alley (G)	Hughie Green	British Screen		65.	Aug. 12,'39
Four Just Men, The (A)	Hugh Sinclair	A.B.F.D.		85.	June 24,'39
40 Little Mothers (A)	Lucien Baroux	National	May 2,'39	94.	Dec. 31,'38
Gang's All Here, The (A)	Jack Buchanan	Assoc. British		78.	Apr. 1,'39
Harvest* (A)	Gabriel Gabrio	French Film Center		80.	Aug. 5,'39
Hatred	Harry Baur	World	Feb. 15,'39	80.	Aug. 5,'39
Heart of Paris (A)	Raimu	Tri-National	Jan. 12,'39	85.	Jan. 14,'39
Herbst-Manover (G)	Leo Slezak	Casino	Mar. 17,'39	87.	Apr. 1,'39
Heroes of the Marne (A)	Raimu	Spectrum	Apr. 22,'39	88.	Apr. 29,'39
Home from Home (G)	Sandy Powell	British Lion		73.	June 3,'39
Hostages, The (Les Otages) (A)	Annie Vernay	Nero		90.	Apr. 22,'39
Housemaster (G)	Otto Kruger	Alliance	Oct. 15,'39	83.	Feb. 26,'38
Human Beast, The (A)	Simone Simon	Paris Film		110.	Apr. 1,'39
Indiscretions (A)	Sacha Guitry	Tri-National	Apr. 29,'39	80.	May 13,'39
Itto	Native Cast	World	Feb. 30,'39		
Kreutzer Sonata (A)	Gaby Morley	Foreign Cinema Arts	Feb. 1,'39	87.	Jan. 7,'39
La Inmaculada (A)	Fortunio Bonanova	United Artists		95.	July 22,'39
Lambeth Walk, The (G)	Lupino Lane	MGM		84.	Apr. 22,'39
Mamele	Molly Picon	Sphinx	Jan. '39	102.	
Man and His Wife, A (A) (Reviewed under the title, "A Man with His Wife.")	Harry Baur	French Film Ex	Mar. 27,'39	80.	Apr. 15,'39
Marsellaise	Pierre Renoir	World	Mar. 30,'39		
Mind of Mr. Reeder, The (G)	Will Fyffe	Grand National		77.	Mar. 11,'39
Mothers of Today (G)	Esther Field	Apex	Feb. 27,'39	92.	Mar. 11,'39
Murder in Soho (A)	Jack La Rue	Assoc. British		70.	Mar. 4,'39
My Song of Love	Tito Schipa	World			
Ninety Degrees South	Scott Expedition	World	July 1,'39		
Old Bones of the River (G)	Will Hay	G. F. D.		90.	Jan. 21,'39
Outside, The (A)	Mary Maguire	Assoc. British		91.	Feb. 25,'39
Peasant Wedding		Amer. Trading			
Poisoned Pen (A)	Flora Robson	Assoc. British		78.	July 15,'39
Puritan, The (A)	Jean-Louis Barrault	Lenaur-Int'l		85.	Mar. 25,'39
School for Husbands (A)	Rex Harrison	Hoffberg	Feb. 6,'39	70.	Feb. 18,'39
Singing Charro, The (Cu- and Canta La Ley) (G)	Tito Guizar	Paramount		77.	June 3,'39
Slalom (G)	Hella Hartwich	World	Mar. 1,'39	66.	Jan. 23,'37
Sonadores de la Gloria	M. C. Torres	Atlas	Jan. 24,'39	108.	
So This Is London (A)	Alfred Drayton	20th Cent.-Fox		85.	Feb. 4,'39
Spain in Arms (A)		Film Facts		80.	Mar. 18,'39
Spies of the Air (A)	Barry K. Barnes	Assoc. British		77.	May 6,'39
Street Without a Name	Pola Illery	World	Mar. 15,'39		
There Ain't No Justice (A)	Jimmy Hanley	A.B.F.D.		83.	June 24,'39
They Drive by Night (A)	Emlyn Williams	First National		84.	Jan. 28,'39
Three Waltzes (G)	Yvonne Printemps	Vedis		90.	May 13,'39
Trouble Brewing (G)	George Formby	Assoc. British		87.	Mar. 11,'39
What a Man! (G)	Sydney Howard	British Lion		74.	Feb. 18,'39
When the Husband Travels	M. Phillipides	Brodie	Mar. '39	95.	
Witch Night	Gosta Ekman	World			
With a Smile (G)	Maurice Chevalier	Malmar	Feb. 4,'39	79.	Feb. 18,'39
Youth in Revolt (A)	Jean-Louis Barrault	Columbia	May 15,'39	90.	May 27,'39

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (8-5-39) August 5, 1939. Numerals following review dates are production numbers.]

COLUMBIA

BROADWAY COMEDIES

Title	Rel. Date	Min.
A-Ducking They Did Go (4-22-39) 9406 (3 Stooges)	Apr. 7,'39	16½..
Boom Goes the Groom 9431 Andy Clyde	Mar. 24,'39	17½..
Calling All Curs 1401 (3 Stooges)	Aug. 25,'39†	17½..
Chump Takes a Bump, The 9433 Charley Chase	May 5,'39	18....
Mooching Through Georgia 9438 (All Star)	Aug. 11,'39	2 rls.
Mutiny on the Body 9429 Smith & Dale	Feb. 10,'39	17½..
Now It Can Be Sold 9434 Andy Clyde	June 2,'39	17....
Oily to Bed, Oily to Rise 1402 (3 Stooges)	Oct. 6,'39†	18½..
Pest from the West (6-17-39) 9435 Buster Keaton	June 16,'39	19....
Rattling Romeo 9436 Charley Chase	July 14,'39	17....
Sap Takes a Wrap, The 9430 Charley Chase	Mar. 10,'39	15½..
Saved by the Bell (8-12-39) 9408 (3 Stooges)	June 30,'39	17....
Skinny the Moocher 1421 Charley Chase	Sept. 8,'39†	16½..
Star Is Shorn, A 9432 (All Star)	Apr. 21,'39	17....
Static in the Attic 1422 Walter Catlett	Sept. 22,'39†	19....
Swing, You Swingers 9428 Andy Clyde	Jan. 20,'39	18½..
Three Little Sew and Sews 9404 (3 Stooges)	Jan. 6,'39	16....
Trouble Finds Andy Clyde 9437	July 28,'39	18....
We Want Our Mummy 9045 (3 Stooges)	Feb. 24,'39	17....
Yes, We Have No Bonanza 9407 (3 Stooges)	May 19,'39	16....

COLOR RHAPSODIES

Crop Chasers 1502	Sept. 22,'39†	1 rl..
Gorilla Hunt, The 9507	Feb. 24,'39	8....
Happy Tots (4-22-39) 9508	Mar. 31,'39	7....
Hollywood Sweepstakes (8-12-39) 9512	July 28,'39	8....
House That Jack Built, The 9509	Apr. 14,'39	7....
Jitterbug Knights 1501	Aug. 11,'39†	7....
Little Match Girl (re-issue) (11-27-37) 8502	Dec. 16,'38	8½..
Lucky Pigs (6-17-39) 9510	May 26,'39	7....
Nell's Yells 9511	June 30,'39	7....
Mountain Ears 1503	Oct. 20,'39†	1 rl..
Peaceful Neighbors (2-18-39) 9506	Jan. 16,'39	8....

COLUMBIA TOURS

Big Town Commuters (New York) 9553	Feb. 3,'39	9....
Holland 1551	Sept. 15,'39†	1 rl..
Man-Made Island (6-17-39) 9554 (Frisco Fair)	May 26,'39	9....
Morocco 9556	Aug. 11,'39	10½..
Sojourn in India 9555	July 7,'39	9½..

COMMUNITY SING

No. 5 (2-18-39) 9655 (Friendship Songs)	Jan. 27,'39	10....
No. 6 9656 (Moon Songs)	Feb. 24,'39	10½..
No. 7 9657 (Parade of Hits)	Mar. 24,'39	9½..
No. 8 (4-29-39) 9658 (Strauss Music)	Apr. 21,'39	8....
No. 9 9659 (Songs of the West)	May 19,'39	10....
No. 10 (6-17-39) 9660 (Romance Songs)	June 16,'39	10....

(New Series)

No. 1 1651 (Crosby Hit Songs)	Aug. 4,'39†	9....
No. 2 1652 (Old Time Songs)	Sept. 8,'39†	9½..

FABLE CARTOONS

Little Lost Sheep 1751	Oct. 6,'39†	1 rl..

FOOLS WHO MADE HISTORY

No. 1 (Charles Goodyear) 1601	Aug. 25,'39†	1 rl..
No. 2 (Elias Howe) 1602	Oct. 6,'39†	1 rl..

HAPPY HOUR

Know Your History
(Remakes from "March of Years")

No. 1 9471	Feb. 22,'39	10½..
No. 2 9472	Mar. 23,'39	10½..
No. 3 9473	Apr. 21,'39	11....

KRAZY KAT CARTOONS

29. Krazy's Bear Tale 9704	Feb. 17,'39	7½..
30. Golf Chumps 9705	Apr. 6,'39	7....
31. Krazy's Shoe Shop 9706	May 12,'39	6....

MUSIC HALL VANITIES

Montmartre Madness (6-3-39)	June 30,'39	10½..
Night in a Music Hall, A (2-18-39) 9961	Jan. 20,'39	10½..
Night at the Troc 9962	Mar. 2,'39	10½..
Yankee Doodle Home (5-27-39) 9964	May 19,'39	10....

PHANTASIES CARTOON

Charm Bracelet, The 1701	Sept. 1,'39†	1 rl..

PICTUREGRAPH

No. 1 9951	Feb. 10,'39	....

SCRAPPY CARTOONS

Scrappy's Added Attraction 9753	Feb. 3,'39	6½..
Scrappy's Rodeo 9756	June 2,'39	6....
Scrappy's Sideshow 9754	Mar. 3,'39	7....
Worm's Eye View, A (5-20-39) 9755	Apr. 28,'39	7....

SCREEN SNAPSHOTS

No. 5 9855	Jan. 3,'39	9....
No. 6 9856	Feb. 17,'39	10½..
No. 7 9857	Mar. 17,'39	10....
No. 8 (4-29-39) 9858	Apr. 8,'39	9½..
No. 9 (5-20-39) 9859	May 12,'39	10....
No. 10 9860	May 26,'39	10....
No. 11 9861	June 15,'39	10....
No. 12 (8-19-39) 9862	July 28,'39	10....

(New Series)

No. 1 1851	Sept. 15,'39†	1 rl..
No. 2 1852	Oct. 20,'39†	1 rl..

SPECIAL

Big Fish 9810	Aug. 18,'39	10....
Bows and Arrows 1801	Sept. 29,'39†	1 rl..
Diving Rhythm (5-20-39) 9806	Apr. 21,'39	10....
Jockeys Up (6-17-39) 9807	June 2,'39	9½..
King Vulture (1-21-38) 9803	Jan. 6,'39	11....
Navy Champions (4-22-39) 9805	Mar. 17,'39	9½..
Odd Sports 9804	Feb. 10,'39	10½..
Technique of Tennis (6-17-39) 9808	June 30,'39	8½..
There Goes Rusty 9809	July 15,'39	10½..

SPORT THRILLS

Big Fish 9810	Aug. 18,'39	10....
Bows and Arrows 1801	Sept. 29,'39†	1 rl..
Diving Rhythm (5-20-39) 9806	Apr. 21,'39	10....
Jockeys Up (6-17-39) 9807	June 2,'39	9½..
King Vulture (1-21-38) 9803	Jan. 6,'39	11....
Navy Champions (4-22-39) 9805	Mar. 17,'39	9½..
Odd Sports 9804	Feb. 10,'39	10½..
Technique of Tennis (6-17-39) 9808	June 30,'39	8½..
There Goes Rusty 9809	July 15,'39	10½..

WASHINGTON PARADE

No. 2 (2-18-39) 9902 (Inside the White House)	Feb. 21,'39	11....
No. 3 (5-27-39) 9903 (Inside the Capitol)	Apr. 28,'39	10....
No. 4 9904 (Library of Congress)	Aug. 4,'39	10....

EDUCATIONAL

[Distributed through Grand National]

SONG AND COMEDY HITS

Cavalcade of Stuff, No. 1 E1-1	Jan. 6,'39	9....
Cavalcade of Stuff, No. 2 E1-2	Jan. 20,'39	9...

MGM

CAPTAIN AND THE KIDS

(In Sepia)

Captain's Christmas, The (12-24-38) W-692	Dec. 17,'38	8....
Mama's New Hat W-882	Feb. 11,'39	9....
Petunia Natural Park W-693 (Color)	Jan. 14,'39	9....
Seal Skinners W-881 (Sepia)	Jan. 28,'39	8....

CARTOONS

Art Gallery (6-3-39) W-886 (Color)	May 13,'39	9....
Bear That Couldn't Sleep (7-15-39) W-887 (Sepia)	June 10,'39	9....
Goldilocks and the Three Bears (7-22-39) W-888	July 15,'39	11....
Jitterbug Follies (3-25-39) W-883 (Sepia)	Feb. 25,'39	9....
Little Goldfish, The (4-22-39) W-86 (Color)	Apr. 15,'39	8....
Wanted: No Master W-884	Mar. 18,'39	8....

CRIME DOESN'T PAY

No. 20—"The Wrong Way Out" (1-21-39) Linda Terry-Kenneth Howell	Dec. 24,'38	17....
No. 21—Money to Loan (3-25-39) P-812 Alan Dinehart-Paul Guilfoyle	Mar. 11,'39	21....
No. 22—While America Sleeps (4-22-39) P-813 Dick Purcell	Apr. 15,'39	21....
No. 23—Help Wanted (7-1-39) P-814 Tom Neal-Jo Ann Sayers	June 10,'39	21....

FITZPATRICK TRAVEL TALKS

Ancient Egypt (3-4-39) T-856	Jan. 21,'39	9....
Colorful Curacao (7-29-39) T-862	May 27,'39	9....
Glimpses of Australia (5-27-39) T-859	Apr. 15,'39	9....
Imperial Delhi (4-1-39) T-857	Feb. 18,'39	8....
Java Journey (6-3-39) T-858	Mar. 18,'39	8....
Picturesque Udaipur (7-15-39) T-861	May 13,'39	8....
Rural Hungary (6-24-39) T-860	Apr. 29,'39	9....
Singapore and Jahore T-855	Dec. 31,'39	9....
Sydney, Pride of Australia (2-4-39) T-854	Dec. 3,'38	9....

MGM MINIATURES

Great Heart, The (2-4-39) M-875 Tom Neal	Dec. 31,'38	11....
Greener Hills, The (7-15-39) M-880 Emmett Vogan-Grace Stafford	May 27,'39	11....
Hollywood Hobbies (6-17-39) M-878 Sally Payne-Joyce Compton	May 13,'39	10....
Ice Antics (2-24-39) M-876 (Sepia)	Feb. 11,'39	9....
Love on Tap M-877 (Sepia) Mary Howard	Mar. 18,'39	11....
Prophet Without Honor (6-17-39) M-879 Tom Neal	May 20,'39	11....

MUSICAL COMEDIES

Dream of Love, A (3-4-39) R-803 (Sepia)	Jan. 28,'39	20....
Happily Buried (6-3-39) R-805 Anthony Allen-Rita Oehman	Apr. 15,'39	20....
Men of Steel (1-28-39) R-801 Doris Weston	Dec. 17,'38	21....
Once Over Lightly (2-4-39) R-802 Dixie Dunbar-Johnny Downs	Dec. 17,'38	19....
Somewhat Secret (4-22-39) R-804 Mary Howard-Tom Collins	Mar. 29,'39	21....

OUR GANG

Alfalfa's Aunt (2-4-39) C-935	Jan. 7,'39	11....
Auto Antics C-942	July 22,'39	10....
Clown Princess (6-3-39) C-938	Apr. 15,'39	10....
Cousin Wilbur (6-17-39) C-939	Apr. 29,'39	10....
Dog Daze (7-29-39) C-941	July 1,'39	11....
Duel Personalities (4-8-39) C-937	Mar. 11,'39	10....
Joy Scouts (7-29-39)	June 24,'39	10....
Practical Jokers (2-18-39) C-934	Dec. 17,'38	9....
Tiny Trouble (3-25-39) C-936	Feb. 18,'39	10....

PASSING PARADE

(Sepia)

No. 2—(3-4-39) K-922 (New Roadways)	Jan. 28,'39	10....
No. 3—(2-25-38) K-923 (Story of Alfred Nobel)	Feb. 18,'39	11....
No. 4—(4-22-39) K-924 (Story of Dr. Jenner)	Mar. 18,'39	10....
No. 5—(6-17-39) K-925 (Angel of Mercy) (Sepia)	May 20,'39	10....
No. 6—(6-17-39) K-926 (Yankee Doodle Goes to Town)	June 17,'39	9....
No. 7—Giant of Norway (7-22-39) K-927	June 24,'39	11....
No. 8—Story That Couldn't Be Printed K-928	July 22,'39	11....

PETE SMITH SPECIALTIES

Culinary Carving (8-12-39) S-910	July 1,'39	9....
Double Diving (1-28-39) S-904 (Sepia)	Jan. 14,'39	8....
Heroes at Leisure (3-4-39) S-905	Feb. 11,'39	10....
Marine Circus (4-22-39) S-906 (Color)	Mar. 11,'39	9....
Penny's Picnic (1-14-39) S-906 (Color)	Dec. 17,'38	10....
Poetry of Nature (7-8-39) (Sepia)	May 20,'39	10....
Radio Hams (6-17-39) S-908	May 20,'39	10....
Take a Cue S-911 (Sepia)	Aug. 12,'39	9....
Weather Wizards (4-22-39) S-907	Apr. 8,'39	9....

ROBERT BENCHLEY

Dark Magic (5-27-39) F-956	May 13,'39	10....
Home Early (6-17-39) F-957	May 27,'39	9....
Hour For Lunch, An (4-22-39) F-955	Mar. 18,'39	9....
How to Eat (7-8-39) F-958	June 10,'39	10....
How to Sublet (2-4-39) F-954	Jan. 28,'39	8....
Mental Poise (2-4-39) F-953	Dec. 10,'38	7....

PARAMOUNT

BETTY BOOP CARTOONS

Title	Rel. Date	Min.
Musical Mountaineers (5-27-39) T8-3	May 12,'39	7....
My Friend the Monkey (2-18-39) T8-6	Jan. 27,'39	7....
On With the New (12-17-38) T8-3	Dec. 2,'38	7....
Pudgy in Thrills and Chills (2-4-39) T8-5	Dec. 23,'38	7....
Rhythm on the Reservation (7-22-39) T8-10	July 7,'39	7....
Scared Crows, The (7-8-39) T8-9	June 9,'39	7....
So Does an Automobile T8-7	Mar. 31,'39	1 rl..
Yip Yip Yippy (7-29-39) J8-6	July 28,'39	7....

COLOR CLASSICS

Always Kickin' (2-25-39) C8-3	Jan. 27,'39	7....
Barnyard Brat (7-15-39) C8-5	June 30,'39	7....
Small Fry (5-6-38) C8-4	Apr. 21,'39	7....

COLOR CRUISES

Colombia (8-12-39) K8-7	July 21,'39	10....
Costa Rica (12-10-38) K8-3	Dec. 2,'38	10....
Ecuador K9-1	Sept. 1,'39†	1 rl..
Fresh Vegetable Mystery, The C9-1	Sept. 22,'39†	1 rl..
Jamaica (7-15-39) K8-6	May 26,'39	10....
Land of the Inca Memories (2-4-39) K8-4	Jan. 27,'39	10....

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Republic of Panama K8-5	Mar.	24,'39..1 rl..
HEADLINERS		
Champagne Music of Lawrence Welk (3-4-39) A-8	Mar.	3,'39.10....
Hal Kemp and His Orch. A8-5	Dec.	2,'38..1 rl..
Music Through the Years (2-25-39) A8-7	Feb.	3,'39.11....
Jan Garber and Orch. Paramount Presents Artie Shaw's Class in Swing A9-1	Sept.	8,'39†.1 rl..
Paramount Presents Hoagy Carmichael (6-3-39) A8-10	May	5,'39.10....
Song Is Born, A (12-24-38) A8-6	Jan.	6,'39.10....
Larry Clinton and Orch. Sweet Moments A8-12	Aug.	11,'39..1 rl..
Russ Morgan and Orch. Tempo of Tomorrow (7-1-39) A8-11	June	2,'39.10....
Richard Himber and Orch. Three Kings and a Queen A8-9	Apr.	7,'39..1 rl..
Vincent Lopez and Orch.		
PARAGRAPHICS		
Breaking the News J8-12	Aug.	25,'39..1 rl..
Circus Co-ed (3-11-39) V8-8	Mar.	10,'39.10....
Farewell Vienna (7-15-39) V8-11	June	23,'39.10....
Fisherman's Pluck V8-9	Apr.	14,'39..1 rl..
Oh Say, Can You Ski (2-4-39) V8-5	Dec.	16,'38.10....
Public Hobby No. 1 V9-1	Sept.	22,'39†.1 rl..
Schubert's Unfinished Symphony (11-26-38) V8-6	Jan.	13,'39.10....
Swans (5-27-39) V8-10	May	19,'39.10....
That's Africa (3-4-39) V8-7	Feb.	10,'39.10....
PARAMOUNT PICTORIAL (New Series)		
No. 5—(12-3-38) P8-5	Dec.	9,'38..1 rl..
No. 6—P8-6	Jan.	6,'39..1 rl..
No. 7—(2-11-39) P8-7	Feb.	3,'39..1 rl..
No. 8—(3-11-39) P8-8	Mar.	3,'39.10....
No. 9—(5-20-39) P8-9	Mar.	31,'39.10....
No. 10—P8-10	May	5,'39..1 rl..
No. 11—(6-24-39) P8-11	June	2,'39.10....
No. 12—(8-12-39) P8-12	July	7,'39.10....
POPEYE THE SAILOR		
Aladdin and His Wonderful Lamp (4-29-39) EE8-1 (special)	Apr.	7,'39.22....
Cops Is Always Right (1-21-39) E8-5	Dec.	30,'38..7....
Customers Wanted (2-18-39) E8-6	Jan.	27,'39..7....
Ghost Is the Bunk (7-22-39) E8-9	June	16,'39..7....
Hello How Am I? (8-12-39) E8-10	July	14,'39..7....
It's the Natural Thing to Do E8-11	July	28,'39..1 rl..
Leave Well Enough Alone (5-13-39)	Feb.	24,'39..7....
Wotta Nitemare (7-15-39) T8-8	Mar.	24,'38..7....
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
POPULAR SCIENCE (In Color) (New Series)		
No. 3—J8-3	Jan.	6,'39..1 rl..
No. 4—J8-4	Mar.	10,'39..1 rl..
No. 5—(5-27-39) J8-5	May	12,'39.11....
No. 6—(7-29-39) J8-6	Aug.	4,'39.11....
GRANTLAND RICE SPORTLIGHTS		
No. 58—Frolicking Frogs R8-6	Dec.	23,'38..1 rl..
No. 59—Two Boys and a Dog (12-31-38) R8-7	Jan.	20,'39.10....
No. 60—Hold Your Breath (2-18-39) R8-8	Feb.	17,'39.10....
No. 61—The Sporting Irish (3-4-39) R8-9	Mar.	17,'39.10....
No. 62—Good Skates (5-6-39) R8-10	Apr.	14,'39.10....
No. 63—Diamond Dust (63-3-99) R8-11	May	12,'39.10....
No. 63—Death Valley Thrills (6-24-39) R8-12	June	9,'39.10....
No. 64—Watch Your Step (8-19-39 R8-13	July	7,'39.10....
No. 65—Hydro-Maniacs R9-1	Sept.	1,'39†10....

Title	Rel. Date	Min.
UNUSUAL OCCUPATIONS (In Color) (New Series)		
No. 3—(2-4-39) L8-3	Dec.	2,'38.11....
No. 4—(1-28-39) L8-4	Feb.	3,'39.10....
No. 5—(5-6-39) L8-5	Apr.	14,'39,11....
No. 6—(7-29-39) L8-6	June	16,'39.10....

RKO RADIO

Title	Rel. Date	Min.
LEON ERROL COMEDIES		
Crime Rave 93,703	Jan.	13,'39.18....
Home Boner 93,704	Mar.	10,'39.20....
Moving Vanities (5-6-39) 93,705	May	5,'39.17....
Ring Madness 9370	June	30,'39.19....
Wrong Room 03,701	Sept.	22,'39†.2 rls.
HEADLINERS		
No. 2—Romancing Along 93,602	Dec.	30,'38.21....
No. 3—Swing Vacation 93,603	Feb.	24,'39.17....
No. 4—Sales Slips 93,604	June	2,'39.17....
EDGAR KENNEDY COMEDIES		
Act Your Age 03,401	Oct.	6,'39†.2 rls.
Baby Daze 93,405	May	19,'39.15....
Clean Sweep, A, 93,402	Dec.	2,'38.17....
Clock Wise (4-1-39) 93,404	Mar.	24,'39.18....
Feathered Pests 93,406	July	14,'39..2 rls.
Kennedy the Great 03,402	Dec.	1,'39†.2 rls.
Maid to Order 93,403	Jan.	27,'39.18....
MARCH OF TIME 1938-39		
No. 5—The Refugee—Today and Tomorrow (12-24-38) 93,105	Dec.	23,'38.18....
No. 6—State of the Nation (1-28-39) 93,106	Jan.	20,'39.18....
No. 7—Young America — Mexico's New Crisis (2-18-39) 93,107	Feb.	17,'39.19....
No. 8—Background for War: The Mediterranean (3-18-39) 93,108	Mar.	17,'39.18....
No. 9—Japan: Master of the Orient (4-15-39) 93,109	Apr.	14,'39.19....
No. 10—Dixie-U.S.A. (5-13-39) 93,110	May	12,'39.19....
No. 11—War, Peace and Propaganda (6-10-39) 93,111	June	9,'39.19....
No. 12—The Movies March On (7-8-39) 93,112	July	7,'39.22....
No. 13—Metropolis—1939 (8-5,'39) 93,113	Aug.	4,'39.18....
NU-ATLAS PRODUCTIONS		
Arcade Varieties (5-20-39) 94,210	May	12,'39.11....
Lillian Roth Cafe Rendezvous (12-3-38) 94,205	Dec.	23,'38.10....
Hello Mama (4-1-39) 94,209	Apr.	14,'39.11....
George Jessel Readin' Ritin' and Rhythm 94,207	Feb.	17,'39.10....
Lucky Millinder and Orch. Samovar Serenade 94,208	Mar.	17,'39..1 rl..
Luba Malina Tropical Topics 94,206	Jan.	20,'39.10....
Rosita Ortega		
PATHE NEWS		
Released twice a week		
PATHE REVIEWS		
Released once a month		
PATHE TOPICS		
Released seven times a year		
RADIO FLASH COMEDIES		
Coat Tails 03,202	Nov.	17,'39†.2 rls
Marriage Go-Round 93,204	July	28,'39.18....
Pan-Domonium 03,201	Oct.	20,'39†.2 rls.
Plumb Crazy 93,202	Feb.	3,'39.16....
Dog-Gone 93,208	Apr.	21,'39.16....
RAY WHITLEY COMEDIES		
Bandit and Ballads 03,502	Dec.	15,'39†.2 rls.
Cupid Rides the Range 03,501	Sept.	8,'39†.2 rls.
Prairie Pappas 93,502	Dec.	16,'38.18....
Ranch House Romeo (4-1-38) 93,503	Apr.	7,'39.17....
Sagebrush Serenade 93,504	June	6,'39.19....
REELISMS		
Air Waves (3-17-39) 94,607	Mar.	10,'39.10....
Gold 94,606	Feb.	10,'39..1 rl..
Kennel Kings 94,612	July	12,'39..1 rl..
Newsreel (12-31-38) 94,604	Dec.	9,'38.10....

Title	Rel. Date	Min.
Pack Trip 94,613	Aug.	18,'39..9....
Pilot Boat 94,605	Jan.	20,'39..9....
Soldiers of Sea 94,608	Apr.	7,'39..9....
Television (5-6-39) 94,609	May	5,'39..9....
Swinquet (7-15-39) 94,610	May	26,'39..8....
World of Tomorrow (7-15-39) 94,611	June	23,'39..9....
Zoo (8-12-39) 94,612	July	21,'39..9....
RKO PATHE SPORTSCOPE		
Big Leaguers (4-29-39) 64,309	Apr.	21,'39..9....
Blue Grass (12-17-38) 94,304	Dec.	2,'38.10....
Bow Strings 94,306	Jan.	27,'39..9....
Devil Drivers (7-15-39) 94,311	June	16,'39..9....
Gun Play 04,301	Sept.	1,'39†.1 rl..
On the Wing 94,305	Dec.	30,'38.10....
Riding the Crest (7-8-39) 94,312	July	14,'39..9....
Smooth Approach (5-20-39) 94,310	May	19,'39..9½..
Snow Falls (3-18-39) 94,307	Feb.	24,'39..1 rl..
Sporting Wings (4-1-39) 94,308	Mar.	24,'39..9....
WALT DISNEY CARTOONS		
Autograph Hound 94,116	Sept.	1,'39..8....
Beach Picnic (5-27-39) 94,114	June	9,'39..8....
Donald's Cousin Gus (5-20-39) 94,113	May	19,'39..8....
Donald's Golf Game 94,103	Nov.	4,'38..8....
Donald's Lucky Day (10-1-38) 94,107	Jan.	13,'39..8....
Donald's Penguin (5-27-39) 94,117	Aug.	11,'39..8....
Ferdinand the Bull (10-1-38) 94,104 (Exploitation: Jan. 7,'39, p. 50; Jan. 28,'39, pp. 59-60.)	Nov.	25,'38..8....
Goofy and Wilbur (10-1-38) 94,110	Mar.	17,'39..8....
Hockey Champ (5-20-39) 94,110	Mar.	17,'39..7....
Merbabies 94,105	Dec.	9,'38..8....
Mother Goose Goes Hollywood (10-38) 94,106	Dec.	23,'38..7½..
Officer Duck 04,101	Sept.	22,'39†.1 rl..
Practical Pig, The (10-1-38) 94,109	Feb.	24,'39.....
Sea Scout 94,115	June	30,'39..8....
Society Dog Show (11-12-38) 94,108	Feb.	3,'39..8....
Ugly Duckling, The (10-1-38) 94,111	Apr.	7,'39..8....

20TH CENTURY-FOX

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Conquering the Colorado 0201	Aug.	18,'39†11....
Daily Diet of Danger, A 9203	Dec.	9,'38..9....
Filming the Fleet 0202	Oct.	27,'39†.1 rl..
Sand Hogs 9205	May	12,'39.10....
FASHIONS (In Color)		
Fashion Forecast, No. 2 (12-31-38) 9602	Dec.	23,'38.10....
Fashion Forecast, No. 3 9603	Mar.	31,'39.10....
Fashion Forecast, No. 4 9604	July	7,'39..1 rl..
Fashion Forecasts, No. 5 0601	Sept.	15,'39†.1 rl..
FATHER HUBBARD'S ALASKAN ADVENTURES		
Birthplace of Icebergs 0101	Aug.	4,'39†11....
LEW LEHR		
Monkeys Is the Craziest People 0401	Sept.	29,'39†.1 rl..
Muscle Maulers (5-6-39) 9404	Apr.	14,'39.11....
What Every Girl Should Know (10-22-38) 9402	Nov.	25,'38.11....
What Every Inventor Should Know 9403	Jan.	20,'39.11...
MAGIC CARPET SERIES (Lowell Thomas)		
Evergreen Empire, The 0102	Oct.	13,'39†.1 rl..
Good Neighbors 9106	May	26,'39.11....
Isle of Pleasure (11-19-38) 9103	Feb.	3,'39.11....
Mystic Siam (5-6-39) 9105	Mar.	17,'39.10....
Tempest Over Tunis 9107	June	9,'39.11....
Viking Trail (12-31-38)		

Title	Rel. Date	Min.
9104	Feb.	17,'39.10....
TERRY-TOONS		
Africa Squawks 9516	June	30,'39..7....
Barnyard Baseball 9517	July	14,'39..7....
Barnyard Egg-citement (5-6-39) 9528 (color)	May	5,'39..7....
Cuckoo Bird, The 9511	Apr.	7,'39..7....
Frozen Feet 9509	Feb.	24,'39..7....
Gandy Goose in a Bully Romance 9515	June	16,'39..7....
Gandy Goose in G Man Jitters 9510	Mar.	10,'39..7....
Gandy the Goose in the Frame Up 9507	Dec.	30,'38..7....
Gandy Goose in Doomsday 9524 (color)	Dec.	16,'38..7....
Golden West, The 0501	Aug.	25,'39†.7....
Hook Line and Sinker 0552	Sept.	8,'39†.1 rl..
Nick's Coffee Pot 9513	May	19,'39..7....
Nutty Network, The 9527 (color)	Mar.	24,'39..7....
One Gun Gary in Nick of Time 9503	Jan.	27,'39..7....
Orphan Duck, The 0553	Oct.	6,'39†.1 rl..
Owl and Pussycat, The 9525 (color)	Jan.	13,'39..7....
Prize Guest, The, 9514	June	2,'39..7....
Sheep in the Meadow 0502	Sept.	22,'39†.1 rl..
Their Last Bean (4-29-39) 9512	Apr.	21,'39..7....
Three Bears, The 9526 (color)	Feb.	10,'39..7....
Two Headed Giant (8-12-39) 0551	Aug.	11,'39†.7....
Village Blacksmith 9506	Dec.	2,'38..7....
Wolf's Side of the Story 9503	Sept.	23,'38..7....
ED THORGERSEN (Sports)		
Big Game Fishing 0301	Sept.	1,'39†.1 rl..
Hunting Dogs (5-6-39) 9303	Mar.	3,'39.11....
Inside Baseball 9304	Apr.	28,'39.11....
Shooting for Par 9302	Jan.	6,'39.11....
Sports Immortals 9305	June	23,'39.11....

UNITED ARTISTS

Title	Rel. Date	Min.
WORLD WINDOWS (Color)		
Arabian Bazaar (12-31-38)	Sept.	1,'39.10....
Eternal Fire, The (1-28-39)	Sept.	21,'39.10....
Fox Hunting (1-21-39)	Jan.	3,'39.10....
Jerusalem (1-14-39)	May	1,'39.10....
Labanon Coast	Dec.	1,'39.10....
Petra (1-14-39)	Aug.	1,'39.10....
Rome Symphony (12-31-38)	Feb.	15,'39.10....
River Thames (4-15-39)	Nov.	1,'39.10....
Ruins of Palmyra	Oct.	1,'39.10....
Wanderers of the Desert	July	1,'39.10....

UNIVERSAL

Title	Rel. Date	Min.
GOING PLACES WITH GRAHAM McNAMEE		
No. 57—3355	Nov.	28,'38..1 rl..
No. 58—(2-11-39) 3356	Dec.	26,'38..9....
No. 59—(2-25-39) 3357	Jan.	30,'39..9....
No. 60—(3-11-39) 3358	Feb.	20,'39..9½..
No. 61—(4-15-39) 3359	Mar.	13,'39..9....
No. 62—(5-20-39) 3360 (Reviewed under title, "America Takes to Skies.")	Apr.	10,'39..9....
No. 63—(6-3-39) 3361 (Reviewed under the title, "Theatre of the Sky.")	May	15,'39..9½..
No. 64—(7-15-39) 3362	June	26,'39..9½..
No. 65—(7-29-39) 3363	July	17,'39..9....
LANTZ CARTUNES		
A-Haunting We Will Go (7-15-39)		7½..
Arabs with Dirty Fezzes 3259	July	31,'39..7....
Baby Kittens (12-3-38) 3245	Dec.	19,'38..1 rl..
Bird on Nellie's Hat (7-8-39) 3257	June	19,'39..7....
Birth of a Toothpick 3250	Feb.	27,'39..7½..
Bela Mola Land (5-27-39) 3256	May	29,'39..7....
Charlie Cuckoo (5-13-39) 3254	Apr.	24,'39..7....
Crack Pot Cruise 3253	Apr.	10,'39..6½..
Disobedient Mouse (12-3-38) 3244	Nov.	28,'38..8½..
I'm Just a Jitterbug (1-21-39) 3248	Jan.	23,'39..7....

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Little Blue Blackbird		
(12-10-38) 3246	Dec.	26,'38..7....
Little Tough Mice		
(4-15-39) 3251	Mar.	13,'39..7....
Magic Beans (3-11-39)		
3249	Feb.	13,'39..7½..
Nellie of the Circus		
(5-20-39) 3255	May	8,'39..7....
One Armed Bandit		
(4-8-39) 3252	Mar.	27,'39..7....
Silly Superstition 3262	Aug.	28,'39..1 rl..
Slap Happy Valley 3261	Aug.	21,'39..1 rl..
Snuffy Skunk's Party 3260	Aug.	7,'39..1 rl..
Soup to Mutts (2-4-39)		
3247	Jan.	9,'39..7....
Stubborn Mule (8-12-39)		
3258	July	3,'39..7....
MENTONE MUSICAL COMEDIES		
Bank Notes (3-11-39) 3228	Mar.	15,'39.19....
Gus Van		
Boy Meets Joy	Sept.	6,'39.17....
Pinky Tomlin-Joy Hodges		
Cafe Boheme (4-1-39)		
3229	Apr.	12,'39.17....
Ray Smeck & Islanders		
Down on the Barn		
(2-26-38) 2167	Feb.	23,'38.17....
Billy Jones-Ernie Hare		
Gals and Gallons (6-3-39)		
3232	July	12,'39.17½..
East and Dumke		
Music and Models (12-3-38)		
3225	Dec.	14,'38.18....
Jack Arthur		
Nautical Knights (1-28-39)		
3226	Jan.	11,'39.19....
Arthur & Morton Havel		
Patio Serenade (11-12-38)		
3224	Nov.	16,'38.17....
Titol Coral-Armida		
Pharmacy Frolics (5-20-39)		
3230	May	17,'39.18....
Three Playboys		
Stars and Stripes (7-2-38)		
2172	Feb.	15,'39..2 rls.
Ed East-Ralph Dumke		
Swing Sanatorium (5-20-39)		
3231	June	14,'39.18....
Dorothy Stone-Chas. Collins		
Wild and Bully (2-18-39)		
3227	Feb.	15,'39.19....
J. Harold Murray		
With Best Dishes (6-3-39)		
3233	Aug.	9,'39.17....
Charles Kemper		
SPECIAL		
March of Freedom		
(5-20-39) 4110	Sept.	6,'39†20....
STRANGER THAN FICTION SERIES		
No. 56—Novelty (12-3-38)		
3367	Nov.	21,'38..9....
No. 57—Novelty (12-17-38)		
3368	Dec.	5,'38..9....
No. 58—Novelty (1-28-39)		
3369	Jan.	2,'39..9½..
No. 59—Novelty (3-4-39)		
3370	Feb.	6,'39..9....
No. 60—Novelty (3-4-39)		
3371	Mar.	6,'39..9....
No. 61—Novelty (4-22-39)		
3372	Apr.	3,'39..9....
No. 62—Novelty (5-20-39)		
3373	May	1,'39..9....
No. 63—Novelty (6-3-39)		
3374	June	5,'39..9....
No. 64—Novelty 3375	July	3,'39..1 rl..
No. 65—Novelty (7-15-39)		
3376	Aug.	7,'39..9½..

VITAPHONE

BROADWAY BREVITIES

Title	Rel. Date	Min.
Star Dust (12-3-38) 4015	Dec.	12,'38.22....
Benny Davis		
Boarder Trouble 4016	Dec.	17,'38..2 rls.
Joe and Asbestos		
Swing Time in the Movies		
(1-7-39) 4003	Jan.	7,'39.20....
Fritz Feld (color)		
Hats and Dogs 4017	Dec.	31,'38.20....
Wini Shaw		
Sophomore Swing (2-4-39)		
4021	Jan.	21,'39.20....
Harvest Moon Dancers		
Sundae Serenade 4020	Feb.	25,'39..2 rls.
Rosie Moran		
Projection Room 4022	Mar.	4,'39..2 rls.
Arthur and Case		
Small Town Idol, A		
(3-11-39)	Feb.	11,'39.20....
Ben Turpin		
Home Cheap Home 4023	Mar.	18,'39..2 rls.
Henry Armetta		
A Fat Chance 4024	Mar.	25,'39..2 rls.
Johnny Perkins		
Rollin' in Rhythm 4025	Apr.	15,'39..2 rls.
Seeing Spots 4026	Apr.	29,'39..2 rls.
Duke McHale		
You're Next to Closing		
4027	May	13,'39..2 rls.
Cross and Dunn		
Broadway Buckaroo		
(6-17-39) 4028	June	3,'39.20....
Red Skelton		
Quiet Please (5-27-39)		
4006	July	1,'39.20....
Fritz Feld (color)		
Wardrobe Girl 4029	June	17,'39.....
Ginger Manners		
A Swing Opera 4030	July	22,'39..2 rls.
Tess Gardella		
Seeing Red 4018	Aug.	26,'39†.2 rls.
Red Skelton		
COLOR PARADE		
Nature's Mimics (2-4-39)		
4604	Dec.	3,'38.10....
Points on Pointers 4606	Jan.	28,'39..1 rl..
Mechanix Illustrated, No. 3		
(3-4-39) 4607	Feb.	25,'39.10....
The Roaming Camera		
(4-15-39) 4608	Mar.	25,'39.11....
Mechanix Illustrated, No. 4		
(5-27-39) 4609	Apr.	22,'39.10....
For Your Convenience		
(6-17-39) 4610	May	20,'39.10....
Mechanix Illustrated, No. 5		
4612	June	17,'39..1 rl..
Modern Methods (8-12-39)		
4611	July	15,'39.10....
Mechanix Illustrated, No. 6		
4613	Aug.	5,'39..1 rl..
FLOYD GIBBONS' "YOUR TRUE ADVENTURE"		
Treacherous Waters		
(12-17-38) 4304	Dec.	10,'38.10....
The Human Bomb		
(1-28-39) 4305	Jan.	7,'39.12....
High Peril (3-4-39) 4306	Feb.	18,'39.12....
A Minute from Death 4307	Mar.	4,'39..1 rl..
Chained (4-15-39) 4308	Apr.	1,'39.12....
Voodoo Fires (5-27-39)		
4309	May	6,'39.12....
Haunted House (6-24-39)	June	3,'39.12....
Lives in Peril 4311	July	1,'39.....
Three Minute Fuse 4312	July	29,'39..1 rl..
Verge of Disaster 4313	Aug.	26,'39..1 rl..
HISTORICAL TECHNICOLOR FEATURETTES		
Declaration of Independence, The (10-15-38) 4002	Nov.	28,'38.19....
John Litel (color)		
Lincoln in the White House		
(1-14-39) 4004	Feb.	11,'39.20....
Frank McGlynn (color)		
(Exploitation: Feb. 25,'39, p. 68; May 20,'39, p. 61.)		
Sons of Liberty (3-25-39)		
4005	May	20,'39.20....
Claude Rains		
Bill of Rights 4007	Aug.	19,'39†.2 rls.
LOONEY TUNES		
No. 62—Porky the Gob		
(12-31-38) 4805	Dec.	17,'38..7....
No. 63—The Lone Stranger and Porky 4806	Jan.	7,'39..7....
No. 64—It's an Ill Wind		
4807	Jan.	28,'39..1 rl..
No. 65—Porky's Tire Trouble 4808	Feb.	18,'39..1 rl..
No. 66—Porky's Movie Mystery (3-24-39) 4809	Mar.	11,'39..7....
No. 67—Chicken Jitters		
(4-1-39) 4810	Apr.	22,'39..1 rl..
No. 68—Porky and Teabiscuit (5-20-39) 4811	Apr.	1,'39..7....
No. 69—Kristopher Kolumbus, Jr. 4812	May	13,'39..1 rl..
No. 70—Polar Pals		
(6-17-39) 4813	June	3,'39..7....
No. 71—Scalp Trouble		
4814	June	24,'39..1 rl..
No. 72—Porky's Picnic		
4815	July	15,'39..1 rl..
No. 73—Wise Quack		
(8-19-39) 4816	Aug.	5,'39..7....
MELODY MASTERS		
Music With a Smile		
(7-30-38) 4705	Dec.	3,'38.10....
Dave Apollon and Orch.		
(12-17-38) 4706	Dec.	24,'38.11....
Clyde Lucas and Orch.		
(1-21-39) 4707	Jan.	7,'39.10....
Blue Barron and Orch.		
4708	Jan.	21,'39..1 rl..
Jerry Livingston and Orch.		
4709	Feb.	4,'39..1 rl..
Russ Morgan and Orch.		
(3-4-39) 4710	Feb.	25,'39.10....
Dave Apollon and Orch.		
4711	Apr.	22,'39..1 rl..
Clyde McCoy and Orch.		
(5-27-39) 4712	Mar.	18,'39.10....
Artie Shaw and Orch.		
(4-8-39) 4713	Apr.	29,'39.10....
Larry Clinton and Orch.		
4714	May	20,'39..1 rl..
Leith Stevens and Orch.		
(6-17-39) 4715	June	10,'39.10....
Rita Rio and Orch. 4716	July	1,'39..1 rl..
Will Osborne and Orch.		
(8-5-39) 4717	July	22,'39†10....
Eddie Delange and Orch.		
4718	Aug.	12,'39..1 rl..
MERRIE MELODIES (In Color)		
No. 70—Daffy Duck in Hollywood 4506	Nov.	5,'38..7....
No. 71—Count Me Out		
(12-31-38) 4507	Dec.	17,'38..7....
No. 72—The Mice Will Play 4508	Dec.	31,'38..7....
No. 73—Dog Gone Modern		
(1-21-39) 4509	Jan.	14,'39..7....
No. 74—Ham-ateur Night		
4510	Jan.	28,'39..7....
No. 75—Robin Hood Makes Good (3-4-39) 4511	Feb.	11,'39..7....
No. 76—Gold Rush Daze		
4512	Feb.	25,'39..1 rl..
No. 77—A Day at the Zoo		
4513	Mar.	11,'39..1 rl..
No. 78—Presto Chango		
4514	Mar.	25,'39..1 rl..
No. 79—Bars and Stripes Forever 4515	Apr.	8,'39..1 rl..
No. 80—Daffy Duck and Dinosaur (4-22-39) 4516	Apr.	22,'39..7....
No. 81—Thugs with Dirty Mugs 4517	May	6,'39..1 rl..
No. 82—Naughty But Mice		
4519	May	10,'39..1 rl..
No. 83—Believe It or Else		
4520	June	3,'39..1 rl..
No. 84—Hobo Gadget Band		
(6-17-39) 4518	June	17,'39..7....
No. 85—Old Glory		
(6-17-39) 4521	July	1,'39.10....
No. 86—Dangerous Dan McFoo 4522	July	15,'39..1 rl..
No. 86—Snow Man's Land		
4523	July	29,'39..1 rl..
No. 87—Hare-Um Scare-Um		
(8-12-39) 4524	Aug.	12,'39..7....
No. 88—Detouring America		
4525	Aug.	26,'39..1 rl..
No. 89—Little Brother Rat		
4526	Sept.	2,'39..1 rl..
TECHNICOLOR SPECIALS		
The Master's Touch 4408	Feb.	18,'39..1 rl..
Romance in Color 4404	Aug.	19,'39..1 rl..
SPECIAL		
Nine Million, The		
(2-18-39)		9....
VITAPHONE VARIETIES		
Robbin' Good (12-3-38)		
4904	Dec.	19,'38.10....
Luis Zingone		
Ski Girl (1-28-39) 4905	Jan.	14,'39.10....
"Gadgeteers" 4906	Feb.	18,'39..1 rl..
Tax Trouble 4907	Mar.	18,'39..1 rl..
Grouch Club		
The Crawfords "at Home"		
4909	Apr.	15,'39..1 rl..
Dean of the Pasteboard		
(5-27-39) 4910	May	27,'39.10....
Luis Zingone		
Right Way, The (6-17-39)		
4908	July	1,'39..9....
Irene Rich		
Witness Trouble 4911	July	29,'39..1 rl..
Grouch Club		
One Day Stand 4912	Aug.	19,'39..1 rl..

OTHER PRODUCT

Title	Rel. Date	Min.
ABPC		
Come Back to Erin		
(5-20-39)		33....
ALLIANCE		
Birth of the Movies	Sept.	1,'39.22....
Warning, The (4-1-39)	Aug.	1,'39.32....
AMERICAN RED CROSS		
Footsteps (5-27-39)		11....
AMERICAN TRADING		
La Traviata		
Little Journeys to Distant Lands		
Travel Talks		
ASSOC. OF SCHOOL FILM LIBRARIES		
New World for Old		
(6-3-39)		25....
BRITISH		
Border Collie (8-12-39)		
Londoners, The (4-29-39)		35....
Reporter Investigates Liberty (5-6-39)		17....
CENTRAL		
Chinook's Children (6-3-39)		10....
CIVIC		
City, The (5-20-39)		44....
ENNIS		
Memory Lingers On, The		
(8-5-39)		10....
FRENCH FILM EXCHANGE		
Ave Maria (7-15-39)		
Rembrandt (7-15-39)		
Trip to the Sky (7-1-39)		10....
G. P. O.		
Health for the Nation		
(7-15-39)		
Spare Time (6-17-39)		
Men in Danger (6-17-39)		
MOTION PICTURE INDUSTRY		
For Auld Lang Syne		
(4-22-39)		10....
PATHE COMMERCIAL		
Miracles of Modernization		
(7-8-39)		8....
SPECTATOR-DENNING		
Point of View (6-3-39)		
WORLD		
Andante et Dondo		
Ave Marie		
Children's Corner		
Jeune Fille Au Jardin		
Les Berceuses		
Song of Ceylon		
Valse Brilliante		
WPA		
Shock Troop of Disaster		
(2-25-39)		10....

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Title	Rel. Date	Min.
Flying G-Men (2-18-39)	Jan.	28,'39.18....
James Craig-Lorna Gray		
Mandrake, the Magician		
(5-13-39)	May	6,'39.....
Warren Hull-Doris Weston		
(1st episode 27 min.)		
Overland with Kit Carson	July	21,'39.....
Bill Elliott-Iris Meredith		
Shadow, The 1140	Oct.	27,'39†.....
(15 episodes)		

REPUBLIC

Title	Rel. Date	Min.
Daredevils of the Red Circle (6-10-39)	June	10,'39.18....
Charles Quigley-Herman Brix		(each)
(1st episode 30 min.)		
Dick Tracy's G-Men		
(8-19-39)	Sept.	2,'39.....
Ralph Byrd		
(15 episodes)		(1st episode 29 min.)
Lone Ranger Rides Again	Feb.	25,'39..2 rls.
Robert Livingston-Chief Thunder Cloud		(each)
(15 episodes)		(1st episode 30 min.)
(Exploitation: Nov. 11,'39, p. 55.)		

UNIVERSAL

Title	Rel. Date	Min.
Buck Rogers (2-11-39)		
3881-92	Apr.	11,'39.....
Buster Crabbe		
Oregon Trail, The		
(5-20-39) 4581	July	4,'39.21....
John Mack Brown-Louise Stanley		(each)
(15 episodes)		
Phantom Creeps, The	Oct.	17,'39.....
Bela Lugosi-Dorothy Arnold		
Scouts to the Rescue		
(12-31-38) 3781-92	Jan.	17,'39.....
Jackie Cooper-Vandell Darr		
(Exploitation: Jan. 14,'39, p. 65.)		

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